

THE UNIVERSITY OF MISSOURI-COLUMBIA  
SCHOOL OF FINE ARTS  
DEPARTMENT OF MUSIC

presents the

# UNIVERSITY PHILHARMONIC

Edward Dolbashian,  
Music Director

Stephanie Volmert-Gummersheimer  
Piano Soloist

Saturday, November 14, 1992  
Missouri Theatre  
8:00 p.m.

## The University Philharmonic Orchestra

The **University Philharmonic Orchestra** was formed for the purpose of giving advanced instrumentalists the experience of playing under nearly professional conditions. This highly select ensemble is the only permanent and available outlet in the greater Columbia area for the live performance of symphonic masterworks. The usual season of the orchestra includes four full-length symphony programs, one opera production, and a choral concert. In addition, the orchestra has performed special children's concerts, appeared at professional conventions, and has given various performances around the state. In recent years, the Philharmonic has had the privilege of performing with internationally renowned artists, such as the Beaux Arts Trio, singers Marilyn Horne and Montserrat Caballé, pianist Santiago Rodriguez, and conductors Aaron Copland, Otto-Werner Mueller, and Nicolai Rescigno.

### The Conductor

**Edward Dolbashian**, Director of Orchestral Activities at the University of Missouri-Columbia, began his musical training as a student at New York's famed High School of the Performing Arts. Upon graduation, Mr. Dolbashian entered the Hartt College of Music, where he earned his Bachelor of Music and Master of Music degrees in Oboe Performance. Mr. Dolbashian's conducting career began when, during his tenure as oboist of the Hartford Symphony Orchestra, he accepted the directorship of the Holyoke (Massachusetts) Civic Orchestra. A desire to excel in the field of orchestral conducting took Mr. Dolbashian to the prestigious Pierre Monteux School of Orchestral Conducting in Maine, studying under Charles Bruck; and to Yale University, where he served as student conducting assistant to Otto-Werner Mueller *en route* to earning a Master of Music degree in Orchestral Conducting. Further studies took place at the Tanglewood Institute, with Seiji Ozawa, Leonard Bernstein, Andre Previn, and Gustav Meier, and at the Boris Goldovsky Opera Conducting Seminar.

In addition to his duties as Director of Orchestral Activities, Mr. Dolbashian teaches a wide range of topics, including private instrumental and conducting study, performance practice, and music theory. He has recently instituted a Master of Music degree program in Orchestral Conducting, the curriculum of which centers around the Conducting Lab Orchestra. The Lab Orchestra allows conducting students to regularly experience actual rehearsal situations—an unusual opportunity in conducting programs across the country—as well as presenting a large repertoire of standard literature to the members of the orchestra.

THE UNIVERSITY OF MISSOURI  
SCHOOL OF FINE ARTS AND DEPARTMENT OF MUSIC  
PRESENT THE

# UNIVERSITY PHILHARMONIC

EDWARD DOLBASHIAN, MUSIC DIRECTOR

SATURDAY, NOVEMBER 14, 1992  
MISSOURI THEATRE, COLUMBIA, MISSOURI  
EIGHT O'CLOCK IN THE EVENING

## PROGRAM

OVERTURE TO R. WAGNER  
*DIE MEISTERSINGER VON NÜRNBERG*

PIANO CONCERTO NO. 1 IN C MAJOR L. V. BEETHOVEN  
STEPHANIE VOLMERT-GUMMERSHEIMER, SOLOIST

## INTERMISSION

SYMPHONY NO. 3 *EROICA* L. V. BEETHOVEN  
*ALLEGRO CON BRIO*  
*MARCIA FUNEBRE: ADAGIO ASSAI*  
*SCHERZO: ALLEGRO VIVACE*  
*FINALE: ALLEGRO MOLTO*

## Program Notes

### Overture to *Die Meistersinger von Nürnberg* RICHARD WAGNER (1813-1883)

One of Wagner's beloved overtures, the stirring large-scale prelude to the first act of *Die Meistersinger von Nürnberg*, has become a favorite of audiences through its many concert performances throughout the world. The music represents a new era in Wagner's production. In accordance with the plot, which centers around a guild of mastersingers whose art is bound by severe regulations, the composition had to look back toward melodies of an older style and form, being very rigorous and sturdily structured. All of these elements are especially apparent in the overture as it represents a compact synopsis of the entire opera.

It has been speculated that Wagner used this, his only comic opera, to personify his own artistic struggle against rules and formal procedures. The contest of the mastersingers is the symbol of his struggle, while Beckmesser, the character who advocates the *status quo* in art, is the symbolic representation of the critics who unceasingly attacked Wagner and his aesthetics. In the end, Walther, the opera's protagonist, achieves a new artistic truth by destroying the pervading laws and concepts, thereby arriving at a new freedom of expression, just as Wagner himself did.

The overture, written in 1862, six years prior to the completion of the opera, contains the germ of the entire opera. It includes five major themes from the opera, including the majestic march of the mastersingers and the "Prize Song." This self-contained work is brilliantly concluded as Wagner displays his compositional mastery by weaving together three of these themes into a highly complex and exhilarating musical fabric.

**Piano Concerto No. 1 in C Major, Op. 15**  
LUDWIG van BEETHOVEN (1770-1827)

At the end of the eighteenth century, Ludwig van Beethoven began a musical career that would bridge Classical structure to the ideals of Romanticism. In 1792 he studied with Franz Josef Haydn, one of the masters in Viennese classicism, but the studies did not last long. Beethoven had been inspired by the French revolution of 1789, and his liberal and humanistic ideals were beginning to surface in his compositions; these ideals of emotional freedom contrasted with the structure of Classicism.

The five concertos that Beethoven wrote for the piano during this early point in his career can be seen as an attempt to find artistic freedom through his own performances. The Concerto No. 1 in C Major, published first in 1801 but written second (1795-1798) after the B-flat Concerto, received its premiere in April, 1800, with Beethoven as the performer. Beethoven enjoyed performing and often improvised his compositions before audiences in order to perfect them.

Although the Concerto No. 1 was written early in Beethoven's career, one can nevertheless sense the emotion within the highly structured, well-defined sections. This concerto reflects enthusiasm in the opening movement, a feeling of serenity in the second movement, and a touch of humor and gaiety in the third movement. Beethoven tells his audience through his music, "Oh how beautiful it is to be alive—would that I could live a thousand times!"

-notes by S. Gummersheimer

**Symphony No. 3 *Eroica*, Op. 55**  
LUDWIG van BEETHOVEN

During the composition of his third symphony in 1803 and early 1804, Beethoven had in the forefront of his mind a man whom he believed would liberate Europe from the kind of bigotry and police control with which he was familiar. This man was Napoleon Bonaparte, first Consul of France. Beethoven was so taken with this man that the Symphony No. 3 was intended to portray the workings of that extraordinary man's mind. The piece was originally titled *Sinfonia grande: Bonaparte* upon its completion in the early May of 1804.

On May 18, 1804 Napoleon proclaimed himself Emperor, an act which upset Beethoven greatly. Two of his friends, Ferdinand Ries and Count Moritz Lichnowsky give an account of a furious outburst by Beethoven during which he tore the title page in two and threw it on the floor. The first page was then rewritten bearing the title, *Sinfonia eroica, composed to celebrate the memory of a great man.*

From the onset this symphony is like no other. The first movement takes the traditional sonata form and expands it into gigantic proportions. Instead of using a long slow introduction, Beethoven gives the listener two hammer-like chords and the theme begins: a simple tonic triad, slightly reminiscent of a military trumpet call. Thereafter Beethoven continues to go away from the established norm by giving us an extensive, three-part transition to the second theme, and by using harmonic dissonances and hemiolas. Even more astonishing is the presentation of a new theme in the development. Beethoven then displays his humor at the end of the development by having the horn state the principal theme four measures early. Although this entrance sounds like a miscue to the listener, it is correct.

The second movement depicts a Funeral March for the slain hero. This solemn march portrays the grief we experience when one of our icons dies. Here there is no whining or self pity, only honor and

glory. The interrupted theme at the end of the movement represents the last breaths of a truly great man.

The scherzo is a relief from the funeral march; it is full of energy and life and occasional outbursts of humor. In its middle appears a wonderful trio, featuring three horns in a triumphant fanfare.

Beethoven displays his true genius in the final movement by merging two forms into one. The Finale is a set of ten variations within the sonata form. Beethoven also shows the listener the development of the orchestra, by beginning the variations with a string trio, moving to a quartet, then chamber orchestra, and finally the full symphonic ensemble as he knew it. The theme upon which this great movement is based was used by Beethoven in three previous works. This theme appeared as a simple dance and brilliant contredanse in the ballet *The Creatures of Prometheus* in 1801 and again as another *contredanse* at the end of 1801. The theme appeared again in the *Eroica Variations* for piano.

The poet Christoff Kuffner once asked Beethoven which of his eight symphonies was his favorite (the ninth had not yet been written). Beethoven replied, "*The Eroica*."

## The Soloist

Stephanie Volmert-Gummersheimer, a native of Springfield, Missouri, will graduate in May with a Bachelor of Science degree in Music Education, with a concentration in piano and composition. She has performed in master classes of Maurice Hinson and Nelita True and is currently studying with Dr. Janice Wenger.

Mrs. Gummersheimer is accompanist for and a member of the University Singers. She is a member of the Collegiate Music Educators National Conference and Sigma Alpha Iota, a music fraternity. For the last three years she has taught individual piano lessons at Hennessy Music. After graduation, she plans to pursue a graduate degree in composition.

## PHILHARMONIC PERSONNEL

### FIRST VIOLINS

Shannon Abney  
Dean Anderson  
Paula Becker  
concertmistress  
Bill Courtney  
Amanda Eickmeyer  
Sandi Hurtado  
Zhenlai Qian  
Kathy Rollings  
Peter Whorf  
Brandon Woodruff  
Clarissa Zumwalt

### SECOND VIOLINS

Marilyn Beissenherz  
Emily F. Bowers  
Mary Chickos  
Cynthia DeVore  
Shannon Doyle  
Odetta Li Fields  
Matthew Fisher  
Dana Parks  
Christine Sandner  
principal  
Wendy Simmons  
Mark Sundermeyer

### VIOLAS

David Baron  
Miranda Gentry  
Glenna Johnson  
Janet Lynch  
Lisa Marie Sinden  
principal

### VIOLONCELLOS

Tamara Beauchamp  
Becky Brown  
Jeanne Lambson  
Deborah Paulson  
Tamara Phelps  
principal  
Sarah Sherman  
Jena Vieira

### DOUBLE BASSES

James Anderson  
Andrew Domjan  
principal  
Allison Gardner  
Paul Hess  
Charlotte Overby  
Eric Scott  
Keith Tucker

### FLUTES

Melania Bruner  
Elizabeth Bullis  
Sharon Dunlap  
Kelly J. Grothe

### OBOES

Alison McLeod  
Scott Mertens  
Chris Robins  
Tim Trost

### CLARINETS

Glen Blattman  
Jo Ann Nelson  
Sara Shaw

### BASSOONS

Paul Atkins  
Eric Lenning  
Dawn Pilger

### FRENCH HORNS

Katrina Burres  
Molly Harris  
Kerry Mulvania  
Christy Schneider  
Claire Stigall  
J. B. Waggoner

### TRUMPETS

Barry M. Ford  
Jeff Korak  
Denis E. Swope

### TROMBONES

Cullen Andrews  
Hadley Haux  
Steve Wills

### TUBA

Allen Ziebarth

### TIMPANI

Curt Cook  
Virginia Wayman

GRADUATE  
CONDUCTING  
ASSISTANTS  
Michael Gesme  
Denis E. Swope

Many of the students listed above receive financial assistance in the form of music scholarships provided by the Friends of Music. The Music Department and its students wish to thank the Friends of Music for this support. For information about membership in the Friends of Music, call 882-2606.