



The University of New Mexico

COLLEGE OF FINE ARTS  
DEPARTMENT OF MUSIC

**1998  
JOHN DONALD ROBB  
COMPOSERS'  
SYMPOSIUM**

**March 29, 30, 31 and April 1**

PARTICIPATING COMPOSERS AND THEORISTS

**MARIA SCHNEIDER**

- Evan Chambers
- Steve Larson
- Keith Waters
- Steven Block
- Steven Strunk
- Henry Martin
- Lewis Miller
- Glenn Kostur

**THE QUORUM ENSEMBLE**

DR. THOMAS DODSON - Dean, College of Fine Arts  
Prof. Jeff Piper and Assoc. Prof. Eric Rembach-Kendall Interim Co-Chairs, Department of Music

*All events of this symposium are at The University of New Mexico Fine Arts Center and are free of charge.*



## Maria Schneider

Maria Schneider, born in Windom, Minnesota, was studying piano and music theory by age five. She earned a Bachelor of Music degree in theory and composition at the University of Minnesota, studied at the University of Miami, and received a Masters degree from the Eastman School of Music. After moving to New York City, she received a National Endowment for the Arts grant to study composition with Bob Brookmeyer.

In 1985 she became an assistant to Gil Evans. Her work with him included assistance for the movie *The Color of Money*, Sting's 1987 European tour. At the 1993 Spoleto Music Festival and the 1996 JVC Jazz Festival (New York), Maria conducted the Gil Evans Orchestra in a concert of selections from *Miles Ahead*, *Porgy and Bess* and *Sketches of Spain*.

In 1994 she was commissioned to write music for and conduct concerts with Toots Thielemans and the Norrbotten Big Band (Sweden). She and the Thielemans continue to work together with various orchestras in Europe. She has also conducted the Stockholm Jazz Orchestra, Bohuslän Big Band (Sweden), the UMO Orchestra (Finland), the Espoo Big Band (Finland), the Blechschaden Big Band (Germany), the Sunday Night Orchestra (Nurbeng), the Danish Radio Big Band, the Metropole Orchestra (Holland), Orchestre National de Jazz (Paris), Jazz Baltica (Germany) and the Cologne and Frankfurt Radio Orchestras in concerts of her music as well as for various television and radio broadcasts.

In 1994 Maria conducted the Carnegie Hall Jazz Orchestra at Carnegie Hall in the commissioned premiere of *El Viento*. She was commissioned to compose *Scenes from Childhood* premiered by her own orchestra at the 1995 Monterey Jazz Festival and the 1996 Berlin Jazz Festival.

Maria has placed in several of the *DOWNBEAT* and *JAZZTIMES* Critics and Readers Polls. The 1997 Critics Poll placed her seven times, including first place Arranger and first place TDWR in Composer and Arranger categories. Her orchestra placed second, and her album *Coming About* placed amongst the best jazz albums of the year. She has also received several first places in *DOWNBEAT* and *JAZZTIMES* Readers Polls.

The Maria Schneider Jazz Orchestra has been performing at Visiones in Greenwich Village very Monday night since March of 1993. They have also performed as far away as China, Portugal, Germany, France and Italy. Maria's debut recording *Evenescence* on the Enja label, was nominated for two 1995 Grammy Awards: Best Large Jazz Ensemble Performance, and for its title piece, Best Instrumental Composition. She was nominee for Copenhagen's prestigious JAZZPAR Prize in 1995. Her second recording *Coming About*, released in June of 1996, received "five stars" from *DOWNBEAT* and was also nominated for a Grammy Award.



## Evan Chambers

Evan Chambers, is an Assistant Professor of Composition and Director of Electronic Music Studios at the University of Michigan, Ann Arbor. A traditional Irish fiddler as well as a composer, he graduated with highest honors from the University of Michigan, where he received a Doctor of Musical Arts and Master of Music in Composition. He also holds a Bachelor of Music in Viola Performance from Bowling Green State University. His principal composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. He has been awarded a Charles Ives

Scholarship from the American Academy of Arts and Letters, individual artist grants from the University of Michigan, Meet the Composer, and the Arts Foundation of Michigan School of Music and Rackham Graduate School. In 1991, he was twice awarded first prize in the Cincinnati Symphony National Composers' Competition. His work has also been recently recognized by the international Luigi Russolo competition, NACUSA, and the Tampa Bay Composers Forum and the American Composers Forum. His work has been released on recordings by the Foundation Russolo-Pratella and on the Cambria and Innova labels.



## John Donald Robb

(1892-1989)

Dean Robb had a long and distinguished career as an attorney, teacher, administrator, conductor, performer, ethnomusicologist, and foremost as a composer. He touched the lives of all those that knew him and through his music future generations will also be enriched.

He was Dean of the College of Fine Arts and Professor of Music at the University of New Mexico. He composed the opera *Little Jo*, the musical comedy *Joy Comes to Deadhorse*, concerti for piano and viola, four symphonies, orchestral works, over eighty songs and settings of folk songs, a number of chamber music pieces and more than sixty-five electronic works. His orchestral works have been played by orchestras both in the United States, and abroad under noted conductors, including Hans Lange, Guy Frazer Harrison, Maurice

Abravanel, Victor Alexander, Eleazar de Carvalho, Leonard Slatkin, Souza Lima, Maurice Bonney, Ricardo del Carmen, Gilberto Orellana and Yoshimi Takeda. The culmination of Dean Robb's interest in and study of folk music was the publication in 1980 of his authoritative book **Hispanic Folk Music of New Mexico and the Southwest**. He was the recipient of numerous honors and grants including recently the honorary degree of Doctor of Music by the University of New Mexico and honorary membership on the Board of Directors of the New Mexico Symphony. A number of his works have been recorded, most recently his *Requiem Mass* for organ, chorus and soloists. The recording, done in San Francisco, is on the Opus One label, with Christopher Fulkerson conducting.



## The Quorum Ensemble

- Kim Cole, clarinet
- Winston Collier, bassoon
- Midori Koga, piano
- Tim McAllister, saxophone
- Allison Shaw, percussion
- Carolyn Stewart, violin

QUORUM Chamber Arts Collective brings a fresh vision to the changing face of contemporary musical performance. With unique instrumentation, this eclectic combination of bassoon, percussion, piano, saxophone, and violin, brings new and enticing timbral

combinations to the unfolding trends of twenty-first century composition. QUORUM is committed to the cultivation of new music, the preservation of significant 20th century repertoire, and the perpetuation of human values through the arts.



## Schedule of Events

University of New Mexico Music Department's  
John Donald Robb  
Composer's Symposium  
1998  
Daytime Activities

ALL EVENTS ARE IN THE FINE ARTS CENTER  
ROOM B-120 UNLESS OTHERWISE SPECIFIED

The Panel Discussions will include all visiting composers and scholars

### **Monday, March 30, 1998**

- 9:00-9:50 am Panel Discussion: "Jazz and Concert Music Crossovers" What are They and How are They Done? Maria Schneider, Steve Block, Evan Chambers, Glenn Kostur, Henry Martin, Steve Larson, Steven Strunk, Keith Waters. Moderator: Richard Hermann
- 10:00-10:50 am Meet the Composer - Maria Schneider
- 11:00-11:50 am Lecture: Henry Martin (New School of Social Research/Mannes): "They Remember Clifford: Jazz Ideologies in the Late Twentieth Century"
- 12:00-1:30 pm LUNCH: visiting composers and scholars SUB, Rm. 231-B
- 2:00-2:50 pm Lecture: Steve Strunk (Catholic Univ.), "Melodic Structure in Bill Evan's 1959 'Autumn Leaves'"

## Schedule of Events (cont.)

### Tuesday, March 31, 1998

- 9:30-10:45 am Panel Discussion "On Multiple Piano Jazz" Steve Larson, Henry Martin, Steven Strunk, Keith Waters. Moderator Steve Block.
- 11:00-12:15pm Student Composer's Workshop: Maria Schneider, Steve Larson, Henry Martin, Steven Strunk, Evan Chambers
- 12:30-2:00pm LUNCH: brown bag, students meet with composers and scholars at SUB
- 2:00-3:00pm Panel Discussion: "Cultural Context and Music Theory in Jazz": Steve Block, Steve Larson, Henry Martin, Steven Strunk, Keith Waters. Moderator: Chris Shultis.

### Wednesday, April 1, 1998

- 9:00-9:50am Meet the Composer - Evan Chambers
- 10:00-10:50am Lecture: Keith Waters (Univ. of Colorado at Boulder), "Outside Forces: 'Autumn Leaves' in the Mid-Sixties"
- 11:00-11:50am Lecture: Steve Larson (Univ. of Oregon), "Displacement in the Music of Bill Evans"
- 12:00-1:30 LUNCH
- 2:00-2:50pm Lecture: Steve Block (UNM): "The Supremacy of Motive in John Coltrane's 'Acknowledgement'"

## Concert I

### THE JOHN DONALD ROBB COMPOSER'S SYMPOSIUM

Sunday, March 29, 1998  
7:30pm  
Keller Hall

**Lament** ..... Evan Chambers  
Evan Chambers, violin

**Preludes and Fugues (1990-97)** ..... Henry Martin  
Praeludium/Fuga I in C Major (1990)  
Praeludium/Fuga VII in Eb Major (1991)  
Praeludium VIII in Eb Minor (1992)  
Praeludium/Fuga XV in G Major (1993)  
Praeludium/Fuga XIV in F# Minor (1993)  
Praeludium/Fuga XVIII in Ab Minor (1997)  
Praeludium et Fuga XIII in gb Major-A Slow Drag (1996)  
**Henry Martin, piano**

**Deep Flowers** ..... Evan Chambers  
Tim McAllister, saxophone

**Vocalise (1989)** ..... Lewis Miller  
Cynthia Sadow, soprano    Brady McElligot, piano

#### **-INTERMISSION-**

**Two Part Inventions (1996-97)** ..... Henry Martin  
(Selections)  
Henry Martin, piano

**Rothko-Tobey Continuum** ..... Evan Chambers  
Evan Chambers, violin

**Come Down Heavy** ..... Evan Chambers  
The QUORUM Ensemble  
Tim McAllister-saxophone, Carolyn Stewart-violin, Midori Koga-piano



## Concert II

Monday, March 30, 1998

7:30pm

Keller Hall

**Little Suite for Piano, op. 13a** ..... John Donald Robb  
Moderately rapid, Slowly, Quickly, Slowly, Romanza, Lively  
Tatiana Vetrinskaya, piano

**Two Trios, op. 57** ..... John Donald Robb  
Arranged by Bradley Ellingboe  
I am very Old Tonight  
Tears  
Las Cantantes, Bradley Ellingboe, director

**Three Impressions for Piano, op. 15, (1952)** ..... John Donald Robb  
Morning Afternoon Night  
Tatiana Vetrinskaya, piano

**A Passage** ..... Steven Strunk  
Lori Lovato, clarinet  
Stephen Montoya, piano

**Cool Water, Dry Stones** ..... Evan Chambers  
The QUORUM Ensemble  
Carolyn Stewart- violin, Kim Cole-clarinet, Tim McAllister-saxophone, Winston Collier-  
bassoon, Midori Koga-piano, Allison Shaw-percussion

### -INTERMISSION-

**Some Circles** ..... Maria Schneider  
UNM Jazz Band I

**Crunch** ..... W. Wood  
UNM Jazz Band I  
Glenn Kostur, Director

**Green Piece** ..... Maria Schneider  
UNM Jazz Band I

**Gumba Blue** ..... Maria Schneider  
UNM Jazz Band I

## Concert III

Tuesday, March 31, 1998

7:30pm

Keller Hall

**Prisms** ..... Steven Strunk

Tatiana Vetrinskaya, piano

**Three-Piano Performances** ..... Steve Strunk

Steven Larson

Henry Martin

Keith Waters

### **Stella by Starlight**

Round Midnight

and selections from the following:

Crystal Silence

I Remember Clifford

Autumn Leaves

Strollin

Dolphin Dance

Windows

Beautiful Love

### **-INTERMISSION-**

**Code 3** ..... Glenn Kostur

### UNM Jazz Band I

Glenn Kostur, Director

**Scenes from Childhood (Suite)** ..... Maria Schneider

I. Bombshelter Beast

II. Night Watchmen

III. Coming About

UNM Jazz Band I



**Steven Block** (b.1952, NYC) has appeared in the various persona of composer, music theorist, music critic, pianist, and both classical radio and disco d.j., among others. His compositions have been performed worldwide including performances in Sydney, Paris, and Poland. His articles as a music theorist and music critic have appeared in such journals and magazines as *Perspectives of New*

*Music*, *Integrales*, *Music Theory Spectrum*, the *Journal of Music Theory* and *High Fidelity* and his compositions have been performed worldwide. In 1992, Block received the first University of New Mexico award for excellence in teaching and in 1993 he was a UNM Faculty Scholar. His orchestral work, "Shadows," will soon be released on MMC Recordings.



**Glenn Kostur** is in his third year as the Director of Jazz Studies at the University of New Mexico where his duties include conducting UNM Jazz Band I, teaching Improvisation, Composition & Arranging, and coaching Jazz Combos. Mr. Kostur is a graduate of the University of North Texas (B.M. Jazz Studies/Performance) and DePaul University (M.M. Jazz Studies/Composition), and has held teaching positions at DePaul University, Northern Illinois University and Northeastern Illinois University. For

three years Mr. Kostur was saxophonist, composer/arranger, and musical director for jazz trumpeter Maynard Ferguson with whom he appeared on three recordings: "Big Bop Nouveau", "Footpath Cafe", and "Live From London". Other recording credits include Frank Mantooth Jazz Orchestra, the Dallas Jazz Orchestra and Chicago's Jazz Members Big Band, and Mr. Kostur's compositions and arrangements have been published by Warner Bros. and UNC Jazz Press. Glenn Kostur is a clinician for the Yamaha Corporation.



**Steve Larson** is associate professor of music theory at the University of Oregon, where he teaches undergraduate courses in basic musicianship and graduate seminars on a variety of topics. His publications, presentations, performances, and recordings reflect his interest in music theory, cognitive science, and jazz.

His degrees include two from the University of Oregon, a 1979 B.A. in Music from the Honors College and a 1981 M.A. in Music Theory, and one from the University of Michigan, a 1987 Ph.D. in Music Theory, where his dissertation "Schenkerian Analysis of Modern Jazz" was supported by Rackham Fellowship and was nominated for an Outstanding Dissertation Award. In 1992-93 Larson was a research faculty member with Douglas Hofstadter at the Center for Research on Concepts and Cognition of Indiana University. He has also taught at the University of Washington (1994-96) and Temple University (1987-92).

Larson's publications treat Schenkerian theory, performance and analysis, jazz, the pedagogy of musicianship, and music cognition. They appear in *American Music*, *College Music Symposium*, *In Theory Only*, *Indiana Theory Review*, the *Journal of Aesthetic Education*, the *Journal of Music Theory*, the *Journal of Music Theory Pedagogy*, *Music Perception*, *Perspectives of New Music*, the *Proceedings of Cognitive Science Society*, the *New Grove Dictionary of American Music*, and the *New Grove Dictionary of Jazz*. He has made dozens of presentations to universities throughout the United States and to scholarly conferences in Europe and North America.

His recordings include a jazz compact disc titled *Portfolio*, to which he contributed compositions, arrangements, and piano improvisations. As a counter-tenor, he has performed with various early-music ensembles, including *Art Musica*.



**Henry Martin** directs music theory, composition, and music history at the Jazz and Contemporary Music Program of the Mannes College of Music. His teachers have included Milton Babbitt and David Del Tredici. With a Ph.D. from Princeton University and degrees from the University of Michigan and Oberlin Conservatory, he has pursued a dual career as a composer-pianist and as a music theorist specializing in jazz and the Western tonal tradition.

*Preludes and Fugues* (1990-92) won the National Composers Competition sponsored by the League of Composers - International Society for Contemporary Music and was issued on compact disc by GM Recordings in 1997 with David Buccarese as pianist and Gunther Schuller as producer. Martin's tone poem, *Shadows of the Moon*, was premiered by the Hudson Valley Philharmonic in July, 1997, with JoAnn Falsetta conducting and Carole Cowan as violin soloist.

Mr. Martin is the recipient of several grants, including awards from the Aaron

Copland Fund for Music and the New School for production of the *Preludes and Fugues* compact disc. In 1995 he received a grant from the Alice M. Ditton Fund of Columbia University for a concert devoted to his work at the Greenwich House Music School on their *Mostly New Music* series.

Mr. Martin's new book, *Charlie Parker and Thematic Improvisation*, has just been published by Rutgers University and Scarecrow Press. *Enjoying Jazz*, his previous book, is published by Schirmer Books. Oxford University Press will publish his *Counterpoint* in 1999. He is Associate Editor of the *Annual Review of Jazz Studies*.

Mr. Martin has performed extensively as a pianist and was prizewinner in the first Rockefeller Foundation Competition for excellence in the performance of American music. His compositions are published by Margun Music.



**Lewis M. Miller** is retired after some thirty years of teaching at Fort Hays State University and is residing in Albuquerque. He holds degrees from Queens College, Manhattan School of Music, and the University of North Texas (Ph.D.) where he studied respectively with Karol Rathaus, Vittorio Gnamini, and Samuel Adler. He served as composer-arranger with the Fourth Infantry Division Special Services Unit while stationed in Germany. During 1961-63 he was Resident Composer in Elkhart, Indiana and El Paso, Texas under the Ford Foundation's Young Composer Project. He has composed extensively in all the

traditional media, including opera, and has had his works performed throughout the United States and in Europe. His publication includes works for orchestra, band, chorus, and a variety of chamber ensembles. He has received ASCAP Awards annually since 1979. In 1989, he received the Artist Fellowship Award in Music from the Kansas Arts Commission - carrying a \$5,000 stipend and performances of three of his works. In 1991 he was named the President's Distinguished Scholar at FHSU, where he was also Professor of Music and Composer-in-Residence.



**Steven Strunk** was born in 1943 in Evansville, Indiana. In elementary and high school he studied harmony and jazz piano with Michael Giannatano and Loen Blahovec, playing in local clubs with vibraphonist Gary Burton and saxophonist Boots Randolph. After attending Berkley School of Music, he received degrees in composition from Boston Conservatory and The Juilliard School, studying with Roben Gregorian, Luciano Berio, and Vincent Persichetti. Between master's and doctoral degrees he taught at Florida State University. In 1971 he became Chairman of the Department of Music Theory and Eastern New Mexico University, and in 1973 he moved to The Catholic University of America, in Washington DC, where he is now professor and advisor to master's and doctoral candidates in theory. He has remained active as a commercial and jazz pianist, playing, for example, at Washington's Blues Alley and as a jazz soloist with the Washington Chamber Symphony at the Kennedy Center.

He has received multiple composition grants from the National Endowment for the Arts, Meet the Composer, the American Music Center, and the Contemporary Music Forum. His compositional style, influenced somewhat by Berio, is basically atonal, but eclectic in its use of serialism and other techniques. Max Lifchitz and North/South Consonance have performed and recorded his works, which have also been performed by many other groups, including the Contemporary Music Forum and the Arlington Chamber Ensemble, in locations including Carnegie Recital Hall and the Kennedy Center.

His articles on jazz include one on early bebop harmony for the *Journal of Jazz Studies*, the "Harmony" article for the *New Grove Dictionary of Jazz*, and articles on bebop melody and linear intervallic patterns for the *Annual Review of Jazz Studies*. An analytical article on a Chick Corea performance is forthcoming in the *Journal of Music Theory*.



**Keith Waters** is currently Assistant Professor of Music Theory at the University of Colorado at Boulder, where he teaches courses in music theory, composition, and jazz studies. He received a Ph.D. in Music Theory from the Eastman School of Music, a Master's Degree in Jazz Piano from the New England Conservatory of Music, and a Bachelor's Degree in Applied Piano from the University of North Carolina at Greensboro. His dissertation treats the music of twentieth century composer Arthur Honegger; in 1994 he received a grant from the Paul Sacher Foundation in Basel, Switzerland to study the compositional and contrapuntal sketches of Honegger. He is currently co-authoring a historical and analytical study of jazz for Schirmer Publications. Other publications are devoted to Arthur Honegger as well as issues pertaining to jazz studies and pedagogy.

As a jazz pianist Mr. Waters has performed throughout the United States, Europe, and in Russia, and he has appeared at the Kennedy Center with saxophonist James Moody, and in concert with Bobby Hutcherson, Eddie Harris, Chris Connor, Sheila Jordan, Keter Betts, Meredith D'Ambrosia, Buck Hill, and others. With the Washington Jazz Quartet he undertook a month-long concert tour of Greece and a week-long stint at the Bluebird Cal in Moscow. He is currently a member of the Jon Metager Quartet, with whom he has played at the Blue Note in New York and at the East Coast Jazz Festival in Washington, DC. His most recent recording with the Metager is *The Spiriter* on VSOP Records; the quartet also has recorded a CD for *Jazz Player* magazine. In addition, he has recorded with vocalist Iris Benjamin and saxophonist Buck Hill.



**Tatiana Vetrinskaya** was born in Riga, Latvia. Tatiana holds degrees from the National Conservatory of Turkmenistan and the Moscow Music Institute (Gnesin). As Assistant Professor of Chamber music at the National Conservatory of Turkmenistan, Tatiana Vetrinskaya has taught piano, ensemble, accompanying, and has given lectures on history of chamber music. She is

active as a solo pianist, accompanist, and chamber music performer. In 1986 she won a prize in the Gadjebekov International Competition (Baku, Azerbaijan) as a best accompanist. Since 1995 Tatiana Vetrinskaya has been studying in Master's Program in Piano Performance at the University of New Mexico.



## Composition at UNM (A Brief History)

Music and its creation have held the interest of students and faculty since the founding of the University of New Mexico in 1889. President Tipton (1901-09), who loved music but admitted that he could not carry a tune, compiled the university's first song book in 1905. President Gray (1902-12), a native of Scotland, was a prominent linguist and novelist, and also composed. Several of his compositions were presented by the UNM Entertainers, a men's choral group, while on tour in New Mexico, Texas, Kansas, and Colorado.

Though the Music Department became an academic department of the University in 1910, it was a while before composition was given serious consideration as a course. Composition was encouraged by members of the faculty, but most students who composed did so because of a desire to write. President James Fulton Zimmerman was the driving force behind organizing the College of Fine Arts, and the Music Department, previously part of the College of Arts and Sciences, became a member of the Fine Arts College. This eventually made composition available to students.

Byrds Derleback, who was part of the music faculty and acting chairman at one time, also had a music school in Albuquerque where many of the programs were given. A review of these and other programs lists compositions by Adelina Timofeyew, Arthur Loy, and Walter Keller. Former chairmen Grace Thompson and Lena Clauze enhanced and diversified the course offerings of the Music Department, as well as encouraged the creative aspects of music. During this period (1938), Walter Keller was hired to teach piano, harmony, and counterpoint.

Benjamin Britten, who was in the United States at the time, was approached about being chairman, but declined. In 1941, John Donald Robb did much to expand the music curriculum to include composition. Notable students included John Lewis, Caroline Parkhurst Lloyd, Alan McKarrow, and Halim El-Dabh. Dean Robb brought Nadia Boulanger, Ernst Krenek, and Paul Hindemith to the campus to lecture and give master classes. (Krenek's lectures were carried over KOB Radio.)

The first composition recital was on April 7, 1943. Since then numerous such programs have taken place. Many former students have continued as composers located in various parts of the United States and Europe. A few are: John Cheetham, University of Missouri; Halim El-Dabh, Kent State University; Peter

Lievsen, Texas A & M; Jeffrey Skolot, University of Oregon; Alan Schmitz, Alaska Pacific University; William Osborne, Munich, West Germany; James Galloway and Michael Mauldin freelance in Albuquerque.

Walter Keller, who became chairman in 1967, also taught composition. His successor, Dr. William Seymour, did much to foster the composition program. George Lynn was hired as a visiting lecturer in composition in 1971. In May of that year a concert of student compositions was presented. The following year, Dr. William Wood was hired as associate professor in composition and theory. Composer Norman Lockwood, his teacher, was guest of the department and a concert of his works and of student composers was held April 25-26, 1972. From that date on, an annual symposium has been held in the spring of each year; William Wood and Darrel Randall were co-chairs. In succeeding years, honored guests were Ned Rorem, George Crumb, Vincent Persichetti, Max Schubel, Karel Husa, Gunther Schuller, and David Rabin.

In 1980, Karl Hinterbichler and Scott Wilkinson became co-chairmen. The program was enlarged to include composers of regional, national, and international importance. Honored guests have included Lukas Foss, George Rochberg, Thea Mizogawa, Mario Davidovsky, Ernst Krenek, David Baker, Lou Harrison, John Harrison, and John Cage. The 1989 Symposium, as a part of the university's centennial celebration, honored alumni and friends (a total of 40) of the Music Department, with special honors to John Donald Robb (1982-1989), John Lewis and Michael Colgrass.

A competition for students in composition, senior and graduate, was initiated by Dean Donald McRee in 1977. The winner receives a cash award and a performance on the Tuesday afternoon concert. Concerts have recently been named and that concert will bear the person's name for all future concerts. Monday night is known as the John Donald Robb Concert, Tuesday night, The Gordon Gentry Concert, and Tuesday afternoon, The Alumni Concert. Much has taken place in the past hundred years of the university, and we have every hope and belief that the next hundred years will be as exciting as the past.

Special thanks to Charlemagne Curtis, Barbara Johnson, Chairman Van Winkle, and Dean Robb for their assistance in preparing this history.

Scott Wilkinson