

STEVEN BLOCK
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Born: New York City, November 5, 1952

Married, 7 children

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

Chair, Department of Music, University of New Mexico 1999 -
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 1998
RAC Grant 1992, 1998

Pennsylvania Council for the Arts	1983
Meet the Composer	1983,1984,1987,1991

Composition Awards

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

Commissions

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

Other Awards

Alumni Faculty Award for Teaching Achievement	1992
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Related Experience

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

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| CD Recording of "Fire Tiger" for violin and piano, Navonna Records 5990 | 2015 |
| CD Recording of "Shadows," Steven Block
Slovak Radio Symphony Orchestra,
Robert Stankovsky, cond., MMC New Century, Vol. IX 2064 | 1999 |
| Re-Issue and Re-Produced Recording "Shadows"
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: Jazz Compositional Structures and Improvisational Design	2000
Encuentro Internacional de Musicos, Centro Nacional de las Artes (Mexico): Conferencia Sobre Free Jazz	2000
Encuentro Internacional de Musicos, Centro Nacional de las Artes (Mexico): Taller Sobre Interpretacion de Free Jazz	2000
Society for Music Theory: Variation and Diminution Technique in Cecil Taylor's Improvisation on Duke Ellington's <i>Azure</i>	1999
Society for Music Theory: Free Jazz in a Tonal/Modal Framework: Origins of Style in John Coltrane's <i>Offering</i>	1998
UNM Composers Symposium: The Supremacy of Motive in John Coltrane's Acknowledgement	1998
Society for Music Theory: "Intervallic Weighting and Pitch Class Sets"	1991
Gallup Arts Council, UNM-Gallup: "The Russian String Quartet"	1990
Society for Music Theory: "Pitch-Class Transformation in Free Jazz"	1988
College Music Society: "Pitch-Class Transformation in the music of Ornette Coleman"	1988
Georgia Music Theorists Association: "Understanding Free Jazz"	1987
Northeastern Illinois U., public lectures: "Problems in Understanding the Music of Other Cultures"	1987,89
Duquesne University: "Music at the Turn of the Century"	1984

Bucknell University: "Compositional Method in my
Piano Sonata" 1983

Performing Experience

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 (performed works by Stockhausen, Cage, Kagel, Wolff, Feldman, Glogoblar, Lentz, Riley, Reich, Nobre, Fluxus)

Main Instrument: Piano

Popular Music Experience

Music Director, Company Cabaret 1983
 2 published songs, Copper Press:
 "Sarah" and "What is Cabaret" 1983
 composed score for musical, "The Ballet Man" 1984-90

Church-Related Experience

organist and accompanist, St. Pius X Church,
 Rochester, N.Y. 1985-87
 accompanist for traditional, popular, and rock
 music choirs, St. James Church, Chicago, Illinois 1987-89
 music director, Ascension Parish, Albuquerque, NM
 traditional, folk, and spanish choirs 1990-94
 month-long workshop on vocal reading and solfege in
 Church music 1991
 workshop on liturgy for English-speaking choirs,
 Portales, NM 1993
 music director, Tridentine Latin Mass,
 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
Opera			
Elisha and the Bears	12 min.	2014	ACE
An Obnoxious Operetta in One Swift Act			
The Tumbler of God, 3 acts	2-2 1/2 hrs.	1980-81	ACE
Broadway Theatre			

The Ballet Man, 2 Acts	2-2 1/2 hrs.	1984-1991	
Orchestra			
Shadows	8 min.	1993	ACE
Phantasmagoria	10 min.	1987	ACE
Touching	5 min.	1974	ACE
Chamber Music			
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., cl.,pno., pcn., elec. vln., elec. vc.	8 min.	1984	ACE
Players (Court Dances); fl., ob.,cl., bn., elec. pno.,pcn.	21 min.	1982	ACE
Piano Sonata No.1	14 min.	1982	ACE
Thelonious Rex; cl., tpt., b.tbn., pno.,pcn., bass	15 min.	1982	ACE
Darkness Songs; fl., ob., pno., pcn., cello, bass, optional narrator	20 min.	1980	ACE
Birthday Miniatures; ob. or 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., pcn., cello, bass, narrator	5 min.	1976	ACE
Chemical Wedding; 5 flutes, 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,			

2 basses, trap-set	8 min.	1974	ACE
eveningspun/black, piano solo	15 min.	1973	ACE
Piece for Two Cellos	5 min.	1972	ACE
Choral/Vocal			
Llama de Amor Viva (Living Flame of Love) baritone and piano	7 min.	1991	ACE
Wedding Song (Bound by Affection) soprano and piano	6 min.	1983	ACE
Missa De Profundis; a cappella SATB chorus	20 min.	1978-79	ACE
Four Songs from the Devil's Dictionary; soprano, fl., cl., bn., pcn., vln., va., cello	10 min.	1973	
Electronic			
Funhouse, 4-channel tape	8 min.	1979	
Multiple Cannon, 4-channel tape	15 min.	1973	
Other			
Lentz's Piece (Radio City) for live electronics, fl., organ, pcn., SATB chorus	5 min.	1973	

Publisher

American Composer's Edition
802 W. 90th St., Suite 1B
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