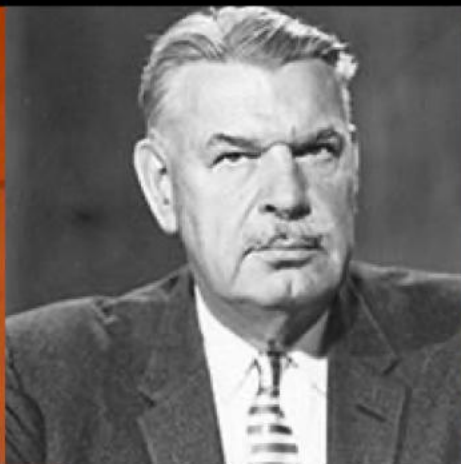


53rd Annual Robb Concert

Thévenot • Golove • Brooks • Stojanovska • Weber
works by Feng • Golove • Medina • Robb • Stafford • Stojanovska



Sun 30 Mar 2025 4pm • Episcopal Cathedral of St. John
free family-friendly community event
robbtrust.org



Composers

John Donald Robb (1892-1989)
Kelly Feng/冯重瑞 (b. 2002)
Jonathan Golove (b. 1966)
Carlos Santi Medina (b. 2003)
Lucas Stafford (b. 2004)
Natasha Stojanovska (b. 1987)

Director

Peter Gilbert

Co-Artistic Director

Karola Obermüller

Performing Artists

Maxine Thévenot *organ*
Jeffrey Brooks *clarinet*
Jonathan Golove *cello*
Natasha Stojanovska *piano*
Mark Weber *poet*

Welcome



John Donald Robb's musical life began as a teenager in Minneapolis with lessons on cello and then pipe organ. His works on today's program, connecting back to these instrumental origins, span over 50 years of his compositional life. Each of his three works for organ channel points of inspiration that were deeply meaningful and spiritual for Robb, while the cello sonata, written when he was in his 80s, is one of Robb's most substantial chamber works. Our performers for the sonata are also both composers, so we are pleased to present both sides of Jonathan Golove's and Natasha Stojanovska's doubly gifted musicianship alongside three students who represent the next generation of composers and who have tackled one of composition's most underrated challenges: writing for one instrument alone.

— Peter Gilbert, Robb Symposium Series Director

Robb Symposium Series Committee

Peter Gilbert
Jim Bonnell

Karola Obermüller
Julia Souto De Camargo
Thomas Goodrich

Robert Lucero
Bob Tillotson

Sponsors



College of Fine Arts
Department of Music
John Donald Robb Musical Trust
Center for Southwest Research



Episcopal Cathedral of St. John



Jonathan Golove's cello
is generously provided by
Robertson & Sons Violin Shop.
Thank you Aaron and James!

Program

Visit the John Donald Robb Information Table

Learn about the extraordinary life and legacy of John Donald Robb (1892-1989)

Meet members of the UNM John Donald Robb Musical Trust Board of Directors

Overture and Fugue, WWO58 (1946)

Maxine Thévenot *organ*

John Donald Robb (1892-1989)

Five Stages of Grief (2025) World Premiere

Jonathan Golove *cello*

Lucas Stafford (b. 2004)

I. Denial

II. Anger

III. Bargaining

IV. Depression

V. Acceptance

Wedding Music for Clarinet and Organ, Opus 7 (1921)

Jeffrey Brooks *clarinet* and Maxine Thévenot *organ*

John Donald Robb

Poems for Cello (2025) World Premiere

Jonathan Golove *cello*

Carlos Santiago Medina (b. 2003)

I. How I lament the past...

II. The future looks so grey...

III. But we persist...

Hidden Messages, Voices from Behind a Screen (2025) World Premiere

Jonathan Golove *cello*

Kelly Feng/冯重瑞 (b. 2002)

The Passing (2023) Dedicated to Dr. Dobroski

Natasha Stojanovska *piano*

Natasha Stojanovska (b. 1987)

Quotations from Polish/Ukrainian Folk song “Hej Sokoly” (Hey Falcons)

Sonata for Cello and Piano, Opus 75 (1975)

Jonathan Golove *cello* and Natasha Stojanovska *piano*

John Donald Robb

I do this, I do that #40 (2006)

Mark Weber *poet* and Jonathan Golove *improvised music*

Mark Weber (b. 1953)

Jonathan Golove (b. 1966)

Introduction and Toccata for Goodsell Slocum, Opus 30 (1956)

Maxine Thévenot *organ*

John Donald Robb

Kreisler's Coat (2011)

Jonathan Golove *cello* and Natasha Stojanovska *piano*

Jonathan Golove

Program Notes

Overture and Fugue, WWO58 (1946)

John Donald Robb (1892-1989)

This is one of the compositions by Robb without an opus number (Work Without Opus – WWO). Although, it is possible to notice that this piece was used later as part of the Requiem op. 87, with Overture part being Kyrie, and the Fugue, Gloria. In the Robb archive, it is possible to have access to both versions, and to see that the highest line of the piano part is transformed in soprano voices unison, accompanied by orchestra or by two pianos.

Five Stages of Grief (2025) World Premiere

Lucas Stafford (b. 2004)

- I. Denial*
- II. Anger*
- III. Bargaining*
- IV. Depression*
- V. Acceptance*

Five Stages of Grief was composed specifically with the cello in mind. I felt that the cello was the instrument most suited to depicting the strain and anguish that comes with grief, as well as the intense anger and endless “questioning,” because of the instrument’s lyrical nature and ability to depict a mournful sound. The piece uses smooth glissandos in many of the movements, in order to bring out this kind of mournful “straining.” At a time when many people are experiencing stress and pain—from political turmoil, to the loss of life and loved ones—it can be cathartic to “feel” an expression of grief from someone or something else, and to know that we aren’t alone.

Wedding Music for Clarinet and Organ, Opus 7 (1921)

John Donald Robb

The original version of this work is for violin and organ. Robb composed it in celebration of his wedding, which took place September 24, 1921. The clarinet and organ version performed today was created by James Bratcher in 1987.

Poems for Cello (2025) World Premiere

Carlos Santiago Medina (b. 2003)

I. How I lament the past...

Past days, past weeks, past centuries
I feel a strong sadness for what is lost
And a gentle anger for what is not done
I look toward the flying whales and cry
Cry in awe of beauty that be in front of me
How tragic fish live where birds did be

II. The future looks so grey...

Hazy, confused, and dizzy it makes me
What can a poor bard do against time
The hazy road looks ill kept
A moment’s rest

Before I continue the path
And repeat the steps of progress
“In due time” I tell myself

III. But we persist...

Still we march on
To rhythms we can't exactly explain
Melodies we can't justify
Still we persist and chug on consistently
Through a fog of pain and fear
Quietly but strongly
What was I talking about?

Hidden Messages, Voices from Behind a Screen (2025) World Premiere

Kelly Feng/冯重瑞 (b. 2002)

Hidden Messages, Voices from Behind a Screen borrows texts from the poem “Mediums,” by Oliver Tearle. Spoken directly by the cellist, these texts are fragmented and often obscured by noises—noises from the cello that represent the online medium that is the internet, noises that resemble the sound of millions of fingers relentlessly typing away onto keyboards in front of a screen, all at the same time, in a given moment.

The Passing (2023) Dedicated to Dr. Dobroski

Natasha Stojanovska (b. 1987)

Quotations from the Polish/Ukrainian folk song “Hej Sokoly” (Hey Falcons).

Sonata for Cello and Piano, Opus 75 (1975)

John Donald Robb

This piece from 1975 was written and dedicated to Esther and Vic Firlie. In Robb Archive, available at the UNM Libraries Center for Southwest Research, you can find some programs of recitals with this music performed by the Firlies in 1976 and 1977. Among the archives, the recital that took place at Robb's house on May 8th, 1977, stands out. The event was “A program of compositions of John Donald Robb” dedicated to the National Federation of Music Clubs in celebration of National Music Week, and organized by Sigma Alpha Iota, Alumnae Patronesses and Alpha Sigma Chapter.

I do this, I do that #40 (2006)

Mark Weber (b. 1953) poet

Jonathan Golove (b. 1966) improvised music

One of the great NYC poets of the 50s/60s Frank O'Hara was once accused by a critic for writing "I do this I do that poems" and I love O'Hara's work, (even been to his grave in East Hampton, New York) and his meandering off-the-cuff poems have been a lodestone for many of us poem writers, SO, I went with that as a title!

Mark's poem is presented on the next page.

i do this, i do that #40 (2006)

stay home do nothing
---- woo ----
stay home do nothing
do nothing stay home take it easy
don't go to copy shop
don't go to herb store
don't go to the library
don't go to the post office
skip it all
stay home do nothing
-----whew ----
eat pancakes
bask in the late winter sun
out on the patio
maybe read Pablo Neruda
maybe not
stay home watch clouds
do nothing

Introduction and Toccata for Goodsell Slocum, Opus 30 (1956)

John Donald Robb

This is a work for organ written by Robb and dedicated to Goodsell Slocum, longtime organist at Albuquerque's First Presbyterian Church. During "The Music of John D. Robb" concert, this piece was performed by Wesley Shelby at the UNM Fine Arts Center Concert Hall (now called Popejoy Hall) on February 19th, 1971. A note made by Robb in the original score indicates: "Organ Registrations are merely suggestion." Program notes from this performance noted that:

"The Introduction and Toccata is a short piece in keeping with the composer's view that man's thoughts and feelings can often be compressed into a few words or notes of music. This piece for pipe organ is associated in the composer's mind with the great cathedral of Notre Dame, which, for almost a thousand years, has inspired not only religious men but also artists and musicians. In 1948, Robb attended a Sunday service there, witnessing it from the organ loft where he was a guest' of the great organist, St. Martin".

Kreisler's Coat (2011)

Jonathan Golove

This piece was premiered at the University at Buffalo's Burchfield Penney Art Center, during "A Musical Feast" on 11 February 2011, when Golove performed alongside collaborative pianist Claudia Hoca. According to Jan Jezioro, on the concert's official website, Kreisler's Coat is inspired by Robert Schumann's "Kreisleriana" and is associated with the figure of Fritz Kreisler (1875 - 1962), a violinist and composer who shares the same surname as the fictional character Johannes Kreisler, present in E.T.A. Hoffmann's literary works.



During his two decades as an international attorney in New York City, John Donald Robb studied composition with Horatio Parker, Darius Milhaud, Roy Harris, Paul Hindemith, and Nadia Boulanger. In 1941, at age 49, Robb left his law career to become head of the Music Department at the University of New Mexico. He served as dean of the UNM College of Fine Arts 1942-1957.

Performing Artists

Maxine Thévenot | organ



Maxine Thévenot is an award-winning Canadian-American musician known for her skillful musical organ playing, inventive concert programming, and passionate, informed conducting. She combines a profound commitment to her liturgical work as a cathedral musician with concertizing, guest conducting, solo organ recitals, and collaborating with other musicians while striving for representation and access to music of all genres.

Dr. Thévenot is the Director of Cathedral Music and organist at the Episcopal Cathedral of St. John, Albuquerque, where she oversees an internationally renowned choral program and is the Artistic Director of the Friends of Cathedral Music community outreach series. She is also the Founding and Artistic Director of Polyphony: Voices of New Mexico, now celebrating its 19th season, and a Professor of Organ at the University of New Mexico.

Dr. Thévenot's solo recital career has taken her throughout Europe and Great Britain, in every major city across Canada, and to 44 of the 50 United States. Recognized for her excellence as a recording artist, Dr. Thévenot has released 17 well-received CDs on Raven CD. She is a published composer with Paraclete Press and her music has been performed in Western Europe and North America.

In the 2024-2025 season, Dr. Thévenot will make music in churches in Little Rock, Nashville, New York City, Philadelphia, Victoria, British Columbia, and closer to home in Albuquerque.

A native of Saskatchewan, Canada, Dr. Thévenot received her bachelor's degree in music education from the University of Saskatchewan (with Distinction), and her Master of Music and Doctor of Musical Arts degrees from the Manhattan School of Music. She was twice awarded the Bronson Ragan Award at Manhattan School for 'outstanding ability in organ performance'. She is an Associate of the Royal Canadian College of Organists and the Royal Conservatory of Music, Toronto. She was made an Honorary Fellow of the National College of Music, London, UK, in 2006 for her "services to music."

Jonathan Golove | cellist-composer

Jonathan Golove is a dedicated performer of both new and traditional works, as well as of improvised music. He has performed throughout the United States and Europe at venues including Weill Recital Hall (Carnegie Hall), Zipper Concert Hall in Los Angeles, and London's Southbank Centre. He has been featured as cello soloist with the Buffalo Philharmonic Orchestra, Slee Sinfonietta, and New York Virtuoso Singers. One of only a handful of performers on the theremin cello, Golove has appeared as soloist with the Asko/Schoenberg Ensemble, London Sinfonietta, and International Contemporary Ensemble, and he is a member of the 1. Deutsche Stromorchester. He is also active as an electric cellist, particularly in the field of creative improvised music. He has performed and recorded with



jazz groups including the Michael Vlatkovich Trygo and Quartet, Ubudis Quartet, and Vinny Golia's Large Ensemble, and made appearances at the Vancouver Jazz Festival, the Eddie Moore Jazz Festival (Oakland), and the International Meeting of Jazz and New Music (Monterrey, Mexico). He has recorded for the Albany, Centaur, FMR, pfMENTUM, and Nine Winds labels, and his performances and interviews have been heard in broadcasts by numerous National Public Radio stations, as well as on Radio Nuevo León, West German Radio, CBC, and Radio France. His summer appearances include numerous festivals devoted to new works, including the Holland Festival (Amsterdam), Festival d'Automne (Paris), Lincoln Center Festival, June in Buffalo, and the Festival del Centro Histórico (Mexico City). Mr. Golove's original compositions have been performed at venues including the Kennedy Center, Washington D.C., Venice Biennale, Festival of Aix-en-Provence, Lincoln Center Chamber Music Society II, and the Kitchen, and he has received awards and grants for his work from organizations including ASCAP, the Yvar Mikhashoff Trust for New Music, and Meet the Composer. He is an associate professor in UB's Department of Music, and in 2023 he assumed the post of Artistic Director of UB's Robert and Carol Morris Center for 21st Century Music and June in Buffalo festival.

Natasha Stojanovska | pianist-composer



Natasha Stojanovska, Macedonian pianist and composer, has earned recognition as a dynamic and innovative artist, seamlessly bridging Eastern European musical heritage with contemporary classical traditions. Her critically acclaimed debut album, *Uncommon Voices* (Navona Records), showcases music by Eastern European women composers and has been celebrated for its artistry and cultural significance. As a Featured Artist and guest curator for Classical Music Indy, Ms. Stojanovska remains a dedicated advocate for underrepresented voices. Her upcoming album, *Uncommon Voices, Part II: American Women Composers*, supported by a

prestigious grant from the Musicians Club of Women in Chicago, continues her mission to highlight diverse perspectives in classical music.

Recent career highlights include performances at the Princeton Festival, Ear Taxi Music Festival, Dame Myra Hess Memorial Concerts, and Henry Fogel's esteemed music series. A graduate of Northwestern University, Ms. Stojanovska holds a Doctor of Musical Arts in Piano Performance and Music Theory, where she studied under James Giles and earned Program Honors. Her earlier training includes an Artist Diploma and Master of Music in Piano Performance from Indiana University, where she studied with Alexander Toradze and Ketevan Badridze, and a Bachelor of Music from Lynn Conservatory of Music under Roberta Rust.

An active soloist and chamber musician, Dr. Stojanovska has performed extensively across Europe, the United States, South Korea, and Haiti, gracing prestigious stages such as the Gilmore Piano Festival. Her collaborations with luminaries including Renée Fleming, Patricia Barber, Rachel Barton Pine, Molly Barth, Shulamit Ran, Carmen-Helena Téllez, and Nathan Gunn underscore her versatility and artistic excellence. In addition to her performance career, she contributes as a composition and piano consultant, integrating her profound knowledge of creativity and performance.

Currently, Dr. Stojanovska serves as part-time faculty in Music Theory and Collaborative Pianist at the University of New Mexico, as well as Piano Professor at New Mexico School for the Arts. She balances an active teaching schedule with her vibrant solo career and co-directs the piano duo, The Stojanovska Sisters, with her sister Marina. This duo, three-time First Prize winners of the Macedonian National Competition, has delighted audiences across Europe and the United States for over 25 years.

Beyond her performance endeavors, Dr. Stojanovska is a dedicated cultural ambassador and community leader. She has introduced world-class international musicians to Santa Fe, NM, organizing performances at premier venues including the Scottish Rite Masonic Center, Cathedral Basilica of St. Francis of Assisi, First Presbyterian Church of Santa Fe, New Mexico School for the Arts, and SITE Santa Fe Museum. Additionally, she leads a thriving private studio, providing instruction in piano, music theory, composition, and vocal coaching. Through her artistry, pedagogy, and community engagement, Natasha Stojanovska remains a passionate advocate for classical music culture and intercultural understanding.

Jeffrey Brooks | clarinet



Jeffrey Brooks, in addition to being an active performer, is the Assistant Professor of Clarinet at the University of New Mexico and the owner of ClarinetMonster.com. Before moving to Albuquerque in 2019, Jeff was an Artist Affiliate at Emory University and the adjunct Professor of Clarinet at Morehouse College in Atlanta. He served as sabbatical replacement at Florida State University and Ohio University and held teaching positions as adjunct clarinet instructor at Central Washington University and Walla Walla University.

As a concerto soloist, Jeff, has been heard on numerous occasions. He has presented scores of solo recitals, and has performed with the Seattle Symphony, Seattle Opera, Atlanta Symphony, Charleston Symphony, the Savannah Philharmonic, and many more symphonic organizations. In January 2018, he was a guest clinician at the annual Georgia Music Educators Association's conference in Athens, GA.

Jeff has recorded for the Naxos and New World Record labels, independently released two jazz CD's available on itunes.com, and recorded on multiple film soundtracks, video games, and commercials. In addition, he recently developed "Monsters of Clarinet", a classical and jazz crossover pops program for jazz quartet and symphony orchestra that is currently being marketed nationally.

His teachers have included Dr. Frank Kowlasky, Dr. Deborah Bish, Eddie Daniels, Laura DeLuca, Chip Phillips, and Joseph Brooks and he holds a MM and a DM from Florida State University. Check out ClarinetMonsterR.com for details on Jeff's clarinet repair and sales business, recordings, performance calendar, and soon to come Clarinet Monster Academy.

Mark Weber | poet

Mark Weber ---- I was shaped by my hometown, Los Angeles. Born 1953, raised in Cucamonga ---- Left SoCal 1986, lived in Redding CA (climbed Mt Lassen! camped at Whiskeytown Lake), Cleveland Ohio (close to all that water, my wife Janet in med school), Salt Lake City (close to the Red rock canyons), finally to Albuquerque in 1991 which we love wholeheartedly ———



Poetry is, for me, mostly note taking ----

I have pretty much written poems my entire life and
published in all the usual small press places ---- Was

LA correspondent for CODA jazz magazine for 18 years (member of the Pan Afrikan Peoples
Arkestra, also), in Albuquerque was Thursday afternoon jazz host on KUNM for 24 years (presently
I'm an "auxiliary host") ---- This past ten years I spend my days traipsing around the mountains
of New Mexico ---- Since 1980 I've self-published a chapbook of poems annually for friends (small
editions of 100-500) and the last 3 chaps have centered on my hikes in the Sandia Mountains ----
I'm a member of New Mexico Wilderness Society aka New Mexico Wild.

Composers

Kelly Feng/冯重瑞 | composer

Kelly Feng/冯重瑞 is a composer who works with electronic music, electroacoustic music, traditional concert music, and intermedia art. Her music explores proximity and intimacy in the artist-to-audience relationship as a way to challenge and resist traditional power structures in the Western concert music tradition. She is also interested in how different mediums translate to one another, such as from sound to movement, to poetry, to interactive art displays.

Recipient of the 2024 Erickson Prize and the 2023 Dr. Milton H. Saier, Sr. Memorial Award, Kelly holds a Bachelor of Arts in Music and a Bachelor of Arts in Psychology from the University of California, San Diego, where she graduated summa cum laude. She is currently working on her Master's degree in Theory and Composition from the University of New Mexico. Her teachers include Peter Gilbert, Karola Obermüller, Rand Steiger, Chinary Ung, Lei Liang, and Marcos Balter.

Kelly was born in Shenzhen, China, and was raised between San Jose, California and her hometown. She is currently based in Albuquerque.



John Donald Robb was one of the first in the world to purchase a synthesizer from Robert Moog. In his 70s, Robb composed a significant body of work for the revolutionary instrument. He is recognized as a pioneer in the field. His electronica recordings are available on the Smithsonian Folkways label.

Carlos Santiago Medina | composer



Carlos Santiago Medina, or Santi, is a guitarist and composer born and raised in Albuquerque. He currently studies at the University of New Mexico, working towards a bachelor's in music theory and composition.

Alongside his college studies, Santi participates in the Albuquerque Composer Collective, a student organization that advocates for DIY (do it yourself) music projects, events, and collaborations.

Inspired by his metal phase in his teenage years, Santi fell in love with the post-tonal works of Leo Brouwer, Béla Bartók, and Arnold Schoenberg. Though his musical aesthetic reflects his punk and serialist influences, Santi would describe his style as “New Mexican”.

Lucas Stafford | composer

Lucas Stafford is a pianist and composer pursuing a bachelor's degree in theory and composition at the University of New Mexico. He focuses on a warm “New Romanticism” aesthetic, blending orchestral romanticism, a taste of modern minimalism, and hints of impressionism in order to create emotionally compelling melodies and deep harmonic stories. Lucas draws inspiration from composers such as Edvard Grieg, Antonín Dvořák, and Claude Debussy, among many others. He uses his position as the Vice President of the Albuquerque Composers Collective to work with the film and digital arts program at UNM to expand his horizons into the video game and film music industry, where he will focus his career.



Robb Symposium Series Director



Peter Gilbert (Associate Professor of Music, University of New Mexico) has commissions and accolades from the Barlow Foundation, New Music USA, the Aaron Copland House, ZKM (Institut für Akustik und Musik), the Russolo Foundation, the Look & Listen Festival, the Third Practice Festival, and IMEB Bourges. He writes: “My music usually aspires to create a sonic architecture that helps us lose our sense of time completely and allows us to partake in a kind of more direct aural experience in search of passageways to transcendence.”

Gilbert's music can be heard on numerous labels including New Focus Recordings and at petergilbert.net.

Robb Symposium Series Co-Artistic Director

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.

A Ph.D. at Harvard University brought her to the US where she taught at the University of New Mexico before joining the Department of Music at UC San Diego. She also lives and works part of the year in Europe and has been a visiting artist at ZKM, Deutsche Akademie Rom, Centro Tedesco di studi Veneziani, Akademie Schloss Solitude, Eisler House (International Hanns Eisler Scholarship), and IRCAM.



Her music, often political, always dramatic, includes operas for Staatstheater Nürnberg, Theater Bielefeld, Theater Bonn, Theater Heidelberg, Theater Aachen, and Stuttgart's Musik der Jahrhunderte. The emotional juxtapositions of story suspended in a tableau architecture that one finds in her operas can be heard in her concert works as well. These include commissions from the Ernst von Siemens Music Foundation, the National Endowment for the Arts, the Fromm Music Foundation, New Music USA, Bayerischer Rundfunk, Saarländischer Rundfunk, and numerous renowned soloists and ensembles.

Her music can be heard on CD (WERGO, New Focus Recordings, Brilliant Classics, NEOS) and online at karolaobermueller.net.

John Donald Robb's Career Highlights

UNM Dean



During his two decades as an international lawyer in New York City, John Donald Robb (1892-1989) studied composition with Horatio Parker, Darius Milhaud, Roy Harris, Paul Hindemith and Nadia Boulanger. In 1941, at the age of 49, Robb left his law career to become head of the Music Department at the University of New Mexico. He served as dean of the UNM College of Fine Arts from 1942-1957.

Photo: Robb standing next to a poster for a concert featuring American composers Copland, Cowell, Barber, and Robb's piano concerto. Sao Paulo, Brazil, 1964.

Field Recordings

During his tenure at UNM, Robb's fascination with Hispanic folk music led to his recording of more than 3,000 traditional Hispanic folksongs and dances from the American Southwest and South America, all of which formed the nucleus of the John Donald

Robb Archive of Southwestern Music at the University of New Mexico. He was the author of several books on

the subject, including *Hispanic Folk Songs of New Mexico* (1954; revised edition by UNM Press, 2008) and his authoritative book, *Hispanic Folk Music of New Mexico and the Southwest: A Self Portrait of a People* (University of Oklahoma Press, 1980; republished by UNM Press, 2014), and a second volume of *Hispanic Folk Songs* collected by Robb, *Cancionero: Songs of Laughter & Faith in New Mexico* (UNM Press 2016). Robb received numerous honors and grants, including an honorary Doctor of Music from the University of New Mexico.

Collected Works

Robb's music has been performed by more than 16 symphony orchestras in the U.S., Central America and South America, including the New Mexico Symphony Orchestra. His compositions have been performed in many other venues, such as six recitals in Carnegie Recital Hall in New York (some of which were reviewed by the *New York Times*).

Photo: UNM Orchestra, Robb conducting, Kurt Frederick concert master, Priscilla Robb soloist. UNM old Student Union Building, 1943.



Compositions

The St. Louis Symphony premiered his "Third Symphony" in 1962, and his music is performed every spring at the renowned UNM John Donald Robb Composers' Symposium Series. His folk opera, "Little Jo," was conducted by Guillermo Figueroa at the National Hispanic Cultural Center in 2005, and the New Mexico Symphony Orchestra performed his "Dances from Taxco" in its 2007 season.

PBS Documentary



In June 2008, KNME-TV, New Mexico's PBS station, premiered an Emmy Award-winning documentary about Robb entitled, "The Musical Adventures of John Donald Robb in New Mexico." The documentary features folk-song recordings and photographs from the Robb archives in UNM Libraries' Center for Southwest Research.

Performances

In October 2008, the University of Missouri-St. Louis presented a John Donald Robb Tribute Concert to a standing-room-only audience, and in November 2010, Robb's "Symphony No. 1" was performed by James Richards and the St. Louis Chamber Orchestra. Robb's "Requiem," composed in 1985 when Robb was 93, was performed by the St. Louis Bach Society conducted by A. Dennis Sparger in 2012 as a choral and piano piece edited and arranged by James Bratcher. A newly orchestrated version of Robb's Requiem was performed in a 2013 Santa Fe concert

Photo: Robb at his Moog synthesizer, Albuquerque, date unknown.

presented by the New Mexico Performing Arts Society featuring conductor Franz Vote and the New Mexico Bach Society, and in 2016 Robb's setting of "Los Pastores," the traditional folk play from Spain and Mexico, arranged for SATB Chorus and 11 instruments, was performed by

Franz Vote and the New Mexico Bach Society at Cristo Rey Catholic Church in Santa Fe. Robb's Two Trios, Opus 57, *I Am Very Old Tonight* and *Tears*, originally written in 1953 for contralto, oboe and piano and later arranged for women's chorus, oboe, and piano were performed in 2017 during "The Granados Project" by Polyphony, Voices of New Mexico and UNM's Las Cantantes conducted by Dr. Maxine Thévenot in the Episcopal Cathedral of St. John, Albuquerque.

Recordings



OPUS ONE Recordings has released seven Hispanic folk songs and six art songs arranged by Roger Jannotta and performed by the world-renowned National Polish Radio Symphony Orchestra conducted by David Oberg of Albuquerque with Leslie Umphrey of the UNM Music Department Faculty as soprano soloist. This was the fourth of the outstanding CDs of Robb's major works on the OPUS ONE label by Oberg and the NPRSO. Robb's recordings can be purchased at [amazon.com](https://www.amazon.com).

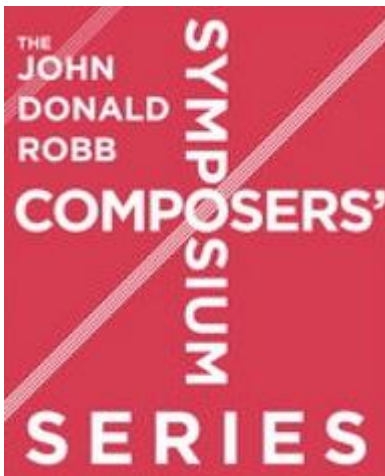
Photo: Junior Daugherty (fiddler) with Mr. & Mrs. Robb during a field recording collection trip, May 4 1969.

Electronica

When Robb was in his 70s, he became one of the first in the country to buy a Moog synthesizer and proceeded to compose a body of work for that revolutionary instrument. He is recognized as a pioneer in that field. All genres of his works are still performed today.

Learn more about [John Donald Robb](#).

About The Robb Symposium Series



The [Robb Symposium Series](#), established in the fall of 2022, is an outcropping of the celebrated annual UNM John Donald Robb Composers' Symposium. The series features concerts of new music by guest artists and UNM faculty and students, as well as masterclasses, artist talks, and workshops.

The UNM Robb Trust promotes the exploration of new music through the Robb Symposium Series. Since 1972, the internationally renowned John Donald Robb Composers' Symposium has brought composers and musicians from around the world to UNM for a series of public concerts and unique learning opportunities for UNM students. Past guest composers have included such luminaries as Anthony Braxton, John Cage, Lukas Foss, Michael Colgrass, Gordon Mumma, Raven Chacon, and Chen Yi. The legacy of the John Donald Robb Composers' Symposium continues through the Robb Symposium Series.

The Trust sponsors the biennial [Robb Commission](#) in even years. The winner is awarded a cash prize and her/his composition is premiered at a Robb Symposium Series concert, typically the annual [Robb Concert](#), which takes place in the spring.

The UNM Robb Musical Trust serves as a bridge between the UNM College of Fine Arts and the New Mexico community, regularly presenting concerts of Robb's compositions along with Hispanic folk songs, preserving and promoting the archive of 3,000+ field recordings Robb made, and collaborating with community partners in educational initiatives. Through its many activities, the Trust proudly carries on the vision of its namesake, John Donald Robb.

2024-2025 Robb Symposium Series Events

All Robb Symposium Series events are all ages family-friendly community events, unless otherwise noted. Admission is free.

Friday 30 August 11:00am

John Link composer

Location: CFA Room 1111

Program: composer talk

Friday 6 September 11:00am

Jeffrey Gavett composer, baritone

Location: CFA Room 1111

Program: composer talk

Friday 13 September 11:00am

Agustín Castilla-Ávila composer, guitarist, author

Location: CFA Room 1111

Program: NEVERENDINGARTIST: A proposal for a transdisciplinary classification

line upon line artist residency

Thursday 3 October 6:30pm

line upon line percussion ensemble

Location: CFA Room B120

Program: masterclass

Friday 4 October 11:00am

line upon line percussion ensemble

Location: CFA Room 1111

Program: commissioning and collaboration talk

Friday 18 October 11:00am

Jocelyn Hagen and Timothy C. Takach a cappella band Nation

Location: CFA Room 1111

Program: composers talk

Friday 1 November 10:30am

Rachel Lee Priddy violin

Location: CFA Room 1106

Program: string masterclass & commissioning talk



Sérgio Azevedo
COMPOSER RESIDENCY AT UNM

Sérgio Azevedo is a leading and prolific composer from Portugal. He writes in many genres including orchestral works, concertos, opera, chamber music, piano works and pedagogical works for children. He has been a presenter for the Portuguese National Radio since 1993 and he is a professor at the Escola Superior da Música de Lisboa. He has written works for important musicians and ensembles in Portugal and internationally including the Orquestra Metropolitana de Lisboa, Remix Ensemble, Orquestrutópica, Galland Ensemble, Proyecto Gerhard, Le Concert Impromptu, Ensemble Témoignage, Plural Ensemble and Le Nouvel Ensemble Moderne.

He holds a PhD in Music from the University of Minho, and degrees from the Escola Superior da Música de Lisboa. He will be featured in the following events at UNM during his residency, which is being sponsored by the Robb Trust.

Thursday Sept. 19 9:30 AM CFA Room 2100 Lecture on Portuguese Music	Wednesday Sept. 25 7:30 PM Popejoy Hall World Premiere of Sérgio Azevedo's "Contempla, alma, y Considera" double concerto for oboe, viola and orchestra with the UNM Symphony Orchestra, conducted by Sebastián Serrano-Ayala	Thursday Sept. 26 2:00 PM Keller Hall Solo Piano Recital Sérgio Azevedo performs his own works	Friday Sept. 27 1:00 AM CFA Room 1111 Artist Talk and composition masterclass
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UNM MUSIC UNM JOHN DONALD ROBB TRUST

Friday 15 November 11:00am

Dr. Thokozani Ndumiso Mhlambi musician, songwriter

Location: CFA Room 1106

Program: composer talk

Friday 22 November 10:30am

Linda Antas composer, art technologist, flutist, educator

Location: CFA Room 1106

Program: composer talk

Peter Ko artist residency

Thursday 30 January 11:00am

Peter Ko cello

Location: CFA 1111

Program: master class with UNM graduate string quartet

Friday 31 January 11:00am

Peter Ko cello

Location: CFA 1111

Program: master class with UNM composition students

Sérgio Azevedo artist residency

Thursday 19 September 9:30am

Sérgio Azevedo composer

Location: CFA Room 2100

Program: Portuguese music

Wednesday 25 September 7:30pm

WORLD PREMIERE ...Contempla, alma, y considera double concerto for oboe and viola

Sérgio Azevedo composer

Kevin Vigneau oboe

Kimberly Fredenburgh viola

Sebastián Serrano-Ayala conductor

UNM Symphony Orchestra

Location: Popejoy Hall

Tickets: \$15 \$10 \$5

general admission, purchase tickets

Also on the program: Bolero

Maurice Ravel, Capriccio español

Nikolai Rimsky-Korsakov, Huapango

José Pablo Moncayo

Thursday 26 September 2pm

Sérgio Azevedo composer, pianist

Location: Keller Hall

Program: Azevedo performs

Azevedo, solo piano recital

Friday 27 September 11:00am

Sérgio Azevedo composer

Location: CFA Room 1111

Program: artist talk and composition master class with UNM composition students

Tuesday 4 February 5:30pm

Jesse Tatum flute

Location: UNM Arts Lab

Program: Music for Flute & Live

Electronics with new works by

Feng, Arellano, Falk, De León-Ortiz,

Vaagen & electronic works of Robb

A History of the John Donald Robb Composers' Symposium

Some of the Symposium's notable guests

Emanuele Arciuli
Arditti Quartet
Robert Ashley
Milton Babbitt
Anthony Braxton
Martin Bresnick
John Cage
Raven Chacon
Chen Yi
Michael Colgrass
Abbie Conant
George Crumb
Joséph Daley Trio
Halim El-Dabh
Pozzi Escot
Julio Estrada
Lukas Foss
Lou Harrison
Alan Hovhaness
Karel Husa
John Harbison
Vijay Iyer
Betsy Jolas
Ernst Krenek
Joan La Barbara
Libby Larsen
Lei Liang
George Lewis
John Lewis
Lisa Moore
Thea Musgrave
Valerie Naranjo
Susan Narucki
Pauline Oliveros
Hilda Paredes
Vincent Persiche
Roger Reynolds
Ned Rorem
Steven Schick
Maria Schneider
Gunther Schuller
Cecil Taylor
James Tenney
Joan Tower
Christian Wolff

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 forty 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.

In celebration of the New Mexico Centennial in 2012, the works of more than fifty composers were featured during the symposium. In 2019 the symposium hosted the Society of Composers national conference, performing works by more than eighty 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 John Donald Robb Musical Trust, The Mr. and Mrs. Sanford N. McDonnell Foundation, the UNM College of Fine Arts, and the UNM Department of Music, all Robb Symposium events are free and open to the public, which continues another long tradition: making live music available to everyone.

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Kelly Feng/冯重瑞, Jonathan Golove, and Peter
Gilbert rehearsing Feng's "Hidden Messages..."

Acknowledgments

The University of New Mexico Robb Musical Trust would like to thank the following organizations and individuals for support of the 2024 – 2025 UNM John Donald Robb Musical Trust initiatives.

The Mr. and Mrs. Sanford N. McDonnell Foundation
The Grandchildren of John Donald Robb Endowed Fund
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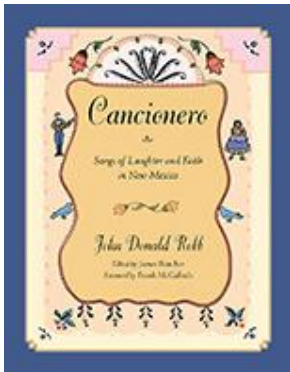
***Remembered**

Because of your generous support, the Robb Trust continues to produce high-quality programming, such as *¡Música del Corazón!* and the Robb Symposium Series, which reaches hundreds of people each year, both in person and online.

Robb Trust Preserves Tradition

¡Música del Corazón! is just one way the Robb Trust celebrates the rich tradition of New Mexico folk music. We also invite you to explore John Donald Robb's mid-20th-century [field recordings](#) of traditional music from New Mexico to Nepal. These recordings, now digitally restored, are available on the Internet. Among its many initiatives, the Trust sponsors the Robb Symposium Series and the Robb Commission, a biennial international commission of contemporary music. Learn more at [robbtrust.org](#).

Cancionero: Songs of Laughter and Faith in New Mexico



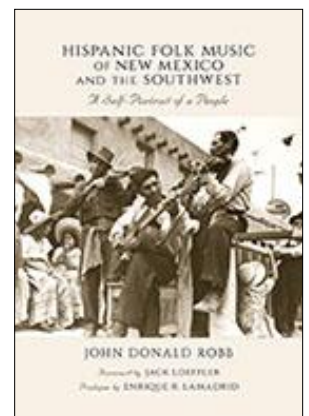
John Donald Robb (1892–1989) built an invaluable legacy in the preservation of New Mexico's rich musical traditions. His extensive field recordings, compositions, papers, and photographs now make up the John Donald Robb Archive in the University of New Mexico Libraries' Center for Southwest Research. *Cancionero* presents 13 Hispanic folk songs from Robb's renowned archive. Created for musicians and vocalists, *Cancionero* features arrangements for voice and piano/guitar accompaniments, as well as selected concert versions for voice, oboe, harp, and piano. Introductions include information about song forms, history, and subjects.

[Purchase from UNM Press.](#)

Hispanic Folk Music of New Mexico and the Southwest: A Self-Portrait of a People

First published in 1980 and now available again from UNM Press, this classic compilation of New Mexico folk music is based on 35 years of field research by a giant of modern music. Composer John Donald Robb, a passionate aficionado of the traditions of his adopted state, traveled New Mexico recording and transcribing music from the time he arrived in the Southwest in 1941 until his death in 1989. Prologue and Introduction by Enrique Lamadrid and Jack Loeffler.

[Purchase from UNM Press.](#)



The University of New Mexico

John Donald Robb Musical Trust



The Robb Trust prides itself in supporting the music and musical legacy of John Donald Robb, to further his inspiring commitment to education, and to advance the understanding of music of the Southwest. The Robb Trust, in partnership with composers, performing artists, educators, students, and audiences, enhances the legacy of Dean Robb by preserving the traditions of Southwest folk music, promoting the music of John Donald Robb, and supporting the composition of contemporary music.

Robb Trust Mission

The Mission of the Trust, in collaboration with UNM, is to support the music and musical legacy of John Donald Robb, to further his inspiring commitment to education, and to advance the understanding of music of the Southwest.

Learn more at [robbtrust.org](#).

College of Fine Arts

The College of Fine Arts offers 19 undergraduate degrees in art, music, theatre & dance, film & digital arts. It is ranked in the top 8 in the nation in photography and is the only place in the US to earn a concentration in Flamenco. Fine Arts is the only college at UNM with a fund dedicated to studying abroad. 64 percent of CFA graduates find jobs before or within four months of graduation. The Music Education program boasts 100 percent job placement.

Learn more at finearts.unm.edu



Department of Music



The University of New Mexico Department of Music aims to provide the highest quality musical education, in order to make a substantial contribution to the cultural life of its region and the world by reinforcing the integral value of music in society.

We strive to give each student a first-rate musical education under the guidance of our dynamic artist [faculty](#), and a well-balanced program among the disciplines of [performance](#), [music education](#), [theory and composition](#), [jazz studies](#), [string pedagogy](#), [conducting](#), and [musicology](#).

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Robb Trust Annual Appeal



The John Donald Robb Musical Trust Endowment fund at the University of New Mexico Foundation supports the Trust's annual programming, educational outreach, a graduate student assistantship, and much more. Financial support of the Friends of the Robb Trust and individual donors like you is critical to our success. Please scan the QR code or visit robbtrust.org/donate to make a donation. Thank you.

Go to robbtrust.org/donate.html or scan the QR code below to donate.

Thank you for joining us in celebration of the great John Donald Robb ("Dean Robb") at this 53rd Annual Robb Concert.

