

JAMES ROMIG, composer

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Western Illinois University School of Music
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EDUCATION

Ph.D. 2000 Rutgers University — Music Composition and Theory
M.A. 1996 University of Iowa — Percussion Performance
B.M. 1993 University of Iowa — Percussion Performance

PRINCIPAL TEACHERS

Charles Wuorinen — composition and theory
Milton Babbitt — composition and theory
James Dixon — orchestration and conducting
Thomas L. Davis — percussion and conducting

ACADEMIC POSITIONS

2002– Western Illinois University — Professor of Music Composition and Theory
2001–2002 Bucknell University — Visiting Assistant Professor of Theory and Composition
2000–2001 Pittsburg State University — Visiting Assistant Professor of Theory and Composition
1996–1998 Rutgers University — Lecturer (1998–2000); Teaching Assistant (1996–1998)
1994–1996 University of Iowa — Teaching Assistant

RESIDENCIES, AWARDS, AND HONORS (selected)

2019 Petrified Forest National Park: Artist in Residence
2018 Perspectives of New Music: co-editor of issue "Charles Wuorinen at 80"
2017 Everglades National Park: Artist in Residence
2016 Centrum (Port Townsend, WA): Artist in Residence
2016 ISCM World Music Days, finalist
2013 Grand Canyon National Park: Artist in Residence
2013 Wupatki National Monument: Artist in Residence
2012 Grand Canyon National Park: Artist in Residence
2011 Aaron Copland Award and Copland House Residency
2011 American Composers Orchestra Underwood New Music Readings, honorable mention
2009 Petrified Forest National Park: Artist in Residence
2002 ASCAP Foundation Rudolf Nissim Award, finalist
1999 The Pierre Boulez Workshop at Carnegie Hall, participant
1999 Civic Orchestra of Chicago First Hearing, finalist
1996 Chicago Symphony Orchestra Young American Composers' Reading Session, finalist
American Academy of Arts and Letters Awards in Music, nomination: 2003, '07, '08, '09, '13, '15, '16

FESTIVAL AND CONFERENCE PERFORMANCES (selected)

2019 National Flute Association Conventio
2018 Colorado State University Aries Composers Festival
2018 Darmstadt Musikinstitut
2017 Bowling Green State University New Music Festival (also 2016, 2014)
2017 soundON Festival of Modern Music
2017 Spontaneous Combustion New Music Festival
2017 University of Tennessee–Knoxville Contemporary Music Festival
2016 SCI Regional Conference (also 2013, 2011, 2010, 2009, 2005)
2016 University of Nebraska–Kearney New Music Festival
2015 Mise-En Music Festival
2015 Mizzou International Composers Festival

2014 Reykjavik (Iceland) Arts Festival
2014 SCI National Conference (also 2013, 2009)
2012 Aspen Composers Conference (also 2007)
2011 New Music Festival at University of Alabama–Huntsville
2009 Florida State University Festival of New Music
2009 New Music Forum Festival of Contemporary Music (San Francisco)
2008 NEC Summer Institute for Contemporary Performance Practice
2006 Percussive Arts Society International Convention (also 2004)
2005 Colorado College New Music Symposium
2003 University of Memphis Imagine Festival
2003 June in Buffalo
2000 Alfeo Gigli Festival of Composition (Bologna, Italy)
2000 Wien Modern

AMERICAN PERFORMANCES (selected)

Cincinnati Conservatory • Eastman School of Music • Interlochen Center for the Arts • The Juilliard School • Mannes Conservatory • New England Conservatory • Oberlin Conservatory • Westminster Choir College • Arizona State University • Baylor University • Black Hills State University • Bowling Green State University • Brandeis University • Brooklyn College • Brown University • Bucknell University • Butler University • California State University–Long Beach • Central Washington University • City University of New York • Columbia University • Connecticut College • DePaul University • Duquesne University • Florida State University • Georgia State University • Idaho State University • Illinois State University • Iowa State University • Ithaca College • Kansas State University • Keene State College • Lawrence University • Louisiana State University • Marshall University • Middlebury College • Mississippi State University • New Mexico State University • Northwestern University • Ohio State University • Pacific Lutheran University • Princeton University • Queens College • Rice University • Rutgers University • Stanford University • Stony Brook University • Temple University • University at Buffalo • University of Alabama • University of Alaska–Fairbanks • University of Arizona • University of Arkansas • University of California–Davis • University of Colorado • University of Delaware • University of Georgia • University of Hartford • University of Illinois • University of Iowa • University of Kentucky • University of Louisville • University of Maryland–Baltimore • University of Memphis • University of Miami • University of Michigan • University of Minnesota • University of Missouri–Kansas City • University of Montana • University of Nebraska • University of Nevada–Las Vegas • University of North Carolina • University of North Texas • University of Oregon • University of South Carolina • University of Tennessee • University of Texas–Austin • University of Virginia • University of Wisconsin • Utah State University • Vassar College • Wake Forest University • Washington University–St. Louis • Western Illinois University • West Virginia University • William Paterson University • Williams College • Clyfford Still Museum • Figge Art Museum • Milwaukee Art Museum

INTERNATIONAL PERFORMANCES (selected)

American Academy in Rome • Australian National University • Beijing Central Conservatory • Berlin Hochschule • Bilgi University (Turkey) • Bolivar Conservatory (Venezuela) • Janacek Academy (Czech Rep.) • Buenos Aires Conservatory • Calcutta College (India) • Ionian University (Greece) • Ishavskatedral (Tromsø, Norway) • Freiburg Hochschule • Gesualdo Conservatory (Italy) • Hsinchu National University (Taiwan) • Koln Hochschule • Krakow Academy of Music • Leipzig Hochschule • Lunnevals College (Sweden) • Luxembourg Conservatory • Mahidol University (Thailand) • Monterrey Conservatory • National Museum of Ancient Art (Portugal) • Puerto Rico Conservatory • Queensland Conservatory (Australia) • Reykjavik National Gallery • Rio de Janeiro Federal University • Shenyang Conservatory • Uzbekistan State Conservatory • Talinn Academy of Music (Estonia) • Tel Aviv University • Turin Museum of Modern Art • University of British Columbia • University of Bucharest • University of Leeds • University of Miskolc (Hungary) • University of Strasbourg • University of Valencia

ENSEMBLE PERFORMANCES (selected)

Quad City Symphony • University of Iowa Symphony • Waterloo–Cedar Falls Symphony • Black Forest Percussion Group • Cadillac Moon Ensemble • Center for New Music • Collide-O-Scope • Due East • Duo Contour • Duo Harpverk • Ensemble Chronophonie • Helix • Hoffmann/Goldstein Duo • Identity Cubed • Iktus • JACK Quartet •

Khasma Piano Duo • Maia Quartet • N.E.O. SOUND • San Diego New Music • The Society for Chromatic Art • Talujon • Vox Novus • Zodiac Trio

SOLO PERFORMANCES (selected)

Augustus Arnone, piano • Erik Carlson, violin • Alice K. Dade, flute • Louis Goldstein, piano • Stephen Gosling, piano • Craig Hultgren, cello • Taka Kigawa, piano • Helen Kim, violin • Peter Kolkay, bassoon • Tom Kolor, percussion • Ashlee Mack, piano • John McMurtery, flute • Doug Perkins, percussion • Bill Solomon, percussion • Harvey Sollberger, flute

TALKS AND MASTERCLASSES PRESENTED (selected)

American Academy in Rome • The Aspen Institute • Bowling Green State University • Bucknell University • Butler University • Carleton College • Cincinnati Conservatory • Clyfford Still Museum • Columbia University • Eastman School of Music • Everglades National Park • Grand Canyon National Park • Illinois Wesleyan University • Interlochen Center for the Arts • The Juilliard School • Lawrence University • Northwestern University • Pacific Lutheran University • Rutgers University • University at Buffalo • University of Colorado–Boulder • University of Denver • University of Illinois • University of Miami • University of Minnesota • University of Nebraska–Kearney • University of Tennessee • University of Wisconsin–Milwaukee • University of Wisconsin–Whitewater

DISCOGRAPHY (selected)

Still. Ashlee Mack, piano. New World Records: NWR 80802-2. 2018.
Time Seems To Pass. New Muse Piano Duo. Blue Griffin Records: BGR 407. 2017.
Leaves from Modern Trees: Chamber Music 1999–2016. Various artists. Parallax Music Press: PMP 172. 2017.
Time Seems To Pass (extended version). Khasma Piano Duo. Parallax Music Press: PMP 171. 2017.
Plastic Structures (trio version). The Zodiac Trio: “Dreamtime.” Blue Griffin Records: BGR 391. 2016.
Dorsia 2a. Duo Harpverk: “Offshoots.” Greenhouse Studios. 2014.
Out of Frame. Millikin Percussion Ensemble: “Premieres.” First Step Records: FSR 5012. 2012.
Ferocious Alphabets. Perspectives of New Music Vol. 49/2. PNM/OS CD3. 2012.
Transparencies. SCI CD Series: “Mosaic.” Navona Records: NV 5825. 2010.
Oiseau Miró. Sophia Anastasia: “Musing.” 2002.

BIOGRAPHY

James Romig (b.1971) composes music in response to an increasingly fragmented and accelerated world, creating highly self-referential works that evolve isomorphically and reveal themselves gradually. Endeavoring to reflect the intricacies of the natural world, his compositional paradigms exert influence on both small-scale iteration and large-scale design, obscuring boundaries between form and content. He acknowledges and celebrates focus and patience — elements crucial to his work’s initial creation, its realization by performers, and its construal by audiences. Critics have described his music as “profoundly meditative, haunting” (*The Wire*), “a complex quilt of sound” (*Moline Dispatch*), and “rapturous, slow-moving beauty” (*San Francisco Chronicle*). His works have been performed in 49 states and 34 countries by such notables as Talujon, Harpverk, Iktus, JACK, Khasma, Helix, Chronophonie, Altered Sound, Suono Mobile, Cadillac Moon, Due East, Collide-O-Scope, flutist Harvey Sollberger, violinist Erik Carlson, pianists Ashlee Mack and Taka Kigawa, and the Quad City Symphony. Recordings of his music have been released by New World, Navona, Blue Griffin, and Perspectives of New Music. Guest-composer visits include Eastman, Buffalo, Cincinnati, Bowling Green, Illinois, Northwestern, and the American Academy in Rome. Artist residencies include Copland House, Centrum, Everglades, Grand Canyon, and Petrified Forest. He holds degrees from the University of Iowa (BM, MM) and Rutgers University (PhD), where he studied with Charles Wuorinen. Milton Babbitt provided additional mentoring and served on Romig’s PhD dissertation committee. Since 2002, he has been on faculty at Western Illinois University, where he heads the composition area. His music is published exclusively by Parallax Music Press (ASCAP).

REGISTER OF WORKS

LARGE ENSEMBLE

Bridges (2014) for orchestra
Circulus and Invisible Cities (1992–93) for orchestra
Glaciers (2009) for orchestra
Islands That Never Were (2006) pno and string orch
Percussion Concerto (2010) for perc solo and orch
Replicas (2019) for piano and orchestra
Six Pieces (1996) for string orchestra
Small Infinities (2015) for glockenspiel and strings

CHAMBER (three or more players)

Chronophonetic Alphabets (2007) fl/cl/vln/vcl/mba/pno
The Frame Problem (2003) for percussion trio
Moving Pictures in Frames (2018) for percussion trio
Negative Mirrors (2001) for fl/cl/vln/vcl/vibr/pno
Out Of Frame (2012) for marimba trio
Piano Trio (1997) for violin, cello, and piano
Small Worlds (2006) for fl-cl-vln-vcl-pno
Spin (1999) for flute, violin, cello, and vibr/mba
Percussion Quartets: Parallax (1991);
Pantehnikon (1992); *While the Cat's Away* (1992)
Variations (1999) for string quartet

DUO

Angles of Response (2015) for clarinet and piano
Dorsia 2a (2013) for harp and vibraphone
Double 1 (1998) for flute and marimba
Double 2 (1998) for violin and marimba
Double 3 (2003) for trumpet and vibraphone
Double 4 (2004) for flute and piano
Double 5 (2007) for trombone and piano
Ferocious Alphabets (2005) for clarinet and violin
Islands That Never Were (2003) for vibraphone/piano
Leaves From Modern Trees (2011) for flute/piano
The Line Begins to Blur (2014) for vibraphone/piano
Pynes (2016) for flute (or clar) and piano (or vibr)
Recall Coordinator (2008) for flute and vibraphone

PIANO (solo and duo)

A Single Generous Totality (2018) for solo piano
Allometric Preludes (2012-13) for solo piano
Disposition/Reflection (2011) for solo piano
Gedanke (1998) for solo piano
Islands That Never Were (2003) for solo piano
Piano Sonata (2004) for solo piano
Second Piano Sonata (2007) for solo piano
Plastic Structures (2012) for solo piano
Still (2016) for solo piano
Thread Sketches (2001) for solo piano
Time Seems to Pass (2012/13) for two pianos
Transparencies (2004) for solo piano
Variations (1999) for piano, four hands

SOLO

A Slightly Evil Machine (2005) for percussion
Block (1996) for percussion
Glaciers–G (2010) for glockenspiel
Oiseau Miró (2001) for flute
Onomatopieces (2017) for percussion
Palindrogram (2018) for flute
Paper-knife (1998) for glockenspiel
Sonnet 1 (1999) for violin
Sonnet 2 (1999) for flute
Sonnet 3 (2001) for clarinet
Sonnet 4 (2002) for marimba
Sonnet 5 (2003) for cello
Sonnet 6 (2003) for bassoon
Sonnet 7 (2005) for steel drums
Vibraphone Sonata (1997)
Second Vibraphone Sonata (1999)
Recall Coordinator (2008) for flute and vibraphone

REVIEWS AND TESTIMONIALS

He is a very gifted composer whose work shows continual evolution, and I expect he will continue to make a significant contribution to the world of serious music. — **Charles Wuorinen**

... rapturous ... sparse, slow-moving beauty. To appreciate its graceful allure takes no more than ears and patience. — **San Francisco Chronicle**

... one thinks of a giant mobile, or the constellations of the night sky, their stars glittering in a profoundly dark background ... a vast space, both broad and deep ... lovely and uncompromising, a rare trick to pull off." — **Fanfare**

... profoundly meditative ... haunting. — **The Wire**

... a mesmerizing trance ... a complex quilt of sound. — **Moline Dispatch** (Moline, Illinois)

... the musical equivalent of fractal geometry ... like a Japanese stone garden. — **Classical New Jersey**

... prevailingly gentle and gesturally supple ... complex interaction that yields a sonorous sheen of resulting harmonies. — **Sequenza 21**

Other premieres on the program proved more worthy, particularly James Romig's unhurried, pointillistic Islands That Never Were, which leads piano and vibraphone to a distant place of quiet rapture. — **The Baltimore Sun**

... cerebral ... listenable. — **The Birmingham News**

Romig has a flair for creating arresting gestures and musical continuities that both fascinate and please. I regard him as one of the most talented emerging composers at this time. — **Robert Morris**

... sparseness of movement ... explosively jarring sections, and very keen harmonies. — **New Music Connoisseur**

... intricate, well-coordinated harmonies. — **Splendid e-zine**

... brings to mind certain stunning images by the surrealist painter Joan Miró ... complex and restless ... brightly coloured and exotic, with a high energetic call. — **Pan, The Magazine of the British Flute Society**

... a powerful, percussive score. — **St. Louis Post-Dispatch**

[An] instant departure from the expected ... musically appealing and thought-provoking ... [a] Zen-like musical state. — **River Cities Reader** (Davenport, Iowa)

Each stage of [the dissertation's] structure, from the analytically derived "premises," to the analytically motivated "speculative" extensions, to the realization, the instantiations in concrete compositions, is thoughtfully and thoroughly realized.... [Romig] has succeeded in conflating ideas and techniques into a coherent construal.... I suspect—and hope—that this exceptional thesis will be in demand within the knowing musical community, for there is no other comparable document which presents understandingly such a range of musical thought, both in and about music, in "theory," application, and extension.

— **Milton Babbitt** (review of Ph.D. dissertation.)