

# JAMES ROMIG, composer

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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

## 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)

2020 Truman State University North Star Music Festival  
2020 Aspen Composers Conference (also 2007, 2012)  
2020 Summer Institute for Contemporary Performance Practice (also 2008)  
2020 Festival of New Music at Ball State University  
2020 University of Nebraska–Kearney New Music Festival (also 2016)

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  
2015 Mise-En Music Festival  
2015 Mizzou International Composers Festival  
2014 Reykjavik (Iceland) Arts Festival  
2014 SCI National Conference (also 2013, 2009)  
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) • 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 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 Amone, 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, finalist for the 2019 Pulitzer Prize in Music, responds to an increasingly fragmented and accelerated world by creating highly isomorphic works that evolve slowly and reveal themselves gradually. Endeavoring to reflect the fragile intricacy 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). He is a two-time Copland House award recipient and has served as artist-in-residence at numerous national parks including Everglades, Grand Canyon, and Petrified Forest. Recordings have been released by New World Records, Navona, Blue Griffin, and Perspectives of New Music. His scores are published exclusively by Parallax Music Press. Guest-composer visits include the Eastman School of Music, the Cincinnati Conservatory, SUNY Buffalo, Bowling Green State University, and the American Academy in Rome. Romig holds degrees from the University of Iowa (BM, MM) and Rutgers University (PhD). His primary teachers were Charles Wuorinen and Milton Babbitt, both of whom served on his doctoral dissertation committee. He has been on faculty at Western Illinois University since 2002.

## 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)

*Moments Like Water* (2020) — harp and str 4tet  
*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  
*Spaces Petrified* (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

*Moments Like Water* (2020) — harp  
*Spaces* (2019) — vibr  
*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 ... 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.)