



Harry Morrison, center, associate professor of music, who has directed many vocal groups himself, joins with students and townspeople in making up the impressive *Requiem* chorus.



THE CHANCELLOR'S MUSIC FESTIVAL: Showcase for Excellence

Text and photos by Aaron Levin



"Music was written to be performed. It has to be done, not just discussed," says pianist Santiago Rodriguez. And, he adds, "I can't imagine anyone not being a performer and trying to teach." Rodriguez performs 50 times a year with major symphonies around the country. And as an associate professor of music, he teaches as well. He also exemplifies the commitment to

excellence that now characterizes the music department of the University of Missouri-Columbia.

Along with other faculty members, students, townspeople and guest artists, Rodriguez helped present the department's showcase, the Chancellor's Festival of Music. First held last spring, the festival this year featured concerts by the St. Louis Symphony (with Rodriguez as soloist), the Canadian Brass Ensemble and the Pennsylvania Ballet. Winning compositions from the Missouri Contemporary Music Competition were performed on April 22.

But the highlight of the festival was surely the performance of Verdi's *Requiem*, conducted by Otto-Werner Mueller, professor of conducting at Yale.

"The festival provides the one occasion during the year when all our faculty and students get together on a program," says music department chairman Donald McClothlin. "It gives us a chance to show the depth and quality of the music program to the Campus and the community. Setting up an event as ambitious as the festival was a great risk, but you must take risks to accomplish things."

When McClothlin arrived on Campus in August 1976, he sought a way to give students the chance to work with accomplished professional musicians as well as demonstrating the versatility of all the music department programs and raising scholarship funds. He also hoped to involve Columbians outside the music department by inviting them to join the fes-

"A good performance in school is better than a bad professional performance. It's like driving: You can be a good driver in a Volkswagen and a good driver in a Ferrari." — *Otto-Werner Mueller*



Sophomore Debby Thomas takes a break during the intensive, week-long rehearsals. Verdi's work — and the conductor — were demanding.



Among the trumpeters was Alex Pickard, director of bands. Below, alumnus artist Gary Kendall gets a good-luck hug from his mother.



tival's chorus. More than 100 townspeople sang along.

Besides the festival, McGlothlin has worked with the faculty to advance the cause of music at the University. The department has added six new teachers, including specialists in horn, oboe and flute, and established the Missouri Arts quartet. Now, a brass quintet is in the planning stage. McGlothlin has started a long term program to update the department's physical facilities and curriculum. The Friends of Music, a group dedicated to raising money for music scholarships, has been founded.

Long known as a training ground for teachers of music, the department recognizes the value of performance, whether for students thinking of careers on the concert stage or in the classroom. Even as freshmen, students have an opportunity to play in any of several ensembles or orchestras.

To provide students with access to the best musical knowledge, McGlothlin has persuaded active professional musicians, like pianist Santiago Rodriguez and soprano Veronica Tyler, to join Mizzou's faculty. They contribute their performing experience to students just starting their careers. Says Tyler: "We owe it to the younger generation to pass on our knowledge. This University is unusual. Some places don't want to understand the special needs of performing artists. Here, because the members of the faculty are artists themselves, they accept a higher level of artistry."

One special visiting musician is Gary Kendall, who sang the bass solo part in the *Requiem*. Kendall is a native of Buffalo, Missouri, and a University graduate. Although a full-time professional singer — half in concerts and half in operas — he still works hard at

"I want to make demands on the students as high as possible without frightening them." — *Mueller*

perfecting his art. Perhaps because he knows the performer's struggle first hand, he enjoys his return to Mizzou to briefly work with students here during four days of rehearsal.

"Walking around Campus, I think I know every crack in the sidewalk," he says, shaking his head. "I wish I had more time to spend with the students, but it's hard with a piece this demanding vocally. If I can contribute anything, I hope that my presence, as a person who has come up through the ranks, would be an inspiration to them."

Grad student Dan Cotton, from Memphis, Missouri, confirms Kendall's hopes: "When an alumnus like Gary Kendall comes back, he offers knowledge, motivation and inspiration. He did it and he's from rural Missouri, so maybe I can do it, too."

The success of the annual Chancellor's Festival of Music rests not only on the educational benefits to students and teachers, or on the money raised for scholarships, but on the fact that this cooperative effort produces such breadth and quality of music, reflecting the strengths and commitment of Mizzou's music department. □



Otto-Werner Mueller quickly won the musicians' respect. "For this work," he said, "you have to think in sound."