

The University of New Mexico Department of Music
and the UNM Robb Musical Trust present the 45th annual

John Donald Robb Composers' Symposium

March 28th-April 1st, 2016



Artwork: "Charlo 43" by Jaune Quick-to-See Smith
Image courtesy of Emanuele Arciuli. Photo credit: Maria Pansini

Indigenizing Art Music

Experiencing the sound of Native American influences in new music

Amernet String Quartet • Emanuele Arciuli • Curt Cacioppo • Raven Chacon • Chatter • Lauren Coons
Kim Fredenburgh • Peter Gilbert • José-Luis Hurtado • Kristina Jacobsen • Keith Lemmons • Valerie Naranjo
Christian Newman • Scott Ney • Karola Obermüller • Trevor Reed • David Schepps • Christopher Shultis
Matthew Stanley • Falko Steinbach • The UNM Percussion Ensemble • Kevin Vigneau • Renata Yazzie



THURSDAY
MAR 31
7:30 PM

**Chris Lightcap's
Bigmouth**

SATURDAY
APR 9
7:30 PM

**Wayne Horvitz:
Some Places Are Forever Afternoon**

210 Yale SE 505.268.0044 www.outpostspace.org

SPRING 2016 HIGHLIGHTS

Buika
ABQSlam Grand Slam
Championships
Rahim AlHaj & Amjad
Ali Khan & Sons
Dena DeRose
Arlen Asher-Patti Littlefield
Fred Hersch
George Brooks' ASPADA

Kazzrie Jaxen, Virg Dzurinko,
Carol Liebowitz, Bill Payne,
Eva Lindal & Mark Weber
Alicia Olatuja
Brian Wingard w. Bobby
Shew
Taj Mahal
PLUS Classes, Art Exhibits,
AND MORE



UNIVERSITY of
NEW MEXICO
ART MUSEUM

Come take a look!

The entrance to the UNM Art Museum is located at the west end of the main lobby of the CFA

On View Jan 29 - May 14

Mata Ortíz 1995-2015
Lightning Speak: Solo and Collaborative
Work of Raven Chacon
What is There That We Cannot See:
The 22nd Annual Juried
Graduate Exhibition

Extended hours on Saturdays*

(the museum will stay open through intermission for Popejoy shows)



Raven Chacon (b. 1977), *While Contemplating their Fate in the Stars, the Twins Surround the Enemy*, 2003, Installation. Courtesy of the artist.

*Come and visit us during our regular business hours:
Tuesday - Friday, 10am - 4pm & Saturday, 10am - 8pm*
more info at: www.unmartmuseum.org*

The 2016 John Donald Robb Composers' Symposium

Indigenizing Art Music – Experiencing the sound of
Native American Influences in new music

Featured Musical Artists

Amernet String Quartet
Emanuele Arciuli
Curt Cacioppo
Raven Chacon
Chatter
Lauren Coons
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Kevin Vigneau
Renata Yazzie

UNM College of Fine Arts Administration

Kymerly Pinder, Ph.D., Dean
Regina Carlow, Ph.D., Associate Dean of Student Affairs
Keith Lemmons, Associate Dean of Faculty Affairs
Mary Anne Newhall, Ph.D., Associate Dean of Research and Technology
Eric Lau, DMA, Associate Chair, Department of Music

UNM John Donald Robb Musical Trust Officers

Elsa Menéndez, Chair
Peter Gilbert, Vice Chair
Marc Woodward, Treasurer
Kristine Purrington, Secretary
James Bonnell, Immediate Past Chair
Ellen Robb, Member at Large

Composers' Symposium Staff

Karola Obermüller, Peter Gilbert, Co-Artistic Directors
Eva Lipton, Program Specialist, John Donald Robb Musical Trust
Matthew Stanley, Graduate Assistant, John Donald Robb Musical Trust
Mikal Monique Thompson, Keller Hall Manager
Manny Rettinger, Audio Engineer
Liz Rincon, Technical Assistant

Cover image: *Charlo 43* by Jaune Quick-to-See Smith. Image courtesy of
Emanuele Arciuli. Photo credit: Maria Pansini.

A Note from the Directors

The historical record of inclusivity in classical music is not strong. To say that women and minorities have been poorly served by the classical canon is a gross understatement. Today, contemporary music is all the richer for the broader inclusivity of our time, even if many voices, perspectives and stories are still underrepresented or not included in the larger narrative of western art music's history.

In the 2016 John Donald Robb Composers' Symposium, we are attempting to embrace and learn from indigenous contributions to the contemporary classical canon. Blazing this trail was composer (and Santa Fe resident) Louis Ballard (1931-2007) who bridged the gap between his Cherokee Nation/Quapaw heritage and European concert music en route to receiving many of the country's most prestigious music awards. In Ballard's memory and in honor of the many active yet unknown indigenous American composers at the turn of the twentieth century, we are exploring the influence of Native culture and music both through insider and outsider lenses.

We begin this Symposium, in recognition of unceded Pueblo and Southern Athabaskan territory where UNM and Albuquerque now sit, with a blessing of our activities. In the concerts that follow, the music of Native composers like Raven Chacon (Diné), Valerie Naranjo (Southern Ute) and Trevor Reed (Hopi) will illustrate the broad range of styles and artistic expression employed by contemporary indigenous composers within art music. Additionally we will hear the broad influence of indigenous culture and musical forms on non-Native composers, such as UNM Distinguished Professor Emeritus Christopher Shultis and Curt Cacioppo, whose music has been forever changed by his lifelong study of Navajo traditional and intertribal songs.

Joining our many wonderful faculty instrumentalists are the virtuosic Amernet String Quartet and solo pianist Emanuele Arciuli who has been a proud ally to Native compositional voices for years. We're excited to have Luci Tapahonso, Poet Laureate of the Navajo Nation, join us on stage as well. We're especially proud to feature many talented UNM students as composers and performers, including pianist Renata Yazzie (Diné) who will lead one of our lecture concerts.

Finally, we are very indebted to our colleague Professor Kristina Jacobsen, who has been an invaluable advisor and collaborator throughout the whole process. Through discussion, film, lectures, and most importantly through listening, we celebrate the living legacy of Native art music and its imprint on the world. We hope you will find it as rewarding as we have!

—Peter Gilbert and Karola Obermüller

John Donald Robb



IMAGE BY A. JONES, COURTESY
OF UNM LIBRARIES' CENTER FOR
SOUTHWEST RESEARCH

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. Robb studied music composition with leading composers of the day such as Horatio Parker, Roy Harris, Paul Hindemith, Darius Milhaud and Nadia Boulanger, and he composed symphonies, concertos for both viola and piano, sonatas, chamber and other instrumental music, choral works, songs and arrangements of folk songs, two operas and a musical comedy and more than sixty-five electronic works. His music often reflected his love for the culture and landscape of the Southwest. His fascination with Hispanic Folk Music led to his collection from around the world of 3,000 field recordings of traditional songs and dances including the American Southwest -some of which formed the nucleus of *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, was recently joined in December 2015 by *Cancionero: Songs of Laughter & Faith in New Mexico* which was published by UNM Press. 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. 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.

On exhibit at the Albuquerque Museum through April 4

In conjunction with the release of Maurice M. Dixon, Jr.'s book, *The Artistic Odyssey of Higinio V. Gonzales: A Tinsmith and Poet in Territorial New Mexico*, the Albuquerque Museum will feature an exhibit of the artist's work, curated by the author, featuring items from the Robb Archive.

Higinio Valentin Gonzales (1842-1921), was an unsung New Mexico tinsmith artist, teacher, poet, editor, and composer. Gonzales composed the *Corrido de La Muerte de Antonio Maestas*. John Donald Robb recorded the song as sung by Jose Gallegos in Abiquiu in 1946, and then studied it at length.

This is a unique opportunity to see some treasures from the
**UNM John Donald Robb Musical Trust/UNM Libraries Center
for Southwest Research.**

About the Trust

The John Donald Robb Musical Trust at the University of New Mexico is dedicated to keeping alive the vibrant spirit and contributions of John Donald Robb, former dean of the College of Fine Arts, an accomplished composer and a music collector/arranger whose preservation of Hispanic folk music in New Mexico is unmatched.

What do we do?

- ◆ **Support** new music through the UNM John Donald Robb Composers' Symposium
- ◆ **Encourage** the work of emerging composers through the Young Composers' Workshop and the international UNM John Donald Robb Commission Competition
- ◆ **Educate** the community through concerts of John Donald Robb's music
- ◆ **Collaborate** with community organization on educational initiatives such as the exhibit at Albuquerque Museum (see previous page)

Discover more about the Trust at
www.robtrust.org.

Help us keep building bridges and expanding the cultural boundaries of local and international music, and make that music available, relevant, and inspiring to entirely new audiences.

Will you join us as a donor? Make your check payable to UNM Foundation and mail your check to:

The University of New Mexico John Donald Robb Musical Trust
College of Fine Arts
1 University of New Mexico
MSC04-2570
Albuquerque, NM 87131-0001

See your donation transformed into concerts, recordings, artistic residencies, academic exchanges, lectures, master classes, and workshops given by artists of the highest caliber.

John Donald Robb Composers' Symposium Schedule of Events 2016

events leading up to symposium

Thursday, March 24th

12:00 PM MEETING OF THE MINDS: UNM Art Museum
Raven Chacon, Szu-Han Ho, Christian Newman

Friday, March 25th

12:00 PM A BRIEF HISTORY OF ELECTRONIC MUSIC: SUB atrium
Matthew Stanley, composition graduate student

installation related to symposium

On view in the UNM Art Museum Jonson Gallery January 29 – May 14, 2016

LIGHTNING SPEAK: SOLO AND COLLABORATIVE WORK OF RAVEN CHACON

John Donald Robb Composers' Symposium Daytime Schedule 2016

Monday, March 28th

9:00-10:50 PIANO MASTER CLASS: Keller Hall
Emanuele Arciuli

1:00-3:15 OPENING EVENT: Keller Hall
BLESSING: Nolan Valdo, Pueblo of Acoma
WELCOME: UNM Music Department, Associate Chair Eric Lau
TALK & FILM SHOWING: *Radmilla's Voice: Race, Song and
Belonging on the Navajo Nation*, Dr. Kristina Jacobsen.
Hearing Radmilla, shown courtesy of filmmaker Angela Webb

3:30-5:00 OPEN REHEARSAL: Keller Hall
Emanuele Arciuli and composers

4:00-5:00 MEET THE COMPOSER (1): Room 2100
Christopher Shultis

7:30 OPENING CONCERT: Keller Hall
See Concert Programs for details

Tuesday, March 29th

- 9:30-10:30 MEET THE COMPOSER (2): Room 1111
Trevor Reed
- 11:00-12:15 LECTURE CONCERT: Keller Hall
Renata Yazzie, piano
- 3:00-4:00 PANEL DISCUSSION: Room 1108
Paulita Aguilar, Curt Cacioppo, Christopher Shultis, Peter Gilbert
(moderator)
- 4:15-5:30 COMPOSITION MASTER CLASS (1): Room 1111
Trevor Reed, Christopher Shultis
- 5:30 INSIGHTS LECTURE: UNM Art Museum
Raven Chacon
- 7:30 SOLO PIANO CONCERT: Keller Hall
Emanuele Arciuli, piano

See Concert Programs for details

Wednesday, March 30th

- 8:00-10:45 OPEN REHEARSAL: Keller Hall
UNM Percussion Ensemble and Valerie Naranjo
- 9:00-10:00 MEET THE COMPOSER (3): Room 1111
Curt Cacioppo
- 11:00-11:50 LECTURE CONCERT: Keller Hall
Amernet String Quartet
- 12:00 CHATTER PERFORMANCE: UNM Art & Art History 2nd floor lobby
Music by Raven Chacon
- 1:45-3:00 OPEN REHEARSAL: Keller Hall
Amernet String Quartet and composers

- 3:15-5:30 STRING MASTER CLASS: Keller Hall
Amernet String Quartet
- 3:45-5:00 COMPOSITION MASTER CLASS (2): Room 2100
Raven Chacon, Curt Cacioppo
- 7:30 CONCERT: Keller Hall
See Concert Programs for details

Thursday, March 31st

- 8:00-9:15 PROSEMINAR IN THE ANTHROPOLOGY OF MUSIC (Jacobsen):
Education Building, Room 307
Trevor Reed
- 9:30-10:30 MEET THE COMPOSER (4): Room 1108
Valerie Naranjo
- 11:00-12:15 COMPOSITION MASTER CLASS (3): Room 1106
Valerie Naranjo, Curt Cacioppo
- 2:00-3:00 PANEL DISCUSSION: Keller Hall
Raven Chacon, Warren Montoya, Valerie Naranjo, Trevor Reed,
Dr. Kristina Jacobsen (moderator)
- 3:30-4:00 RECITATION and DISCUSSION: Room 1108
Curt Cacioppo, "A Chanter's Parting"
- 7:30 AMERNET STRING QUARTET CONCERT: Keller Hall
See Concert Programs for details
Reception to follow

Friday, April 1st

- 11:00-12:00 LECTURE: Room 1111
Falko Steinbach on his compositions

Concert Programs

Monday, March 28

7:30 p.m. Keller Hall

Concert

Falko Steinbach

Camp II

If that helps

Kim Fredenburgh, viola; Kevin Vigneau, oboe;

Falko Steinbach, piano

Matthew Stanley

Lxmbcxrsx

Jonathan Rodriguez, percussion

Lauren Coons

Bear Canyon Epitaphs

Ashley Alarcon, flute; Gabriela Garza, percussion;

Christian Newman, piano; Christopher Ramos, horn;

Jonathan Rodriguez, percussion

Christopher Shultis

Paradise Between (world premiere)

Keith Lemmons, clarinet; Hee Sook Kim, video

Tuesday, March 29

11:00 a.m. Keller Hall

Lecture Concert

Connor Chee

Navajo Vocabale for Piano No. 7, No. 8, No. 9

Renata Yazzie, piano

7:30 p.m. Keller Hall

Solo Recital

Kyle Gann

Earth Preserving Chant

Louis Ballard

Four American Indian Piano Preludes

John Luther Adams

Tikiliit

Curt Cacioppo

Lyric Visions

Michael Daugherty

Buffalo Dance

Karola Obermüller

Pulstastung

Christian Newman

Thematic Variations

Christopher Shultis

World's End Preludes (world premiere)

José-Luis Hurtado

Nocturnes

Chick Corea

Children's Songs

Emanuele Arciuli, piano

Wednesday, March 30

11:00 a.m. Keller Hall Amernet String Quartet Lecture Concert

12:00 p.m. UNM Art & Art History 2nd Floor Lobby Performance

Raven Chacon *Biyán*

Chatter: David Felberg, violin; James Holland, cello; Jesse Tatum, flute; Melinda Russial, clarinet; Douglas Cardwell, percussion

7:30 p.m. Keller Hall Concert

Trevor Reed *Suite for Solo Cello*

David Schepps, cello

John Donald Robb *Hear the Clock, Tick*

Capricho

Factory Sounds

Christopher Shultis *GLOCK*

Scott Ney, glockenspiel

Valerie Naranjo *Renacer*

Ute Sundance

Lolongo

Tommy Tall Bird

Valerie Naranjo, voice and gyl (West African marimba); Nephele Jackson, voice; Barry Olsen, voice; David Kelly, guitar; Trevor Davis, bass; Jonathan Rodriguez, drumset

UNM Percussion Ensemble: Jonathan Rodriguez, Nicholas Martinez, Zach Kimber, Trey Ortega, Mark Gallegos, Gabriela Garza, Philip Pierotti, Will Kramer, Jack Rice, Justine Lopez

Lauren Valerie Coons wins Scott Wilkinson Composition Contest



Lauren Valerie Coons is a composer and artist pursuing a Master's degree in composition and musicology at the University of New Mexico. Born and raised in Albuquerque, Lauren has spent her life exploring various art forms including music, dance and creative writing. Her most recent work reflects a commitment to playful curiosity, interpersonal connectivity, and interdisciplinary composition.

Thursday, March 31

7:30 p.m. Keller Hall

John Donald Robb Concert

John Donald Robb

String quartet no. 2

Trevor Reed

Colors

Karola Obermüller

xs

Raven Chacon

Double Weaving

Luci Tapahonso

Reading: *Old Salt Woman*

Peter Gilbert

colors of early morning, of clear skies, of salt

(world premiere)

Curt Cacioppo

Ma' ijíí hatáál (Coyoteway)

Amernet String Quartet: Misha Vitenson, violin; Tomas Cotik, violin; Michael Klotz, viola; Jason Calloway, cello

Matthew Stanley wins Scott Wilkinson Composition Contest



Matthew Stanley is a Master Degree student at the University of New Mexico pursuing a graduate degree in Music Theory and Composition. Without any prior musical experience, Matthew switched from pre-medicine to music at 19, learned to read music in basic music theory classes, and entered the music program in the College of Fine Arts at UNM, studying classical guitar with Michael Chapdelaine. Matthew received an undergraduate degree in Music Theory and Composition from UNM, graduating cum laude. He has taken composition lessons with Dr. Richard Hermann, Dr. Peter Gilbert, and currently studies composition with Dr. José-Luis Hurtado.

Featured Artwork



Jaune Quick-to-See Smith, one of the most acclaimed Native American artists today, was born on her reservation, the Confederated Salish and Kootenai Nation, Montana. She received an Associate of Arts Degree at Olympic College in Bremerton Washington, a BA in Art Education at Framingham State College, and an MA in art at the University of New Mexico. Smith has received numerous awards which include four honorary doctorates: Minneapolis College of Art and Design; Pennsylvania Academy of Fine Arts; Massachusetts College of Art; and University of New Mexico. She is in the collections of the Museum of Modern Art, Quito, Ecuador; the Museum of Mankind, Vienna, Austria; The Walker, Minneapolis, MN; Smithsonian American Art Museum, Washington DC; the

Museum of Modern Art, the Brooklyn Museum, the Metropolitan, The Whitney Museum, NY and the Victoria and Albert Museum, London.

“Jaune Quick-to-See Smith” by Emanuele Arciuli



I ran across the works of Jaune Quick-to-See Smith for the first time in 2005. I was in Santa Fe strolling around art galleries and one of them attracted my attention particularly: Jaune Quick-to-See Smith, who was born in Montana (on the Flathead Reservation), but has lived in Corrales, New Mexico for a long time.

I was struck by the power of the images that depicted horses—not, I would say, in the classical manner, of Earl Biss, Bruce King or Kevin Red Stam, the stereotyped image supported by cinema and literature, with the Indian on horseback. No, here the horse was rendered, we could almost say, as “ready-made”, or, to find a musical comparison, as a sound gesture by John Cage. And yet with a sharp irony which, without disavowing Jaune’s passion and interest for horses, spoke out against the trivialization of certain images, of their reduction to a commonplace, an empty cliché.

The strength of these paintings, at once refined, cultured and wild, I found again in a large painting a few days later: *Trade Canoe for Don Quixote*, an enormous canoe, with an almost Dantesque demon transporting skeletons, skulls and dead animals. A sort of *Guernica*, with the chalky colors of New Mexico; a terrible and at the same poetic work, which assumes (as often happens in the case of Jaune Quick-to-See Smith) a “political” character. It is always very difficult to produce political art. Often the political capacity and depth of interpretation of an artist do not equal his/her talent. In short, the two do not always go together. But in

the case of Jaune things are different. The irony that always accompanies her vision of the world is an infallible compass. Moreover, her pictorial trait, so very incisive and rich in influences, is unmistakable, unique and inimitable. Above all, Jaune Quick-to-See Smith is not an artist who, once she has found her way, walks along it peacefully without any changes. Jaune is a restless, vulnerable person, continuously in progress. For Jaune, discussing her work is the real essence of being an artist and so every exhibition, every painting is a new and unexpected experience. But she is always able to show us with generosity and warmth her thoughts, her memories (which go back to her life on the reservation, where her dad knew how to tame horses as few others did), her indignation, her hopes, and her almost adolescent bursts of liveliness—in other words the beauty of her complex inner world.

Excerpted from *Portrait of the artist Jaune Quick-to-See Smith "She had some Horses"*. Published with permission of "Bridge Puglia USA" magazine.

Honoring the Legacy



Louis W. Ballard, (1931-2007) aka Honganozhe, [his Quapaw name meaning "Stands With Eagles"], was born near Quapaw, Oklahoma, in the Native American Indian community of Devil's Promenade. He is recognized as a pre-eminent American composer, music educator and author of Cherokee-Quapaw, French and Scottish heritage. During his early years, he was immersed in traditional music and dance cultures but also received piano lessons from his mother in the local mission church. His formal music studies at the University of Oklahoma and later at the University of Tulsa, with tutelage by Bela Rozsa, led him to earn B.M.E., B.F.A. and M.M. degrees in music. Private mentors later were Darius Milhaud, Mario Castelnuovo-Tedesco, Carlos Surinach and Felix Labunski. Numerous awards include Honorary Doctor of Music degrees from The College of Santa Fe and William Jewell College. From 1962 to 1970 he was Director of Music and Performing Arts at the Institute for American Indian Arts in Santa Fe, New Mexico. From 1970 to 1980 he was Director of Music Curriculum Programs for the U.S. Dept. of Interior, Bureau of Indian Affairs nation-wide school system. Later, for schools and colleges, he created and published a 110 page Guidebook with 2 CDs called *Native American Indian Songs, Taught by Louis W. Ballard*. The work, which includes music notations, song analyses, language translation, dance diagrams, lesson plans, color photos and extensive cultural materials is called by a prominent music critic, "An American Classic."

In 1997, the First Americans in the Arts awarded Louis W. Ballard a lifetime Musical Achievement Award. In 1999, by invitation from Maestro Dennis Russell Davies, Music Director & Conductor of Orchester der Beethovenhalle Bonn, Germany, Ballard was honored as the first American composer to present a concert of his music in the new Beethoven-House Chamber Music Hall adjoining Beethoven's birthplace in Bonn. In November 2004, his induction into the Oklahoma Music Hall of Fame marks the first time for a classical composer to be so honored among a roster of popular stars.

Special Guests



Lauded for their “intelligence” and “immensely satisfying” playing by the New York Times, the **Amernet String Quartet** has garnered worldwide praise and recognition as one of today’s exceptional string quartets. Ensemble-in-Residence at Florida International University since 2004, the group was formed in 1991 while its founding members were students at the Juilliard School. The Amernet rose to international attention after its first season, winning the gold medal at the Tokyo International Music

Competition in 1992, followed by the grand prize at the Banff International String Quartet Competition in 1995. Their busy performance schedule has taken the quartet across the Americas, Asia, Europe, and the Middle East, and they have collaborated with many of today’s most prominent artists. Prior to their current position at Florida International University, the Amernet held posts as Corbett String Quartet-in-Residence at Northern Kentucky University and at the University of Cincinnati College-Conservatory of Music. Additionally, during 2004-2005 the ensemble served as the Ernst Stiefel Quartet-in-Residence at the Caramoor Center for the Arts. Aside from the standard repertoire, the Amernet has always been committed to the music of our time and has commissioned and recorded works by many of today’s leading composers including John Corigliano, Steven Gerber, Toshi Ichianagi, Harold Meltzer, Morton Subotnick, Dmitri Tymoczko, and Chinary Ung. In addition, the Amernet is keen on exploring diverse collaborations and has appeared with famed cantor Netanel Hershtik, jazz pianist Steve Allee, Joséé Garant Dance, and the Kruger Brothers. The Amernet actively advocates for neglected works of the past and aims to enliven the concert experience through its innovative programming. www.amernetquartet.com



Emanuele Arciuli has established himself as one of the most original and interesting performers on today’s classical music scene. *Round Midnight Variations*, a group of 16 compositions that were written expressly for Arciuli by composers such as Crumb, Babbitt, Kernis, Rzewski, Torke, Daugherty, Bolcom and Harbison, can be considered one of the most significant contemporary piano collections. Arciuli’s special interest in Native American cultures has had great impact on his career. His CD dedicated

to George Crumb (Bridge) was nominated for a Grammy Award, and his CD with works by Adams and Rzewski (Stradivarius) received the Italian critics’ award for Best Record in 2006. Recently, VAI Records has released a DVD featuring the Ives *Concord Sonata*. His recent and future highlights include Teatro alla Scala, Saint Paul Chamber Orchestra (Roberto Abbado conductor), Biennale di Venezia and the world premiere of Giacinto Scelsi’s *Concertino* and Huang Ruo’s *Piano Concerto* at

the Concertgebouw, Amsterdam. His newest comprehensive book on American piano music, *Musica per pianoforte negli Stati Uniti*, was recently published in Italy. In May 2011, Emanuele Arciuli was awarded the most important Italian critic's prize, the Premio Franco Abbiati. Arciuli is a professor at the Conservatory in Bari and a frequent guest professor at several American Universities.



Albuquerque composer and artist **Raven Chacon** performs regularly as a solo artist as well as with numerous ensembles in the Southwest and beyond. He is also a member of the Indigenous art collective Postcommodity, with whom he recently premiered the two-mile long land art/border intervention, *Repellent Fence*. Chacon's work explores sounds of acoustic handmade instruments overdriven through electric systems and the direct and indirect audio feedback responses from their interactions. Current

and recent collaborators include Laura Ortman, ETHEL String Quartet, Bob Bellerue, John Dieterich, OVO, William Fowler Collins, Ruby Kato Attwood, Jeremy Barnes, Chatter Ensemble, Robert Henke, and The Living Earth Show. He was also recently commissioned by Kronos Quartet to create a new work for their *Fifty for the Future* project. As an educator, Chacon has served as composer-in-residence for the Native American Composer Apprentice Project (NACAP), teaching string quartet composition to hundreds of American Indian high-school students living on reservations in the Southwest U.S.



Curt Cacioppo is a composer inspired by sources as diverse as the medieval poetry of Dante, aspects of Native American culture, or the vernacular music he grew up with. His distinctive voice attracted national attention in a 1997 lifetime achievement award from the American Academy of Arts and Letters.

Cacioppo is noted particularly for his music in response to Native American influences. Among these are the symphonic works *Scenes from Indian Country*, *Lenape Refrains*, and *When the Orchard Dances Ceased*, as well as the two-hour string quartet cycle *Womb of the Sacred Mountains*, which traces the Navajo creation story. His early interests in Native American studies were guided by the pathbreaking ethnomusicologist David P. McAllester. With Navajo ethicist and spiritual leader John Co'íi Cook, he carried out a project in 2007 to preserve the music of the Ma' iijí hataáál ("Coyoteway") healing ceremony on 10 full-length annotated CDs. At Haverford College he teaches a social justice course entitled "Native American Music & Belief."

Born in 1951 in Ravenna, Ohio, Cacioppo earned his B.Mus. at Kent State University, an A.M. in musicology at NYU, and his A.M. and Ph.D. at Harvard, studying principally with Leon Kirchner. Photo: Renato D'Agostin



Valerie Naranjo has been the Percussionist in the Saturday Night Live Band for 20 years, and in Broadway's "The Lion King" for 19 years. She began singing in her family tradition (Ute) in Colorado, and was mentored by the late Ghanian Gyl (African marimba) Maestro Kakraba Lobi. She affected a chiefly decree that the ban on women playing gyl in public be lifted so that she could participate in their Kobine Festival of Traditional Arts. She and Barry Olsen were honored, in 1996, with the only First Place Award at

"Kobine" ever given to non-West African performers. RG productions' film "Knock on Wood" documents this activity. Valerie has performed with such artists as Carole King, Airto Moriera, Glen Velez, David Byrne, The Philip Glass Ensemble, and The Paul Winter Consort. She co-leads the African imbued jazz quintet Mandara. Drum! Magazine reader's poll named Valerie "World Music Percussionist of the Year" 2005 and 2008, and "Mallet Player of the Year" 2012. She teaches West African Percussion at NYU, and has performed and taught internationally, including nine African countries, and in such situations and locations as The 2010 Winter Olympics; New York's Lincoln Center, City Center, and Carnegie Hall; London's Royal Festival Hall; The Johannesburg Civic Theatre; The Kaisuka Festival (Japan); and Scotland's Edinburgh Festival. In 1999 Valerie founded the company Mandara Music and has thereby published several CDs, The series "West African Music for the Marimba Soloist", and "Joro" a collection of concerti for gyl and orchestra.



Trevor Reed calls both Seattle, Washington and the Hopi village of Hotevilla home. Constantly crossing cultural boundaries as a youth, Reed became interested in a wide variety of musics ranging from Nirvana-inspired alternative bands to orchestral music to indigenous music from his Native community. Reed studied music composition at Brigham Young University, and received a masters of arts in Arts Administration from Columbia University before joining Columbia University's music department as a

doctoral fellow. In addition to his PhD work in music, anthropology and indigenous studies, Reed is a concurrent JD candidate at Columbia Law School, with an emphasis in intellectual property law. Reed is the winner of the Vera Hinckley Mayhew Composition Prize and received the Lynn Ryer Award for Tribal Community Development. Since 2011, Reed has been a composer-in-residence for the Grand Canyon Music Festival, including two summers with its Native American Composer Apprentice Project—winner of President Obama's Council on the Arts and Humanities Youth Award—which provides mentoring in music composition for Native American youth. Reed is also the director of the Hopi Music Repatriation Project, which is returning music and other valuable cultural properties from universities, museums and archives back to indigenous communities.



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 and in 2010 gave the 55th Annual Research Lecture: "the highest award UNM bestows upon its faculty members." He was awarded two Fulbrights to Germany: first at the Rheinisch-Westfälische Technische Hochschule Aachen (1993-94) and second at the Universität Heidelberg (1999-2000).

Shultis now divides his time between composition and writing and his scholarly work on John Cage is internationally recognized. As a composer, Shultis originally wrote experimentally conceptual pieces often performed by himself (published as a book by the American Composers Alliance), many of which have been recorded by the LINKS ensemble and Crossing 32nd Street for a recently released Neuma CD: *An Illusion of Desire: Experimental Music by Christopher Shultis*. A shift to fully notated work occurred in the mid-1990s, and a CD of music composed from 1995-2009, *Devisadero: Music from the New Mexico Wilderness*, is available through Navona records. By nature (literally) an experimental composer, inspiration now comes from long walks in mountains and woods. All of Shultis's music is published by the American Composers Alliance, and he records exclusively for Neuma records.

Composers and Musicians



Chatter is an eclectic classical concert series supporting the finest regional professional musicians (and friends of Chatter from around the globe). The series presents a full spectrum of classical music in unconventional venues. This includes challenging

opportunities for musicians/composers, exhilarating programming, rarely heard works, a confluence of music and poetry, all offering an intimate connection with audiences of all ages.



Violist **Kimberly Fredenburgh** has been a featured soloist across the USA, Puerto Rico, South Africa, Brazil, Argentina, Mexico, Canada, Portugal, Spain, Germany, Italy and Monaco. She is the Principal Violist of The Santa Fe Symphony, the Santa Fe ProMusica Chamber Orchestra, and Performance Santa Fe. She performs regularly with the Santa Fe Chamber Music Festival and The Santa Fe Opera. Ms. Fredenburgh is Associate Professor of Viola at UNM, and previously

served on the faculty at Arizona State University. Her interest in contemporary music has resulted in many premiers of new works for her instrument.



Peter Gilbert's music, whether for multi-media theater, film, dance, installation or a traditional concert, thrives on collaboration. He has held artist residencies in Europe and the US at festivals and institutions like the ZKM | Institut für Akustik und Musik and the Akademie Schloss Solitude (Germany). Accolades and commissions have come from the Barlow Foundation, the Russolo Foundation, the Look & Listen Festival, the Third Practice Festival, and the

Institut International de Musique Electroacoustique de Bourges. He teaches composition at the University of New Mexico. His music can be heard on releases from New Focus Recordings and at <http://petergilbert.net>.



José-Luis Hurtado's music has been performed worldwide by performers such as Boston Modern Orchestra Project, JACK Quartet, International Contemporary Ensemble, Talea Ensemble, Quatuor Molinari, Pierrot Lunaire Ensemble Wien, Tony Arnold, Garth Knox, Le Nouvel Ensemble Moderne and the Arditti Quartet among others.

He has been the recipient of Kompositionspreis der Stadt Wolkersdorf, Harvard University

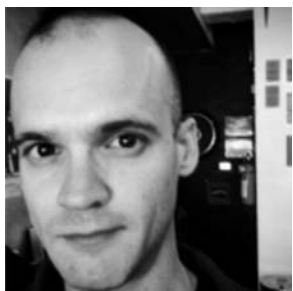
Green Prize for Excellence in Composition, Rodolfo Halffter Ibero-American Composition Prize, Julián Carrillo Composition Prize, and 2nd prize in Troisième Concours International de Composition du Quatuor Molinari.

Hurtado holds a Ph.D. from Harvard University where he studied under Davidovsky, Czernowin, Lindberg, Ferneyhough and Lachenmann.



Keith Lemmons is associate dean, professor of clarinet and prestigious Presidential Teaching Fellow at the University of New Mexico. He combines an international reputation as a sought-after soloist, teacher and chamber musician with a distinguished teaching and administrative career. Critics acclaim "virtuosic and amazing," "a consummate artist" and "he had the audience in sheer ecstasy." He has performed throughout the United States, Mexico,

Brazil, Colombia, Canada, Italy, Portugal and Sweden. He performs with the Taos Trio, Taos Chamber Music Group, New Mexico Winds Woodwind Quintet and La Catrina String Quartet. He is an artist-clinician for Buffet Crampon and D'Addario.



Christian Newman began his childhood musical studies with an emphasis on percussion and music of the classical and popular idioms. He earned a bachelor's degree in performance and has continued to study composition and solo piano performance with an emphasis on the works of J.S. Bach, Johannes Brahms, and contemporary classical. In his own music, he conjures an assertive, yet often schizophrenic form of variation from minimal and

often stark musical material, and one invariably finds some aspect of the influence of modern genres including metal and hip hop in the lengths of phrases, rhythmic structure and approach to musical elements.



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.



Karola Obermüller's music spirals in orbits from the personal to the political, from the bracing to the spare, from the delicate intricacies of instrumental combinations to the raw essence of the exposed human voice. Her music, always about and for human beings, is inspired directly by personal relationships with performers and ensembles.

While orchestral and chamber music have formed a large part of her work, recent operatic works (written for several theaters and festivals) have given visual form to the dramatic and political aspirations of her compositions. She can be found online at <http://karolaobermueller.net>.



Cellist **David Schepps** has been a soloist and chamber musician in concerts and broadcasts throughout the world including National Public Radio's (NPR) "Performance Today", Lincoln Center's Bruno Walter Auditorium (NY), the Phillips Collection Series (Washington DC), and the prestigious Grand Teton Music Festival.

Since joining the University of New Mexico faculty in 1999, Schepps has become prominent in the region's rich musical life. He has played in the Santa Fe Chamber Music Festival and Santa Fe Opera Orchestra, as concerto soloist with the New Mexico Philharmonic and Santa Fe Symphony, and is a member of the New Mexico Philharmonic and principal of Opera Southwest.



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

In 1987, Steinbach received a DAAD scholarship from the German government. He has recorded 16 CDs and is a Steinway artist. As a composer, Steinbach has created an extensive Oeuvre with

more than 50 compositions. An extraordinary number of reviews and articles as well as awards and two doctoral theses reflect great respect and recognition for his unusual artistic, humanitarian and pedagogic achievements.



The **UNM Percussion Ensemble** is the primary chamber percussion group at the University of New Mexico and is under the direction of Scott Ney. The ensemble is made up of both undergraduate and graduate percussion majors. The primary mission of the ensemble is for students to work with composers, perform the major percussion chamber works of the 20th and 21st century, and understand the

traditions associated with percussion music from Africa, Trinidad, Cuba, and Brazil. Most recently the ensemble has committed to doing performances in front of murals located throughout Albuquerque.



Kevin Vigneau is Professor of Oboe at UNM and principal oboe of the New Mexico Philharmonic. Bringing new works to life is one of his greatest thrills as a musician, and he has had the honor of premiering new works by Falko Steinbach, Peter Gilbert, Patrice Repar, Karola Obermüller, William Wood, Allan Stephenson, José-Luis Hurtado, Dante Anzolini, Ronald Roseman, David Anderson, Jennifer Stasack, Christopher Shultis and Jacob

Druckman among others.



Renata Yazzie is a 22-year-old chemistry major, minoring in music. She is from Teec Nos Pos, Arizona and a member of the Navajo Nation. She began playing piano by ear at the age of 3. By age 4, her mother enrolled her in the Suzuki Piano Program, where she studied piano with Mrs. Louise Hill in Flagstaff, Arizona for 6 years. After lacking a piano teacher for 10 years, Renata is currently studying with Falko Steinbach at the University of New Mexico.

Renata is also representing the American Indian community of the university as Miss Indian UNM 2015-2016.

Symposium Panelists



Paulita Aguilar is a Librarian, Associate Professor at the University of New Mexico and curator of the University of New Mexico's Indigenous Nations Library Program (INLP) at the UNM University Libraries. This program is mandated to increase information literacy and research skills among tribal students, who make up six percent of the flagship campus in Albuquerque and supports the research needs of all UNM based NA students, NM tribes, and local tribal schools like the Santa Fe Indian School. Aguilar is the current President of the American

Indian Library Association.



Kristina Jacobsen holds a Ph.D. in cultural anthropology from Duke University. Her forthcoming book, *Indians and Cowboys* (currently under review) is based on two-and-one-half years of singing and playing with Navajo country-western bands and examines ideas of authenticity and Navajo identity as they circulate in and through live performances of classic country music on today's Navajo (*Diné*) Nation. Her research interests include: music and language, anthropology of the voice, politics of authenticity,

indigeneity and belonging, music of Native North America and the Appalachian mountains, race and musical genre, music as cultural performance, indigenous language revitalization and American working-class expressive culture.



Warren Montoya is born of Santa Ana Pueblo (Tamaya) and Santa Clara Pueblo (Khapo Owinge') in New Mexico. His main artistic focuses are currently Acrylic paintings, illustrations, graphite drawings with "realism" tone, contemporary Native jewelry and fashion design. Many of his pieces are influenced by history, cultural beliefs and ideas of environmental sustainability. His style is inspired by "Graph" art, comic art, "Surrealism" and the contemporary work of his peers. Now as the Founder, Director and a contributing Artist for the REZONATE

Artist Collective, Warren works to promote Indigenous artists and encourage support for the communities they come from.



Luci Tapahonso is professor of English literature and language, and the director of the Creative Writing Program at the University of New Mexico. In 2013, she was named the inaugural Poet Laureate of the Navajo Nation. She is the author of three children's books and six books of poetry, including *A Radiant Curve*, which received the Arizona Book Award for Poetry.

Photo: CJ Heatley

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UNM Composers' Symposium: Encouraging Experimentation

A Sample of the Symposium's Many Renowned Past Guests

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Martin Bresnick
John Cage
Chen Yi
Michael Colgrass
George Crumb
Julio Estrada
Lukas Foss
Lou Harrison
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James Tenney
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Christian Wolff

In 1972, William Wood joined the faculty of the University of New Mexico as composer-in-residence and associate professor of composition-theory. That year, he invited his former teacher, Norman Lockwood, whose compositions were performed, along with the works of 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 second year brought in Pulitzer Prize winner Ned Rorem, followed by David Raksin, Max Schubel, Karel Husa, John Harbison and John Cage, among others. Some years, students were invited to play in an orchestra directed by the guest composers. 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 Department of Music alumni and friends, with special tributes going to John Donald Robb, former dean of the UNM College of Fine Arts; John Lewis, a UNM graduate who went on to become musical director of the Modern Jazz Quartet and Pulitzer Prize-winning composer Michael Colgrass.

That same 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. 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. The Department of Music faculty became more involved. In addition to concerts during the multi-day event, a full schedule of daytime masterclasses and lectures featuring visiting guests was introduced, providing exciting opportunities for students and the public.

In celebration of the New Mexico Centennial in 2012, the works of more than 50 composers were featured during the symposium. With this year's theme, Indigenizing Art Music, the symposium continues its long tradition of creative exploration. 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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