



The University of New Mexico

COLLEGE OF FINE ARTS
DEPARTMENT OF MUSIC

**1999
JOHN DONALD ROBB
COMPOSER'S
SYMPOSIUM**

March 29, 30, 31

PARTICIPATING COMPOSERS

- Richard Nanes
- J.A. Deane
- Lewis Miller
- Michael Chapdelaine
- Robert Suderburg
- Lew Critchfield
- Scott Wilkinson
- Steven Block

Dr. Thomas Dodson - Dean, College of Fine Arts
Christopher Shultz - Chair, Department of Music

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

The John Donald Robb Concert and the Composers Symposium is sponsored by the John Donald Robb Musical Trust, which arranges for the editing and performance of the music of Dean Robb, and by the Mr. and Mrs. Sanford N. McDonnell Foundation of St. Louis.



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

Abrahamson, 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.



Robert Suderburg

Robert Suderburg, composer, conductor and pianist, has been the recipient of many grants, awards and commissions from across the United States and Europe. His works have been performed in the major centers of the United States, Europe, Canada, Australia, and Asia. Previously Co-director of the Contemporary Group at the University of Washington, Chancellor of the North-Carolina School of the Arts, and President of the Cornish Institute, Suderburg is Composer-in-residence and Chair of Music at Williams College.

Over the past two decades, Robert Suderburg has created works of wide variety, innovative character, and strong appeals to performers and audiences alike. These works grew from an avant-garde-base in the mid-sixties to a broad stylistic-synthesis in the seventies and eighties.

Suderburg's compositions, published by Theodore Presser Co., have been performed by distinguished soloists and chamber ensembles, as well as by the Philadelphia, Winterthur, Seattle, Hong Kong, Grand Teton, North Carolina, and Houston orchestras. Suderburg's *Concerto for solo percussion and orchestra*, commissioned by Michael Bookspan, was premiered by Bookspan and the Philadelphia Orchestra (Ormandy). His previously recorded works are: *Chamber Music II* for string Quartet, by the Philadelphia String Quartet; *Concerto "Within The Mirror of Time"* for piano and orchestra, by Bela Siki and the Seattle Symphony (Katims); and *Concerto D'apres Baudelaire*, for singer and chamber orchestra, by Elizabeth Suderburg and the Piedmont Chamber Orchestra (Harysan).



Richard Nanes

The compositions of **Richard Nanes** premier nationally and internationally, with satellite telecasts of his recordings and performances circling the globe. Concert goers often have the further delight of hearing the composer himself, characterized by *Fanfare* magazine as a "brilliant pianist", interpret his own work exactly as intended in contemporary performance. In fact, many of the Nanes premieres have been accompanied by piano recitals, where the artist has been invited to perform in the conservatories of the world's music centers.

Nanes' rise to classical prominence began in early eighties, when some of his first symphonic works were premiered at the Cathedral of the Sacred Heart where he was composer-in-residence. During the same period, his Concerto Grosso for Brass Trio and Chamber Orchestra premiered at Alice Tully Hall in Lincoln Center. Nanes gained international recognition in 1985, with the European premier of his Symphony No. 2 by the London Symphony Orchestra. The ensuing premier of Symphony No. 1 by the Cathedral Symphony was telecast nationwide which included a featured performance by Yehudi Menuhin.

Nanes' music was rapidly embraced by conductors worldwide, with premieres of new works

and performances filling the late eighties and early nineties. The London Philharmonic premiered his Rhapsody Pathétique for Violin and Orchestra with subsequent performances with other European orchestras in Paris, Kiev, Madrid, Beijing and Chicago. The Yomiuri Nippon Symphony premiered his Concerto Grosso in Tokyo on NHK television. Nanes was then honored with not one but two invitations to the Soviet Union, the first to the premier of his Symphony No. 4 by the Moscow Philharmonic in 1991, and again for the premier of his Symphony No. 3, "The Holocaust", at the 1993 Kiev International Music Festival. In 1994, the Brooklyn Philharmonic premiered Symphony No. 3, "The Holocaust", in New York. During that same period, the Chicago Philharmonic performed at Mandel Hall, the Rhapsody Pathétique for Violin and Orchestra and the following season the Symphony No. 3, "The Holocaust". A 1996 season highlight was the Brooklyn Philharmonic performance of the Rhapsody Pathétique for Violin and Orchestra. The 1997 season showcased the Symphony for Strings with a performance at Alice Tully Hall and one week later at Carnegie Hall. In the fall of 1997, Richard Nanes was appointed composer in residence to the Santa Fe Symphony Orchestra.

Schedule of Events

University of New Mexico Music Department's
John Donald Robb
Composer's Symposium
1999
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 29, 1999

- 9:00-9:50 am Panel Discussion: "The Legacy of John Donald Robb" Special Guest Panelists: David Oberg (Music Director, Chamber Orchestra of Albuquerque), Michael Mauldin (Music Director, Albuquerque Boy Choir), Barbara Johnson (past curator), Monique Durham (Robb Archives/Center for SW Research), Moderator: Steven Block
- 10:00-10:50 am Self-Introductions/All Participating Composers: Michael Chapdelaine, Lew Critchfield, J.A. Deane, Lewis Miller, Richard Nanes, and Robert Suderburg. Timekeeper: Steven Block
- 11:00-11:50 am Meet the Composer - Robert Suderburg
- 12:00-1:30 pm LUNCH: visiting composers and scholars SUB, Rm. 231-A
- 2:00-2:50 pm Meet the Composer: Richard Nanes

Schedule of Events (cont.)

Tuesday, March 30, 1999

- 9:30-10:45 am Panel Discussion: "Improvisation: Can it be reintegrated into the repertoires of concert musicians and composers?" Lew Critchfield, J.A. Deane, Lewis Miller, and Richard Nanes. Moderator: Bill Wood.
- 11:00-12:15pm Student Composer's Workshop: Lew Critchfield, J.A. Deane, Lewis Miller, Richard Nanes, and Robert Suderburg.
- 12:30-2:00pm LUNCH: brown bag, students meet with composers and scholars at SUB 253
- 2:00-3:00pm Meet the Composer - J.A. Deane

Wednesday, March 31, 1999

- 9:00-10:50 am Introduction to Conducted Improvisation: J.A. Deane
- 11:00-11:50am Beginning Composer's Workshop: J.A. Deane, Richard Nanes, Robert Suderburg
- 12:00-1:30 LUNCH
- 2:00-3:30pm Meet the Composer: Lew Critchfield, Lewis Miller

Concert I

THE JOHN DONALD ROBB COMPOSER'S SYMPOSIUM

Monday, March 29, 1999

7:30pm

Keller Hall

Introduction and Toccata Lewis Miller

New Mexico Woodwind Quintet

Jessica Truax, flute Lori Lovato, clarinet Mary Ann Shore, oboe
Leslie Shultz, bassoon Beth Scott, French horn

Two Songs for Soprano and Marimba Scott Wilkinson

Poems by James Meeker

1. Dancing Places of the Sun 2. Hibiscus
Martha Rowe, soprano Fred Bugbee, marimba

Chamber Music VII: Ceremonies for trumpet and piano Robert Suderburg

1. Calls and echoes, allegro 2. Calls and echoes, adagio, andante
3. Procession, closing call

Paul McLaughlin, trumpet Astrid Groth, piano

Entertainment Sets (Chamber Music X) Robert Suderburg

1. Fañfanes-antique 2. Dances - blue 3. Lament 4. Finale

New Mexico Brass Quintet

Jeff Piper & Paul McLaughlin, trumpets Patrick Hughes, horn
Karl Hinterbichler, trombone Paul Beauchesne, tuba

-INTERMISSION-

Symphony for Strings Richard Nanes

I. Allegro vivace II. Andante III. Minuet IV. Allegro con brio

Richard Nanes, piano

Elegy for our War Dead John Donald Robb

Scenes from a New Mexico Mountain Village John Donald Robb

Arranged and Orchestrated at the composer's request by John J. Mitchell

1. The Yellow Aspens 2. Procession of the Penitentes
3. The Plains at Sunset 4. Dance

Chamber Orchestra of Albuquerque
David Oberg, Music Director and Conductor

Concert II

Tuesday, March 30, 1998

7:30pm

Keller Hall

Solo Music I for violin Robert Suderburg
1. Towards variation 2. Towards song 3. Towards dance 4. Closing, alone
Bernard Zirck, violin

Pleides Lew Critchfield
Lew Critchfield, Guitar

Three Songs for Sax (premiere) Michael Maudin
1. Call and Lament 2. Lullaby 3. Reel à Bouche
Carrie Kollman, saxophone Lawrence Blind, piano

-INTERMISSION-

Red Sand, Homage to the American Indian Michael Chapdelaine

1. Chant, Joy and Reverence for Life and Earth
2. Despair, Losing the Ancient Ways and Ancestral Lands
3. Leaving Sorrow, Regaining Hope and Balance

Michael Chapdelaine, guitar

Blue Chile Michael Chapdelaine

Michael Chapdelaine, guitar

Grande Etude in A Major Richard Nansen

Richard Nansen, piano

Concert III

Wednesday, March 31, 1998

7:30pm

Keller Hall

Wall Lew Critchfield

Variations on Joshua Fit the Battle of Jericho
in commemoration of the fall of the Berlin Wall

- | | |
|--|---------------------------|
| 1. 11:59 pm August 12, 1961 - with calm grandeur | Variation 1 |
| 2. 12:01 am August 13, 1961 - first wall-barbed wire | Variations 2 and 3 |
| 3. Concrete slabs and airlift | Variations 5 and 6 |
| 4. Tunnels and dogs | Variations 7 - 10 |
| 5. Celebration at the wall, November 9, 1989 | Variations 11-16 and coda |
- Low Critchfield, Guitar

Piano Concerto No. 2 A/Solo Richard Naves
I. Allegro con brio II. Andante solennemente III. Con moto espressivo IV. Allegro vivace
Richard Naves, piano

Piece in 2 Parts for flute and harpsichord Steven Block
Valerie Potter, flute Susan Patrick, harpsichord

Concert Mass (1960) Robert Suderburg

Kyrie Gloria

UNM Concert Choir
John Clark, Conductor
Daniel Cummings, Assistant Director

-INTERMISSION-

SOLODINO II "Cross Currents" J. A. Deane

Trombone/Electronics, Standing Waves, Sampler, J.A. Deane



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*, the *Annual Review of Jazz Studies*, 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. An orchestral work, *Shadows*, will soon be released on MDC Recordings.

Block is the theory-composition coordinator at the University of New Mexico. The courses he teaches include Undergraduate Theory, Composition, and Post-Tonal Theory. His most recent article appeared in the Fall 1997 issue of *Music Theory Spectrum* (19/2): "Bemsha Swing: The Transformation of a Bebop Classic to Free Jazz." He is currently working on a book, *The Improvisor's Art: Free Jazz*, to be published as part of the Institute for Jazz Studies series published by Scarecrow Press.



Of National Fingerpicking Champion, **Michael Chapdelaine's** *Sonata Romantica* CD, *Acoustic Guitar* magazine wrote "... I have seldom heard a more beautiful album. Other young guitarists have excellent technique, but few have such style and musicality, and Chapdelaine's beautiful tone is the nearest to Segovia's that I can recall."

In addition to his *Sonata Romantica* album, Michael has also made 4 CDs of popular songs for Time-Life Music, for which he was arranger, performer and producer. He has twice won the coveted National Endowment for the Arts Solo Recitalist Grant, and won First Prize in both the Guitar Foundation of America's and the Music Teachers National Association's International Guitar Competitions. He has won the Silver Medal in Venezuela's VIII Concurso Internacional de Guitarras "Alirio Diaz" and has toured three continents and given hundreds of performances for Affiliate Artists Inc., and various arts organizations.

Soundboard, the journal of the Guitar Foundation of America said the following about Michael's composition, *Red Sand*, Homage to the American Indian, from the *Land of Enchantment* CD, "I was expecting something hokey or maudlin, but instead was impressed by an impressionistic, gently modal work, melancholy, but never depressing, which used parallel fourths, best notes, glissandi, and other devices to evoke rather than imitate Native American music...an ambitious and original work; Chapdelaine is as formidable a composer as he is a guitarist."

Michael is Professor of Music and head of guitar studies at the University of New Mexico, and has previously been on the faculties of the University of Colorado at Denver and Metropolitan State University. He has given master classes throughout the U.S. at universities including University of Miami, Mannes School of Music, University of Texas, and California State University.

His teachers included Andres Segovia, Oscar Ghiglia and Bruce Holzman.



Lew Critchfield (Luis Campos), a professional flamenco guitarist and classical accompanist and composer for 28 years, earned a Bachelor of Music with Distinction in classical guitar performance from the University of New Mexico in 1976. His post graduate work includes composition studies at UNM with Scott Wilkinson.

His first major theater work, *Feria*, a flamenco dance drama, was presented in 1975. *Torna* (1982), for harpsichord and guitar, has been performed on numerous occasions. He has also created music for the dance dramas: *Das Mujeres* (1987); *Revelaciones* (1990) portions of which were included in the award winning documentary "Expulsion and Memory," aired on TVONTARIO April 1997; *River of Dreams* (1993); as well as for *Encanto y Fuego* (1996), a concert of Spanish dance.

In 1989 he developed an entirely new way of playing guitar which extends its range by one octave and brings to its vocabulary many colors and effects associated with late 20th-century avant-garde orchestral compositions. He has invented a special notation system to convey these new techniques. His most recent compo-

sition in this genre, *Pleádes* (1997), was premiered in a solo concert in Santa Fe.

Accomplishments as a soloist include: the Santa Fe Guitar Festival (1986-87), the radio tape *TORRE* (1990), and the CD, *AMIGOS* (1996) which won a New Mexico Music Industry Coalition "MDC" Award.

He has accompanied the nationally known flamenco dancers Lydia Torea, Teo Morca, Maria Benitez, Lili del Castillo and UNM Dance Department's Eva Encinas-Sandoval. As an arranger and performer he has worked with The Granados Trio of Santa Fe; Flora Brousson singing Schubert lieder; performance artist VanAnn Moore; Opera Southwest's zarzuela productions, and has been a guest guest artist with Serenata de Santa Fe. He has been soloist and accompanist on period instruments with the UNM Early Music Ensemble, Música Antigua de Albuquerque, and Quodlibet.

For ten years he was Artist-in-the-Schools and Artist-in-Residence with the New Mexico Arts Division. Presently he is musical director for Lili del Castillo and her flamenco company Rincón Flamenco.



J.A. Deane (Dino) is a Composer, Arranger, Designer, Performer, and Musician (trumpet, bass flute, percussion, lap steel, sampling, electronics). He studied music in the Los Angeles public school system grades 5 through 12 and left college after one-year to conduct independent studies in acoustic and electronic composition. Ten years of study while working as a musician/arranger in Los Angeles and San Francisco in rock, funk, salsa, jazz and free improvisation ensembles. Also as a "studio musician" doing pop, film and commercial recording sessions and as a sound designer/recording engineer for theater companies and dance companies.

Over the past twenty years J.A. Deane has performed on over 25 recordings. From his own work to recordings by Ike and Tina Turner, Brian Eno and John Zorn. This includes a twelve-year association with Butch Morris, the originator of the revolutionary method of conducted improvisation called "conduction".

Mr. Deane has created sound designs for over 30 theatrical productions. He has worked with playwrights/directors Sam Shepard, Joseph Chaikin, Julie Hebert and Christoph Marthaler. His work has won critical acclaim in the United States and Europe. In the world of dance he has composed,

recorded and performed music for over 45 dance works with choreographer Colleen Mulvihill in the U.S., Europe and China.

As a musician/performer Mr. Deane has given concerts at over 65 international music festivals in the U.S., Canada, Europe, Japan and South America.

Since moving to New Mexico in 1995, Deane has created sound designs for "Theater Work" and "Theater Grotesco" in Santa Fe. Composed and performed two 50 minute text/music radio broadcasts for KUNM with poets Todd Moore and Mark Weber. Formed the ensembles "JAD" (with percussionist Al Faet) and "OUT OF CONTEXT" (a conducted improvisation ensemble consisting of harp, viola, cello, euphonium, tuba, soprano sax, acoustic guitar, percussion, live sampling and sometimes an actor). The CD "OUT OF CONTEXT" Live at the Outpost will be released in April of 1999. He has also recorded two CDs with the alternative country band "THE BURBADINOS".

Most recently Mr. Deane edited a soon to be released 2 CD set of concerts with Butch Morris and the Orchestra Della Toscana, from a 1996 tour of Italy. Currently Deane is studying Bio-Acoustics, a healing modality that uses specific sets of frequencies for each individual's needs.



Born in Texas in 1947, **Michael Mauldin** visited New Mexico as a child and moved there in 1971 for its "space, light and timelessness." Since receiving his Master of Music degree in composition from the University of New Mexico in 1974, he served as President of the New Mexico Music Teachers Association and the New Mexico Composers Guild, and national chair of The Music Teachers National Association Student Composition Contest. He was named the MTNA Composer of the Year in a 1980 nationwide competition for *Visions from Chaco*, a concerto for piano and woodwind quartet. *Piquita*

Batte, a symphonic movement commissioned and recorded by the New Mexico Symphony Orchestra, was performed by the National Repertory Orchestra at the 20th Anniversary celebration concert of the National Endowment for the Arts at the Kennedy Center for the Performing Arts. Mauldin teaches privately and directs the Albuquerque Boy Choir, which consists of three choirs, made up of 80 boys between the ages of 7 and 16, who tour, record and proceed through a rigorous musicianship program.



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 Giannini, 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.



Scott Wilkinson was born in Bernert, Illinois in 1922 and received theory lessons from Edith Rose while still in high school. He received his Master's degree from the University of Arizona, and did advanced study in composition with Darius Milhaud at Mills College and in Paris. On returning from France, he worked in documentary and educational film production in New York city. Later, he became managing editor of Carl Fischer, Inc. Family health considerations required a move to the dry

climate of the Southwest. He located in Albuquerque, NM, where he and his wife owned and operated The Music Mart. After a brief return to Carl Fischer, he returned to Albuquerque where he taught theory and composition at the University of New Mexico, becoming coordinator of the theory program. He has written numerous works in a variety of media, many of which are published. In 1991 he retired and recently moved to El Paso, TX.

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 Dardelster, 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 Adelise Timofeyew, Arthur Loy, and Walter Keller. Former chairman Grace Thompson and Lena Clauve 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 Paekhurst Lloyd, Alan McKerrow, 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 Cheatham, University of Missouri; Halim El-Dabh, Kent State University; Peter

Lieuwen, Texas A & M; Jeffrey Stolet, University of Oregon; Alan Schmitz, Alaska Pacific University; William Osborne, Munich, West Germany; James Galloway and Michael Navidin 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, Karl Husa, Guenther Schuller, and David Raksin.

In 1980, Karl Hinterbacher 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 Musgrave, Mario Davidovsky, Ernst Krenek, David Baker, Louis Harrison, John Harbison, 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 McRae 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 Getty Concert; and Tuesday afternoon, The Alinari 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 Chafemaud Curtis, Barbara Johnson, Chairman Van Winkle, and Dean Robb for their assistance in preparing this history.

Scott Wilkinson