

The Third Annual
**CHANCELLOR'S
FESTIVAL
OF MUSIC**

April 3, 6, 7, 8, 10, and 11, 1979
University of Missouri-Columbia

Sponsored by the Department of Music in the College of Arts and Science; the Missouri Arts Council; the University Development Fund Board; the University Lectures and Cultural Events Committee; the UMC Graduate Student Association; Discwasher, Inc. of Columbia, Missouri; the Missouri Public Radio Association and the Boone County Community Trust

GREETINGS . . .

I am sure all of you share my strong belief in learning as a lifetime experience. That experience should utilize every available resource by which it can be enhanced.

If the human spirit is to be enriched by the fine arts, we should recognize that it must be prepared to do so from its formative years through adulthood. This is a responsibility which belongs not only to schools and colleges and universities, but also to every person or agency concerned with the fine arts.

Through the Chancellor's Annual Festival of Music, many private and public institutions within our University community have joined to create a resource on which individuals of all ages can draw as they seek to understand their cultural heritage. With Isaac Stern's performance on campus, the residencies of Aaron Copland and the St. Louis Symphony Orchestra, and the events comprising the Missouri Contemporary Music Symposium, this year's festival will extend the tradition of excellence in music performance and education begun in 1977.

I am proud to welcome you to this outstanding series of musical events and to today's concert. Enjoy!

Cordially,

A handwritten signature in cursive script, reading "Barbara S. Uehling".

Barbara S. Uehling
Chancellor

The Third Annual CHANCELLOR'S FESTIVAL OF MUSIC

ISAAC STERN, violinist

Tuesday, April 3, 8:15 p.m., Jesse Auditorium

SAINT LOUIS SYMPHONY ORCHESTRA RESIDENCY

CHILDREN'S CONCERT, Saint Louis Symphony

Friday, April 6, 2:30 p.m., Jesse Auditorium

ORCHESTRA CONCERT, Saint Louis Symphony

Friday, April 6, 8:15 p.m., Jesse Auditorium

MASTER CLASSES

UMC Music Building

Saturday, April 7, 1:30 p.m. - 3:00 p.m.

ORCHESTRAL-CHORAL CONCERT, Saint Louis Symphony and
UMC Choral Union

Sunday, April 8, 3:00 p.m., Jesse Auditorium

AARON COPLAND RESIDENCY

ORCHESTRA CONCERT, UMC Philharmonic

Aaron Copland, *guest conductor*

Tuesday, April 10, 8:15 p.m., Jesse Auditorium

COMPOSERS' SYMPOSIUM

A CONVERSATION WITH AARON COPLAND

Wednesday, April 11, 10:00 a.m., Fine Arts Recital Hall

MISSOURI CONTEMPORARY MUSIC COMPETITION
CONCERT

Wednesday, April 11, 7:30 p.m., Fine Arts Recital Hall

The Isaac Stern concert is the first concert partly supported by the Schooling Concert Series Endowment Fund. In recognition of his long-standing support of the arts at UMC, friends of Chancellor Emeritus Herbert W. Schooling established the fund on the occasion of his retirement last spring. It is now a permanent endowment fund for the Concert Series.

Income from the fund will be used to support an Annual Schooling Concert. Contributions are always welcome; they are tax deductible and may be sent to:

Schooling Concert Series Endowment Fund
Development Office
Alumni Center, University of Missouri-Columbia
Columbia, Missouri 65211

University of Missouri-Columbia

CONCERT SERIES

presents

**THE FIRST ANNUAL
HERBERT W. SCHOOLING CONCERT**

Isaac Stern, *violinist*
David Golub, *pianist*★

Program

Sonata No. 8 in G, Op. 30, No. 3Ludwig van Beethoven

Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

Partita No. 1 in b minor, BWV 1002Johann Sebastian Bach

Allemande; Double
Courante; Double
Sarabande; Double
Tempo di Bourée; Double

INTERMISSION

Rhapsody No. 1 (1928)Béla Bartók

“Lassú” Moderato
“Friss” Allegretto moderato

Sonata in A (1886)César Franck

Allegretto ben moderato
Allegro
Recitativo-Fantasia (Ben marcato)
Allegretto poco mosso

Exclusive Management: ICM Artists Ltd.
(An MJA Services Company)
★Courtesy of Columbia Artists Management

Tuesday, April 3, 1979
Jesse Auditorium
8:15 p.m.

University of Missouri-Columbia
Department of Music

presents

CHILDREN'S CONCERT
SAINT LOUIS SYMPHONY ORCHESTRA

Richard Holmes, *conductor*

Program

The Washington Post March (1889)John Philip Sousa
Slavonic Dance No. 1, Op. 46Antonin Dvořák
“Waltz” from *Serenade* for String Orchestra (1880) .Piotr Ilyich Tchaikovsky
Suite from *Billy the Kid* (1938)Aaron Copland
 The Open Prairie
 Street in a Frontier Town
 Card Game at Night (Prairie Night)
 Gun Battle
 Celebration (After Billy's Capture)

Friday, April 6, 1979
Jesse Auditorium
2:30 p.m.

University of Missouri-Columbia

CONCERT SERIES

presents

SAINT LOUIS SYMPHONY ORCHESTRA

Gerhardt Zimmermann, *conductor*

John Kasica, *percussion soloist*

Program

Overture to *Der Freischütz* (1820) Carl Maria von Weber

Concerto for Percussion (1978) Heuwell Tircuit

Largo, molto aperto

Andantino

INTERMISSION

Symphonic Dances, Op. 45 (1941) Sergei Rachmaninoff

Non allegro

Andante con moto

Lento assai; Allegro vivace

The Steinway is the official piano of the Saint Louis Symphony Orchestra.

The Saint Louis Symphony Orchestra records for Vox Productions, Inc.

NINETY-NINTH SEASON, 1978-1979

David J. Hyslop, Executive Director

James N. Cain, Manager

Judith Frankfurt, Assistant Manager

Friday, April 6, 1979

Jesse Auditorium

8:15 p.m.

Guest Artists

JUNE ANDERSON is rapidly fulfilling the promise that led the Metropolitan Opera Guild to judge her, at 17, the youngest national finalist in the history of the Met Auditions. With appearances already at the Chicago Lyric, New York City Opera, Opera Company of Philadelphia, Florentine Opera, Greater Miami Opera and in Venezuela, Miss Anderson is a soprano in great demand. She has also been a soloist with the Denver Symphony, the Boston Pops, the Saint Louis Symphony and at the Handel Festival in Washington, D.C.

VIRGINIA PYLE, Associate Professor of Music at UMC and Coordinator of the Vocal Area, was a winner in the Young Artist Awards sponsored by the Saint Louis Symphony Society and represented the State of Missouri at the National Opera Festival in Milwaukee, Wisconsin. She won the Metropolitan Opera District Auditions and for two seasons was a soloist with the Florida Philharmonic Orchestra and made numerous recital, opera and oratorio appearances.

The Welsh-born tenor, **ALAN CRABB**, has enjoyed success as soloist with leading orchestras throughout the United States, including the Pittsburgh Symphony, Cleveland Orchestra, Buffalo Symphony and the Saint Louis Symphony Orchestra. He has also sung many opera roles with the Opera Theatre of Syracuse, the Rochester Opera Theatre and the Chautauqua, Tri-Cities, and Potsdam Operas.

HARRY S. MORRISON, Associate Professor of Music at UMC, has presented recitals and has performed more than twenty-five major opera and oratorio roles throughout the Midwest and Pacific Northwest. Mr. Morrison taught voice and music at Parsons College, the University of Iowa and the University of Idaho. He has been a member of the UMC faculty since 1960 where he is director of the UMC Opera Workshop.

University of Missouri-Columbia
Chancellor's Third Annual Festival of Music

presents

**SAINT LOUIS SYMPHONY ORCHESTRA
UNIVERSITY CHORAL UNION**

Gerhardt Zimmermann, *conductor*

June Anderson, *soprano*
Virginia Pyle, *mezzo-soprano*

Alan Crabb, *tenor*
Harry Morrison, *baritone*

Program

Suite from *Die Geschöpfe des Prometheus*, Op. 43Ludwig van Beethoven

Overture
Adagio; andante quasi allegretto
Andante; allegro; allegretto
Allegro
Finale allegretto; allegro molto; presto

INTERMISSION

Symphony No. 9 in d minor, Op. 125Ludwig van Beethoven

Allegro ma non troppo, un poco maestoso
Molto vivace
Adagio molto e cantabile
Presto

Sunday, April 8, 1979
Jesse Auditorium
3:00 p.m.

ODE AN DIE FREUDE

*O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen
und freudenvollere!*

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen Millionen.
Diesen Kuss der ganzen Welt!
Brüder! Überm Sternenzelt
Muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

ODE TO JOY

*O friends, no more these sounds!
Let us sing more cheerful songs,
more full of joy!*

Joy, bright spark of divinity,
Daughter of Elysium,
Fire-inspired we tread
Thy sanctuary.
Thy magic power re-unites
All that custom has divided,
All men become brothers
Under the sway of thy gentle wings.

Whoever has created
An abiding friendship,
Or has won
A true and loving wife,
All who can call at least one soul theirs,
Join in our song of praise;
But any who cannot must creep tearfully
Away from our circle.

All creatures drink of joy
At nature's breast.
Just and unjust
Alike taste of her gift;
She gave us kisses and the fruit of the vine,
A tried friend to the end.
Even the worm can feel contentment,
And the cherub stands before God!

Gladly, like the heavenly bodies
Which He set on their courses
Through the splendour of the firmament;
Thus, brothers, you should run your race,
As a hero going to conquest.

You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy
There must dwell a loving Father.
Do you fall in worship, you millions?
World, do you know your Creator?
Seek Him in the heavens,
Above the stars must He dwell.

UNIVERSITY CHORAL UNION

John Augenblick, *guest conductor*

Nora Hulse, *rehearsal accompanist*

Soprano

Carolyn Anthony
Janice Baker
Catherine Bell
Mary Alice Bell
Laura Binowitz
Tove Blue
Barbara Jo Bolinger
Sue Bottorff
Linda Brigance
Barbara Bueneman
Kathryn Burlison
Janet Cardetti
Donna Carroll
Janie B. Cheaney
Garnet Clark
Cynthia Crawford
Marcella Curry
Martha Duff
Jacqueline English
Joy English
Allegra Erwin
Lisa Friend
Nancy Fritsch
Cindy Gentry
Ruth Gotschall
Dana Hallam
Lori Hammons
Kelley Hannegan
Denise Heberer
Laura Hord
Krista Hubbard
Ann H. Hughes
Dorothy Humfield
Pamela Hutson
Betty Ignacio
Julia Impy
Laura Jick
Susan Johnson
Dona Jones
Alicyn Kaye
Susan Krumme
Diana Lee
Judy Mabary
Nancy McCall
Debbie McGrath
Ester R. Mendoza
Helga Meyer
Martha Montgomery

Julie Mordt
Debora Morrison
Kathryn Peterman
Mary Beth Ponte
Peggy Pownall
Shari Lynn Pruitt
Janine Pundmann
Denise Quinley
Dawn Railey
Johanna Reed
Renee Robertson
Pat Rybolt
Deborah Sharn
Deborah Smith
Sarah Spurgeon
Stephanie Steinhäufel
Mary Steward
Deborah Thomas
Cynthia Toellner
Carol Virkler
Robin Wagner
Jennifer Webb
Wendy Webber
Julie Youmans

Alto

Madalyn Belcher
Cheryl Bender
Peggy Bohnenkamp
Maureen Breese
Ruth Bremer
Mary Buckles
Marilyn Capron
Jean C. Carr
Susan Chaffin
Billie Chapman
Marilyn Cheetham
Tina Dafnides
Carol Dallman
Carole Dasta
Mary Lou Davis
Carolyn Dickinson
Sarah Dixon
Jane Doria
Margaret Ann Durham
Mary Edmondson
Dorothy Emslie
Anna Margaret Fields
Karen Fisher

Kathy Frerking
Kathryn Glenn
Jenny Graybill
Laurie Gregg
Karen Grove
Jan Haffey
Barbara Haggard
Donna Haley
Mary J. Harbourn
Helen Harrison
Marilyn Hasselriis
Sister Delma Heeran
Kay Hendricks
Carol Henrichs
Jeri Heth
Sarah Hildebrandt
Linda Horton
Donna Hulett
Nani Ignacio
Mary Kaempfe
Lauren Kingsland
Margaret Klug
Nancy Lacy
Mary Lago
Nancy Laun
Kathy Jo Law
Sharon LeDuc
Francesca L'hoir
Linnea Lilja
Marla Lockard
Desiree Long
Johnna Lowry
Helen Manson
Elizabeth Marr
Janet Maurer
Mary Ellen McDonald
Marilee McNeill
Toni Messina
Gabriele Meyer
Kathleen Minor
Julia D. Moore
Carrie Morrison
Chally Morrison
Laura Chapman Morrison
Beverly Nick
Mary Beth Nick
Marjorie O'Laughlin
Jeanie O'Neil
Janet Papageorge
Katherine Payne

Kristine Pfeifer
Linda Pickle
Paula Ralph
Karen Riley
Mary Alice Rosenboom
Dawn Sackman
Ruth Schaefer
Linda Sickler
Ann Sights
Billee Smith
Ilogene Smith
Valerie Smith
Sandy Stubb
Roberta Stuerke
Frances Swanson
Rita Terry
Mitzi Terwilliger
Margaret Tilly
Cindy Tregent
Anne Trembley
Kathryn Wallace
Nancy Watrous
Marsha West
Tera Williams
Betty Wilson
Marianne Wroble

Tenor

Tim Boedeker
David H. Carlson
Alan Chamberlain
Paul Andrew Coats
Joseph Conlon
Dan Cotton
Thomas A. Dlabal
David Emery
Alan Everson
Charles Gallagher
Debra Godsey
Lowell G. Hodges
Frank H. Knight
Kevin Krueger
Peter Nixon
Ray Rothenberger
Robert V. Scholes
Steve Scott
Jeffrey Scruggs
Michael Smarr
Mark Spindler
Joseph Szalka
Robert Tappana
Vern Williamson

Bass

Bob Bahr
David Bain
James Batteast
Scott Beard
Steve Bingham
Jack Brand
Phillip Bryant
David R. Burch
Jack Cartee
Doug Cheaney
Jack Cloud
Mark Dallman
Sal Dasta
Leon T. Dickinson
Bob Edson
Lawrence A. Eggleston
Timothy Ehmke
Paul Ehrlich
David Emslie
Victor Estevez
Gordon Franck
Thomas Frank
Matt Gray
Cyrus Harbourt
Louis Harris
Joel Hartman
Peter Hasselriis
Stephen Hasselriis
Greg Heth
Matthew Holt
Clarendon Hyde
Paul Koenig
Larry Larrew
Richard LeDuc
Jim Leuschke
W. H. Lichte
Orlyn Lockard, Jr.
Norman Lucas
Timothy Materer
Jeff McGinnes
John W. McKinney
James Mitchell, Sr.
Richard Nagle
Glyn Northington
Charles Pickle
Keith Pierce
Harry Ruth
Gary Rybolt
Joe Saathoff
Mark Sacco
Stephen Schimke
Kirk Schreiber
Edward Smith
W. Elbert Starn

Trevor Stephenson
Kemp Strickler
Michael Vorce
Henry Weaver
Charles Williamson
Stephen Mayer Winter

AARON COPLAND

“AARON COPLAND is—and for forty years has been—so commanding, so vital, and so essential a figure on the American creative musical scene that it is virtually impossible to consider it even generally without his name coming immediately to mind. Few U.S. composers, especially during the Thirties, Forties and Fifties, were not in some way influenced by Copland’s music.” This statement, which appeared in *The American Record Guide*, is by the young American composer William Flanagan, and it is an eloquent tribute to the man who is, in the words of Eugene Ormandy, “the dean of American composers”.

Aaron Copland’s compositions were first heard in the United States at a League of Composers concert in November, 1924, in New York City. The *Symphony for Organ and Orchestra* was his first orchestra piece to be performed. The première was given in 1925 by Walter Damrosch and the New York Symphony Orchestra, with Nadia Boulanger as soloist. In 1930, Copland won an award from RCA Victor for his *Dance Symphony*. His *Third Symphony* won the New York Music Critics Circle Award in 1946 and has been given worldwide performance since its Boston Symphony première.

Mr. Copland has led an active life in contemporary music. From 1928 to 1931, he and Roger Sessions were responsible for the Copland-Sessions Concerts of American Music. He is co-chairman of the League of Composers (I.S.C.M.), vice-president of the Edward MacDowell Association, and a director of both the Walter M. Naumburg Music Foundation and the American Music Center. For eight years, he was president of the American Composers Alliance. He has lectured extensively throughout the country on contemporary music and, from 1927 to 1937, was a lecturer at New York’s New School for Social Research. He has taught composition at Harvard University and at the Berkshire Music Center, where he was Chairman of the Faculty and head of the Composition Department. He is author of four books, *What to Listen for in Music*, *The New Music*, *Music and Imagination* (six lectures given by Copland as Charles Eliot Norton Professor of Poetry at Harvard, 1951-1952) and *Copland on Music*. In 1942, Copland was elected a member of the National Institute of Arts and Letters of America and, in 1945, he was awarded the Pulitzer Prize for music. In September, 1964, he received the Presidential Medal of Freedom, “the highest civil honour conferred by the President of the United States for service in peacetime”. In 1970, on the occasion of his seventieth birthday, Copland was awarded the Henry Howland Memorial Prize by Yale University and the Haendel Medallion by the City of New York. In 1971, he was elected President of the American Academy of Arts and Letters.

University of Missouri-Columbia
DEPARTMENT OF MUSIC

presents

UMC PHILHARMONIC

Aaron Copland, *guest conductor*

MUSIC OF AARON COPLAND

An Outdoor Overture (1938)

Danzón Cubano (1942-44)

Rodeo (1942)

Buckaroo Holiday
Corral Nocturne
Saturday Night Waltz
Hoe-Down

INTERMISSION

Suite from *Our Town* (1940)

Selections from *The Red Pony* (1948)

The Gift
Walk to the Bunkhouse
Happy Ending

Lincoln Portrait (1942)

Aaron Copland, *narrator*
Hugo Vianello, *guest conductor*

Tuesday, April 10, 1979
Jesse Auditorium
8:15 p.m.

**THE
UMC PHILHARMONIC
1978-79 Season**

Donald E. McGlothlin, *Music Director*

Violin***

Kathy Rollings,
Concert mistress
Colleen Hamilton,
principal
Ann Bertus
Catherine Crow
Frances Emig
Carol Filer
Jerome Hopkins
Kim Jacobs
Katherine Kossmann
Pam Kranz
Julie Reed
Janet Rowe
Rodney Sheumaker

****Ray Sidoti**

Darwin Smith
*Sander Strenger
Margaret Spratt
*Eva Szekely
Jack Wells
Daniel Yeh

Viola***

Beverly Kane, principal
*Carolyn Kenneson
Mary Anne Lappin
Jenny Shallenburger
**Sue Sidoti
Cynthia Tooley
Sandra Wallace

Cello***

Carl Drewel, principal
Carrie Corbett
Jane Darigo
William Schneider
**Eula Simmons
*Carleton Spotts
Sylvia Spotts

Bass***

Martin Laser, principal
Michael Fanelli
Tom Hudson
Lori Jones
Ron McElwain
*Sue Stubbs

Flute

Mary Frerking,
principal
Sherri Lopatin (piccolo)
Vickie Smith
*Steve Geibel

Oboe

Ann Knipschild,
principal
Jackie Legler
(English horn)
Lynn Workman
*Susan Hicks

Clarinet

Jeanne Ewald, principal
Christine Cramer
*Richard Hills
(bass clarinet)

Alto Saxophone

Victoria Studt

Bassoon

Patricia Cumbie,
principal
Jerome Leeper
Karl Swanson
(contra bassoon)
*Barbara Wood

French Horn

Mark Guetlich,
co-principal
Tracy Turner,
co-principal
Dan Patterson
Robert Reid
*Peter Kurau

Trumpet

Lisa Gibson, principal
Dennis Meyer
Karl Roeder
Mark Blackmore
*Betty Scott

Trombone

John Broadfoot,
principal
Curtis Jones
Paul Fraser

Tuba

Bruce Hamilton

Timpani

Sheri Broyles

Percussion

Kevin Kelly
*Frank Krager
Jim Watts

Harp

Ayako Watanabe

Piano & Celesta

Milton Horne

Librarian

Jerome Leeper

*Faculty Member, UMC Department of Music

**Faculty Member, Stephens College

***Players listed in alphabetical order.

University of Missouri-Columbia
Department of Music

presents

**MISSOURI CONTEMPORARY MUSIC COMPETITION
CONCERT**

Program

- Piano TrioKarl Korte
University of Texas at Austin
National Award Winner
- Sonata for Unaccompanied ViolinEric Stenberg
St. Louis
Missouri Second Prize Winner
- Piano Sonata (1939-41)Aaron Copland
National Judge
- Quintet for Clarinet and StringsChristopher Hills
Amherst, Massachusetts
Missouri First Prize Winner
- Tangents* for Piano and TapeHanley Jackson
Kansas State University
Regional Judge
- Ecstacies of Janus*T. Scott Huston
University of Cincinnati
Regional Judge

Wednesday, April 11, 1979
Fine Arts Recital Hall
7:30 p.m.

University of Missouri-Columbia

College of Arts and Science

Armon F. Yanders, *Dean*

DEPARTMENT OF MUSIC FACULTY

- *Donald McGlothlin, *Chairman*
Avenel Bailey, *Music History and Literature*
Robert Behan, *Voice*
- *James Burk, *Music Theory*
John Cheetham, *Composition, Music Theory*
George DeFoe, *Low Brass*
Charles Emmons, *Symphonic Band*
Steve Geibel, *Flute, Missouri Arts Quintet*
Helen Harrison, *Music Education*
Robert Henry, *Jazz Studies*
Raymond Herbert, *Piano*
Susan Hicks, *Oboe, Missouri Arts Quintet*
Richard Hills, *Clarinet, Missouri Arts Quintet*
Carolyn Kenneson, *Viola, Esterhazy Quartet*
Frank Krager, *Associate Director of Bands, Percussion*
- *Peter Kurau, *Horn, Missouri Arts Quintet*
- *Thomas McKenney, *Composition, Music Theory*
James Middleton, *Music Education*
- Andrew Minor, *Collegium Musicum, Associate Dean, Graduate School*
Harry Morrison, *Voice*
Charles Nick, *Music Theory*
Perry Parrigin, *Organ*
Alexander Pickard, *Director of Bands, Marching Mizzou*
Ira Powell, *Choral Music*
Virginia Pyle, *Voice*
Santiago Rodriguez, *Piano*
- *Betty Scott, *Trumpet*
Charles Sherman, *Music History and Literature*
Carleton Spotts, *Cello, Esterhazy Quartet*
Sander Strenger, *Violin, Esterhazy Quartet*
- *Eva Szekely, *Violin, Esterhazy Quartet*
Sue Stubbs, *String Bass*
Edward Thaden, *Piano, Harpsichord*
Hugo Vianello, *UMC Philharmonic*
Janice Wenger, *Piano*
Barbara Wood, *Bassoon, Missouri Arts Quintet*
- *Festival Committee

THE CHANCELLOR'S ANNUAL FESTIVAL OF MUSIC

This year's festival, the third annual, is an outgrowth of events which surrounded a gala performance of Mendelssohn's oratorio, ELIJAH, in 1977. Because of the enthusiastic public response to this performance by the UMC Philharmonic and the 260-voice Festival Chorus with Otto-Werner Mueller conducting and to concerts, recitals, master classes and lectures presented by Elly Ameling, Albert Tipton, the Stuttgart Chamber Orchestra, and the Czech Philharmonic, it was decided to establish the festival as an annual event.

In 1978, guest artists included the Canadian Brass Quintet, the Pennsylvania Ballet and the St. Louis Symphony Orchestra. Mr. Mueller returned to conduct a performance of Verdi's REQUIEM by the Festival Chorus, the UMC Philharmonic, and Veronica Tyler, soprano; Glenda Maurice, mezzo soprano; Waldie Anderson, tenor; and Gary Kendall, bass. A special feature of the festival was the inauguration of the Missouri Contemporary Music Competition. Composers from thirty states, Puerto Rico and Canada entered works in this competition for instrumental chamber music. Judges were Vincent Persichetti, Richard Hervig and Will Gay Bottje.

By the end of this year's festival, over 33,000 persons will have attended events presented by faculty, students and townspeople from our University community and world-renowned guest artists. With funding provided by ten sponsoring organizations, the Chancellor's Annual Festival of Music has become a major cultural event in Missouri.

