

JAMES ROMIG, composer

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Western Illinois University School of Music
Macomb, IL 61455

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

AWARDS, HONORS, AND RESIDENCIES (selected)

2019 Pulitzer Prize in Music, finalist
2019 Aaron Copland Award and Copland House Residency
2019 Artist In Residence: Petrified Forest National Park
2018 Co-Editor: Perspectives of New Music Volume 56, No. 2 "Charles Wuorinen at 80"
2017 Artist In Residence: Everglades National Park
2016 Artist In Residence: Centrum (Port Townsend, WA)
2016 ISCM World Music Days, finalist
2013 Artist In Residence: Wupatki National Monument
2012 Artist In Residence: Grand Canyon National Park
2011 Aaron Copland Award and Copland House Residency
2011 American Composers Orchestra Underwood New Music Readings, honorable mention
2009 Artist In Residence: Petrified Forest National Park
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

FESTIVAL AND CONFERENCE PERFORMANCES (selected)

2019 Bowling Green State University New Music Festival (also 2017, 2016, 2014)
2019 National Flute Association Convention
2019 SCI Regional Conference (also 2016, 2013, 2011, 2010, 2009, 2005)
2018 Colorado State University Aries Composers Festival
2018 Darmstadt Musikinstitut

2017 soundON Festival of Modern Music
2017 Spontaneous Combustion New Music Festival
2017 University of Tennessee–Knoxville Contemporary Music Festival
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 • The Stone (NYC)

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) • Köln Hochschule • Krakow Academy of Music • Leipzig Hochschule • Lunnevads 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 • Tallinn 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 Toronto • 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. 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.

BIOGRAPHY

James Romig (b.1971) responds to an increasingly fragmented and accelerated world by creating highly isomorphic works that evolve slowly and reveal themselves gradually. Endeavoring to reflect the intricacies of the natural world, his compositional designs exert influence on both small-scale iteration and large-scale structure, obscuring boundaries between form and content. Critics have described his music as "rapturous, slow-moving beauty" (San Francisco Chronicle), "developing with the naturalness of breathing" (The New Yorker), and "profoundly meditative... haunting" (The Wire). His *Still*, for solo piano, was a finalist for the 2019 Pulitzer Prize in Music. Romig's works have been performed — in 49 states and 34 countries — by such notables as Talujon, Duo Harpverk, Iktus, JACK, Khasma Duo, Ensemble 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 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, and Everglades, Grand Canyon, and Petrified Forest National Parks. 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 his dissertation committee. Since 2002 Romig 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 (chronological by category)

LARGE ENSEMBLE

Replicas (2019) — piano and orchestra
Small Infinities (2015) — glockenspiel and strings
Bridges (2014) — orchestra
Percussion Concerto (2010) — perc solo and orch
Glaciers (2009) — orchestra
Six Pieces (1996) — string orchestra

CHAMBER (three or more players)

Moving Pictures in Frames (2018) — perc trio
Out Of Frame (2012) — marimba trio
Chronophonetic Alphabets (2007) — sextet
Small Worlds (2006) — fl, cl, vln, vcl, pno
The Frame Problem (2003) — perc trio
Spin (1999) — fl, vln, vcl, vibr/mba
Variations (1999) — string quartet
Percussion Quartets (1991–92)

DUO

Petrified Spaces (2019) — alto sax, vibr
Pynes (2016) — fl (or cl), piano (or vibr)
Angles of Response (2015) — cl, pno
The Line Begins to Blur (2014) — vibr, pno
Dorsia (2013) — harp, vibr
Leaves From Modern Trees (2011) — fl, pno
Recall Coordinator (2008) — fl, vibr
Double 5 (2007) — alto trb, pno
Ferocious Alphabets (2005) — cl, vln
Double 4 (2004) — fl, pno
Islands That Never Were (2003) — vibr, pno

PIANO (solo and duo)

A Single Generous Totality (2018)
Still (2016)
Time Seems to Pass (2013) for two pianos
Allometric Preludes (2013)
Plastic Structures (2012)
Disposition/Reflection (2011)
Second Piano Sonata (2007) for solo piano
Piano Sonata (2004)
Transparencies (2004)
Thread Sketches (2001) for solo piano
Gedanke (1998)

SOLO

Palindrogram (2018) — fl
Onomatopieces (2017) — perc
A Slightly Evil Machine (2005) — perc
Sonnet 7 (2005) — steel pan
Sonnet 6 (2003) — bsn
Sonnet 5 (2002) — vcl
Sonnet 4 (2002) — mba
Sonnet 3 (2001) — cl
Oiseau Miró (2001) — fl
Second Vibraphone Sonata (1999)
Sonnet 2 (1999) — fl
Sonnet 1 (1999) — vln
Paper-knife (1998) — glockenspiel
Vibraphone Sonata (1997)
Block (1996) — perc

REVIEWS AND TESTIMONIALS

... hypnotic ... striking harmonic implications and subtly dramatic effects distill music to its barest essences — **Citation from the 2019 Pulitzer Prize in Music (Still, for solo piano)**

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

... alternating sparseness and density develop with the naturalness of breathing. — **The New Yorker**

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

... 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**

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

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

... 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**

... a distant place of quiet rapture. — **The Baltimore Sun**

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**

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**

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.)