

## Steven Block

The University of Texas Rio Grande Valley  
College of Fine Arts  
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### Education

Eastman School of Music (study toward second Ph.D. in Music Theory)  
All coursework completed in 1987  
PhD Composition and Theory, U. of Pittsburgh 1981  
MA Composition, University of Iowa 1975  
BA Composition, Antioch University 1973  
Also studied at: Accademia Chigiana - Siena, Italy 1972  
Stanford University 1975-76  
CUNY-Graduate Center 1976-78

### Major Teachers

David Stock, Franco Donatoni, Donald Jenni, William Hibbard, Daniel Lentz, Henry Weinberg,  
Robert Morris, Wayne Slawson, Luciano Berio, David Beach

### Teaching Experience

University of New Mexico, full professor 2001-  
University of New Mexico, associate professor 1995-01  
University of New Mexico, assistant professor 1989-95  
Northeastern Illinois University, asst. prof. 1987-89  
Eastman School of Music, teaching fellow 1984-87  
Community College Allegheny County (faculty) 1984  
University of Pittsburgh (composition faculty) 1983-84  
University of Pittsburgh (teaching fellow) 1979-81  
Queens College (adjunct faculty) 1977-78  
Stanford University (teaching fellow) 1975-76  
University of Iowa (teaching assistant) 1973-75

### Administrative Experience

Dean, College of Fine Arts, University of Texas – Rio Grande Valley 2016 -  
Chair, Department of Music, University of New Mexico 1999 -  
2016  
Associate Chair, University of New Mexico 1998-99  
Chair, Composition-Theory, University of New Mexico 1991-99  
Coordinator, UNM Composer's Symposium 1990-92, 1998-99

### Professional Development

Management Development Program - Harvard University 2002

### Study/Research Grants

Monroe Berger-Benny Carter Jazz Research Grant 1996  
UNM Scholar Award 1993  
Andrew Mellon Fellowship 1980-81

### Composition and Theory Grants

Society for Music Theory - Publication Subvention Grant

|   |                        |
|---|------------------------|
| RAC Grant   | 1998                   |
| Pennsylvania Council for the Arts   | 1992, 1998             |
| Meet the Composer   | 1983                   |
|   | 1983,1984,1987,1991    |
| <b>Composition Awards</b>   |                        |
| Charles Ives Center for American Music  | 1984                   |
| Leonard Bernstein Fellowship-Berkshire Music Center - Tanglewood                | 1983                   |
| Honorable Mention ISCM Piano Competition  | 1977                   |
| Runner Up, California Cello Club Competition                                    | 1976                   |
| <b>Commissions</b>  |                        |
| Pittsburgh New Music Ensemble, chamber works                                    | 1984, 1987             |
| Barry Hannigan, solo piano sonata   | 1983                   |
| Pittsburgh New Music Ensemble, anonymous donor, chamber                         | 1982                   |
| Pittsburgh Dance Alloy  | 1982                   |
| <b>Other Awards</b>   |                        |
| Alumni Faculty Award for Teaching Achievement                                   | 1992                   |
| <b>Related Experience</b>   |                        |
| Accreditation Commission, National Association of Schools of Music              | 2009 -                 |
| Evaluation Team Chair, National Association of Schools of Music                 | 2006 -                 |
| Nominating Committee, National Association of Schools of Music Dept.            | 2005                   |
| Content Advisory Committee, New Mexico Teacher Assessments                      |                        |
| 2004  |                        |
| Visiting Evaluator, National Association of Schools of Music                    | 2003-06                |
| Active Mediator (UNM Faculty Dispute Resolution, Bernalillo County Metro Court) |                        |
| Basic and Advanced Training   | 2000 -                 |
| Leader/Reader Educational Testing Service (Advanced Placement Exam)             | 2006 -                 |
| Reader, Educational Testing Service (Advanced Placement Exams)                  | 1998 - 2005            |
| Reader (selector of papers), Society for Music                                  |                        |
| Theory, Rocky Mountain Conference   | 1994, 1995, 2000, 2001 |
| Reader, music achievement (theory), Graduate Record Examination                 | 1991                   |
| Reviewer, Schirmer Publishers   | 1991                   |
| Reviewer, William Brown Publishers  | 1988                   |
| Composition Panel, Pennsylvania Council for the Arts                            | 1987                   |
| Reviews Editor, Integrales, Journal of Theory                                   | 1986-87                |
| Music Critic, Market Square of Pittsburgh                                       | 1981-84                |
| Ohio Arts Council Composition Panel   | 1984                   |
| Special Projects Panel, Pennsylvania Arts Council                               | 1982-84                |
| Judge, Friends of Harvey Gaul Composition Contest                               | 1982-84                |
| Editor, College Music Society Newsletter, Northeast                             | 1982-84                |
| Board, Secretary, Pittsburgh Composers Alliance                                 | 1981-84                |
| Judge, Governor's School for the Arts   | 1980-81                |

## Publications

**Books:** The Improvisor's Art: Free Jazz. Work-in-progress, Scarecrow Press, Institute of Jazz Studies

**Articles in Refereed Journals:**

- 2000 **Music Library Notes**, Fall 2000, Review of Walter Everett, *The Beatles as Musicians: From Revolver to Anthology*, pp.159-161.
- 1997 **Music Theory Spectrum**, Fall 1997, Vol. 19, No.2, pp.206-231, Bemsha Swing: The Transformation of a Bebop Classic to Free Jazz.
- 1994 **Journal of Music Theory**, Spring, 1994, Vol. 38, pp. 21-41, Vector Products and Intervallic Weighting. Co-author, Jack Douthett.
- 1993 **Annual Review of Jazz Studies**, Vol. 6, 1993, pp. 229-52, Organized sound: pitch-class relations in the music of Ornette Coleman.
- 1991 **Integral**, Vol. 5, 1991, pp. 101-23, Review of Michael Friedmann, *Ear Training for Twentieth-Century Music*.
- 1990 **Music Theory Spectrum**, Vol. 12, no. 2, fall 1990 p. 181-202, Pitch-Class Transformation in Free Jazz.
- 1987 **Integral**, Vol.1, 1987, p. 155-65, Review of Wayne Slawson, *Sound Color*.
- 1983 **Perspectives of New Music**, Vol. 21, 1982-1983, pp. 407- 409, *George Rochberg: Progressive or Master Forger*.
- 1982 **Perspectives of New Music**, Vol. 20,1981-1982, pp. 592 - 599, *The Making of a New Music Ensemble*.

**Articles in Music Periodicals:**

- 1987 **Musical America**, Vol. 107, 1987, pp. 40-42, Music Lives.
- 1983 **High Fidelity/Musical America Edition** Vol.33, Oct 1983, pp. MA30-31, The Making of a New Music Ensemble.

## Recordings

- |   |      |
|---|------|
| CD Recording of "Puttin' It Together" for 2 saxes, 2 doublebasses, and trapset, Ansonica Records AR0002 | 2016 |
| CD Recording of "5 Plainchants for Clarinet", Navonna Records 6022                                      | 2016 |
| CD Recording of "Fire Tiger" for violin and piano, Navonna Records 5990                                 | 2015 |

|  |      |
|--|------|
| CD Recording of "Shadows," Steven Block<br>Slovak Radio Symphony Orchestra,<br>Robert Stankovsky, cond., MMC New Century, Vol. IX 2064 | 1999 |
| Re-Issue and Re-Produced Recording "Shadows"<br>Navona Records (NV5871)  | 2012 |
| CD Recording of "Between," Thomas DeLio: Steven Block, piano   | 1995 |
| CD Recording of "Contrecoup," Thomas DeLio (Neuma): Steven Block, piano  | 1993 |

### Lectures/Workshops

|  |         |
|--|---------|
| Mediation Training for Music Executives – NASM Conference  | 2012    |
| Financial Management – for new music executives – NASM Conference  | 2010-12 |
| Mediation Training for Associate Deans – NASM Conference   | 2007    |
| Society for Music Theory: Respondent and Chair of Special Session:<br>Jazz Compositional Structures and Improvisational Design   | 2000    |
| Encuentro Internacional de Musicos, Centro Nacional de las Artes (Mexico):<br>Conferencia Sobre Free Jazz                        | 2000    |
| Encuentro Internacional de Musicos, Centro Nacional de las Artes (Mexico):<br>Taller Sobre Interpretacion de Free Jazz           | 2000    |
| Society for Music Theory: Variation and Diminution Technique in Cecil<br>Taylor's Improvisation on Duke Ellington's <i>Azure</i> | 1999    |
| Society for Music Theory: Free Jazz in a Tonal/Modal Framework:<br>Origins of Style in John Coltrane's <i>Offering</i>           | 1998    |
| UNM Composers Symposium: The Supremacy of Motive in<br>John Coltrane's Acknowledgement   | 1998    |
| Society for Music Theory: "Intervallic Weighting and<br>Pitch Class Sets"  | 1991    |
| Gallup Arts Council, UNM-Gallup: "The Russian String Quartet"  | 1990    |
| Society for Music Theory: "Pitch-Class Transformation<br>in Free Jazz"   | 1988    |
| College Music Society: "Pitch-Class Transformation in<br>the music of Ornette Coleman"   | 1988    |
| Georgia Music Theorists Association: "Understanding<br>Free Jazz"  | 1987    |

|   |         |
|---|---------|
| Northeastern Illinois U., public lectures: "Problems<br>in Understanding the Music of Other Cultures"   | 1987,89 |
| Duquesne University: "Music at the Turn of the<br>Century"  | 1984    |
| Bucknell University: "Compositional Method in my<br>Piano Sonata"   | 1983    |
| <b>Performing Experience</b>  |         |
| Composer's Symposium, UNM   | 1991    |
| Composer's Symposium, UNM   | 1990    |
| Coorganized F.O.P. Ensemble at University of Iowa   | 1973-75 |
| Organized F.O.P.- West at Stanford U.   | 1975-76 |
| Organized F.O.P.- Pittsburgh  | 1979-81 |
| F.O.P. Ensembles were dedicated to the performance of avant-garde, improvisatory, and theatrical music<br>(performed works by Stockhausen, Cage, Kagel, Wolff, Feldman, Gloukobar, Lentz, Riley, Reich, Nobre,<br>Fluxus) |         |
| Main Instrument: Piano  |         |
| <b>Popular Music Experience</b>   |         |
| Music Director, Company Cabaret   | 1983    |
| 2 published songs, Copper Press:<br>"Sarah" and "What is Cabaret"   | 1983    |
| composed score for musical, "The Ballet Man"  | 1984-90 |
| <b>Church-Related Experience</b>  |         |
| organist and accompanist, St. Pius X Church,<br>Rochester, N.Y.   | 1985-87 |
| accompanist for traditional, popular, and rock<br>music choirs, St. James Church, Chicago, Illinois   | 1987-89 |
| music director, Ascension Parish, Albuquerque, NM<br>traditional, folk, and spanish choirs  | 1990-94 |
| month-long workshop on vocal reading and solfege in<br>Church music   | 1991    |
| workshop on liturgy for English-speaking choirs,<br>Portales, NM  | 1993    |
| music director, Tridentine Latin Mass,<br>St. Thomas Aquinas Parish   | 1994-95 |
| organist and accompanist, St. Anne Church, Albuquerque, NM  | 1995-00 |
| music director, Our Lady of Perpetual Help Byzantine Rite Church, Albuquerque, NM   | 2000 -  |

## COMPOSITIONS

|   | Duration     | Date      | Publisher |
|---|--------------|-----------|-----------|
| <b>Opera</b>  |              |           |           |
| Elisha and the Bears<br>An Obnoxious Operetta in One Swift Act          | 12 min.      | 2014      | ACE       |
| The Tumbler of God, 3 acts  | 2-2 1/2 hrs. | 1980-81   | ACE       |
| <b>Broadway Theatre</b>   |              |           |           |
| The Ballet Man, 2 Acts  | 2-2 1/2 hrs. | 1984-1991 |           |
| <b>Orchestra</b>  |              |           |           |
| Shadows   | 8 min.       | 1993      | ACE       |
| Phantasmagoria  | 10 min.      | 1987      | ACE       |
| Touching  | 5 min.       | 1974      | ACE       |
| <b>Chamber Music</b>  |              |           |           |
| Five Plainchants for Clarinet   | 15 min.      | 2009      | ACE       |
| Piece in Two Parts for flute and harpsichord                            | 10 min.      | 1997      | ACE       |
| Quartet for oboe, clarinet, cello, and piano                            | 30 min.      | 1993      | ACE       |
| String Quartet No.2   | 30 min.      | 1989      | ACE       |
| Rockin' Pneumonia; fl.,ob.,<br>cl.,pno., pcn., elec. vln., elec. vc.    | 8 min.       | 1984      | ACE       |
| Players (Court Dances); fl.,<br>ob.,cl., bn., elec. pno.,pcn.           | 21 min.      | 1982      | ACE       |
| Piano Sonata No.1   | 14 min.      | 1982      | ACE       |
| Thelonious Rex; cl., tpt.,<br>b.tbn., pno.,pcn., bass                   | 15 min.      | 1982      | ACE       |
| Darkness Songs; fl., ob., pno., pcn., cello,<br>bass, optional narrator | 20 min.      | 1980      | ACE       |
| Birthday Miniatures; ob. or<br>eb cl. and piano                         | 5 min.       | 1980      | ACE       |
| String Quartet No. 1  | 20 min.      | 1979      | ACE       |

|  |         |         |     |
|--|---------|---------|-----|
| FireTiger for violin and piano   | 10 min. | 1977    | ACE |
| Moaning Sea and Wind; fl., cl., tpt., pno.,<br>pcn., cello, bass, narrator                   | 5 min.  | 1976    | ACE |
| Chemical Wedding; 5 flutes,<br>tpt., hn., 2 tbn., pcn.                                       | 8 min.  | 1975    | ACE |
| Sweet Soulless Solstice, solo fl.  | 7 min.  | 1975    | ACE |
| Puttin' It Together, alto sax, soprano/tenor sax,<br>2 basses, trap-set                      | 8 min.  | 1974    | ACE |
| eveningspun/black, piano solo  | 15 min. | 1973    | ACE |
| Piece for Two Cellos   | 5 min.  | 1972    | ACE |
| <b>Choral/Vocal</b>  |         |         |     |
| Llama de Amor Viva (Living Flame of Love)<br>baritone and piano                              | 7 min.  | 1991    | ACE |
| Wedding Song (Bound by Affection)<br>soprano and piano                                       | 6 min.  | 1983    | ACE |
| Missa De Profundis; a cappella<br>SATB chorus  | 20 min. | 1978-79 | ACE |
| Four Songs from the Devil's Dictionary;<br>soprano, fl., cl., bn., pcn., vln., va., cello    | 10 min. | 1973    |     |
| <b>Electronic</b>  |         |         |     |
| Funhouse, 4-channel tape   | 8 min.  | 1979    |     |
| Multiple Cannon, 4-channel tape  | 15 min. | 1973    |     |
| <b>Other</b>   |         |         |     |
| Lentz's Piece (Radio City) for live electronics,<br>fl., organ, pcn., SATB chorus            | 5 min.  | 1973    |     |
| <b>Publisher</b>   |         |         |     |
| American Composer's Edition<br>802 W, 90 <sup>th</sup> St., Suite 1B<br>New York, N.Y. 10040 |         |         |     |

**WORKS PERFORMED BY:**

**Ensembles:** Pittsburgh New Music Ensemble, Center for New Music - Iowa, Society for New Music (Syracuse), Alea II, F.O.P. Ensemble, Helios String Quartet, Slovak Radio Symphony Orchestra

**Universities:** University of New Mexico, New Mexico State University, Antioch, Stanford, CUNY - Graduate Center, U. of Iowa, U. of Pittsburgh, Oberlin, various Universities in Pennsylvania and New York

**Other:** American Cultural Center (Paris), Barry Hannigan (piano), Pittsburgh Dance Alloy, Seymour Group (Australia), Brad Ellingboe (baritone), Myron Nadel (theatrical producer)

**Broadcast by:** WQED-FM, Pittsburgh, WQED-TV, Pittsburgh, KHFM, Albuquerque