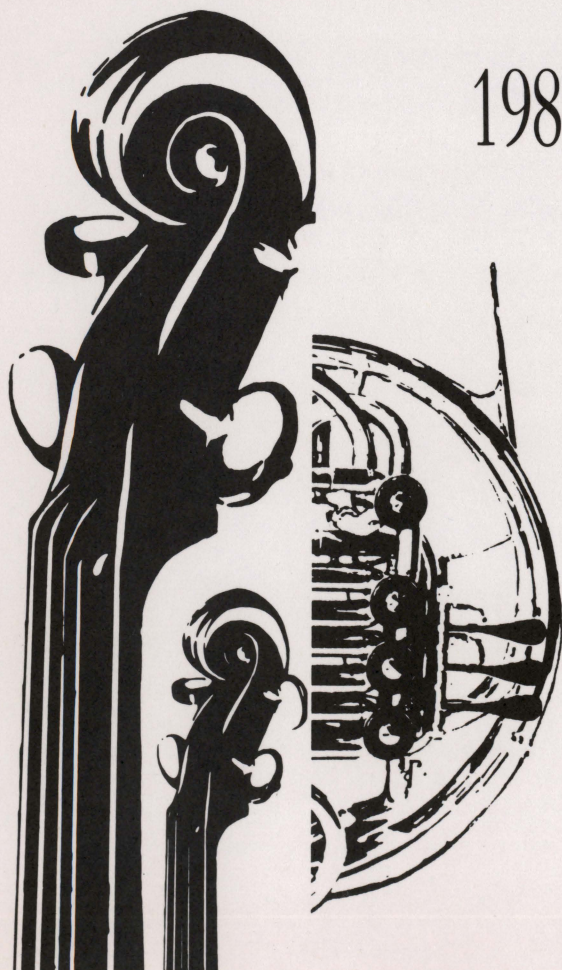

The University of Missouri-Columbia presents the

Philharmonic Orchestra

EDWARD DOLBASHIAN, MUSIC DIRECTOR

1987-88



GREETINGS

The UMC Philharmonic is the only permanent and available outlet in the greater Columbia area for live performances of symphonic masterworks. Because the University regards itself as an institution vitally concerned with culture and art, its symphony orchestra—together with its libraries, its museums, and its theatre—provides a resource on which individuals and communities as a whole in mid-Missouri can draw as they seek to understand their cultural heritage.

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Donald E. McGlothlin, Director
School of Fine Arts
Chairman, Department of Music

The University of Missouri-Columbia
Department of Music
presents the

UNIVERSITY PHILHARMONIC

Edward Dolbashian, Music Director and Conductor

Thursday, February 25, 1988
Jesse Auditorium
8:00 p.m.

Adagio for Strings

Samuel Barber
(1910-1981)

Flute Concerto No. 1 in G Major, K. 313

W. A. Mozart
(1756-1791)

Allegro maestoso
Adagio non troppo
Tempo di menuetto

Tammy Roggen, Flute

INTERMISSION

Symphony No. 2 in D Major, Op. 73

Johannes Brahms
(1833-1897)

Allegro non troppo
Adagio non troppo
Allegro grazioso; Presto ma non assai
Allegro con spirito

ADAGIO FOR STRINGS

If one word had to describe Samuel Barber's music, that word would be "lyrical." It permeates nearly all of his compositions. Perhaps this is due to the fact that as a young musician Barber often performed as a singer (Baritone) and, in 1924, received vocal training at the Curtis Institute of Music under Emilio Gorgoza.

While at Curtis, Barber studied composition with Rosario Scalero and recognition for his talent soon followed. In 1928 Barber won a prize for his Violin Sonata. The *Overture to the School of Scandal* brought him yet another award and general recognition in 1933. He won the American Prix de Rome in 1935 for his Cello Sonata and *Music for a Scene from Shelley*. In 1938 Arturo Toscanini, with the NBC Symphony premiered two works by Barber: *Essay for Orchestra No. 1* and *Adagio for Strings*.

Adagio for Strings was arranged by Barber from his String Quartet of 1936. It has become one of the most popular works for string ensemble by an American composer. The melodic lines are clearly vocally shaped throughout. The harmonies are basically diatonic although there is occasional use of harmonic structures that verge on atonality and polytonality.

FLUTE CONCERTO NO. 1 IN G MAJOR

Mozart's first flute concerto was part of a commission of works for flute, which was to include three short, simple concertos and two quartets. The artist who commissioned the works was a well known flutist of the time named Dejean. However, Mozart hated Dejean and disliked the sound of the flute which he thought to be colorless. Mozart took his time completing the commission and produced only two concertos (the second a direct transcription of a previously written oboe concerto) but added a third quartet. Dejean was quite dissatisfied with Mozart's work and paid him less than half of the money in the original agreement.

Regardless of Mozart's feelings towards the flute he composed these works as though it was his favorite instrument. In fact, one of Mozart's greatest operas has the flute as an important element: "The Magic Flute." The first flute concerto is an excellent example of classical concerto form and symmetry and is a standard work in all flutist's repertoire.

SYMPHONY NO. 2 IN D MAJOR

After many years of tortuous work filled with self-doubt, Brahms finally produced his First Symphony in 1876. Being hailed as Beethoven's successor had much to do with Brahms' anxiety and misgivings about his

own abilities as a symphonist. He was keenly aware of Beethoven's immeasurable greatness and did not wish to be in direct competition with the "greatest of all symphonists." However, after having launched his First Symphony safely on the road to immortality, Brahms began work on another, completely different in tone and character.

The D Major Symphony was completed quickly in 1877 and given its premiere on December 30th of that year in Vienna. The performance was so warmly received that the third movement had to be repeated. This symphony has been called Brahms' "Pastoral." In contrast to the First, this symphony is cheerful and genial in character. Absent are the wrestling elements and brooding humors which permeate its predecessor.

Without introduction the relaxing first theme sets the pastoral mood of the whole work. The second theme is a waltz-like melody clearly related to the famous "Lullaby." The development begins with a surprise modulation to F-major where the first subject is treated in a more dramatic style. After the recapitulation the coda is introduced by a moving horn solo rounded off shortly by cheerful echos between woodwinds and horns in a variation of the opening theme.

The second movement opens with two haunting and expansive melodies in contrary motion. After extensive development a lighter, contrasting syncopated theme is played by the woodwinds. The brooding earlier themes are further developed but the lighter woodwind subject does not return.

The third movement is one of Brahms' most charming and intimate creations. The graceful character of the music is set in a quasi rondo form marked by scherzo-like sections. The movement is scored only for strings, woodwinds, and horns.

The last movement has all the spirit and fire of a grand Beethoven finale with its whispered, vigorous opening soon transformed by full blown orchestral forces. This symphony's sense of confidence and satisfaction is most clearly evident in this finale all the way through to the magnificent coda heralded by the trombones and trumpets with their brilliant brass tones shining over the landscape.

* * * * *

This Evening's Soloist

Tammy Roggen received the degree, Bachelor of Music Education from Florida State University in 1982. After three years of teaching in public schools she enrolled at the University of Missouri-Columbia where she studied with Steve Geibel. She received the Master of Music-Flute Performance degree in December of 1986. She has returned to Florida where she is a Middle School Band and Orchestra director, and a member of a woodwind quintet and a community orchestra.

The University of Missouri-Columbia

PHILHARMONIC ORCHESTRA

Edward Dolbashian, Music Director and Conductor

Violin I

Marilyn Beissenherz
Jieli Gu*
Ginny Mater*
Diane Penney*
 Co-concertmistress
Darwin Smith
Tracy Smith
David Stockman*
Amy Tremain*
Kevin Wohlgemuth
Yeniench Yesus

Violin II

Monte L. Belknap*
 Co-concertmaster
Patrick Clark
Antionette Cole*
Victoria Haibach
Arthur W. Lum
Joe Shoemake*
Jane Swanson*
Tom Woitasczyk*

Viola

Glenna Betts-Johnson
Mark Heinzen*
Laura Loncaric*
David Lowe*
Steve Patton*
 Principal
Amy C. Repp*

Cello

Lori Bohle*
Maria Bruno*
Aureo Deo de Freitas, Jr.*
 Principal
Jennifer L. Good*
Nelzimar Neves*
Marrlee S. Robbins*
Mike Zeng

Double Bass

Jim Anderson
Evelyn Butler, Jr.
Thad J. Fertig*
 Principal
Gene Marshall*

Flute

Melania Bruner
Cortney Elliott
Kathy Kennedy*
 Principal
Rebecca Meador*

Oboe

Paige Camp*
 Principal
Randy Kennedy*

Clarinet

Diane G. Baumann
Tina Ladnier*
Christiane Minnick*
Todd Waldecker*
 Principal

Bassoon

John C. Atteberry*
 Principal
Barbara E. Garrett*
Mark H. Shaffer

Horn

Grace Calvert*
Stephen Hanrahan*
 Co-principal
C. Andrew Harris*
 Co-principal
Larisa Litle*

Trumpet

R. Mark Maher II
 Principal
Carolyn J. Martin*
A. S. Walter Pickard*
Denis E. Swope*

Trombone

Minor R. Garrett*
 Principal
Christopher P. Scott*
Todd Yatsook

Tuba

Paul Thorpe*

Timpani

Daniel Chisham

Personnel Manager

John C. Atteberry*

Librarian

Denis E. Swope*

Stage Manager

R. Mark Maher II

*Friends of Music
Scholarship Recipient

Edward Dolbashian

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Department of Music
138 Fine Arts Center
University of Missouri-Columbia
Columbia, MO 65211



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Chairman, Department of Music

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

UNIVERSITY PHILHARMONIC
EDWARD DOLBASHIAN, MUSIC DIRECTOR AND CONDUCTOR

2ND ANNUAL
Halloween Concert



FRIDAY, OCTOBER TWENTY-EIGHTH
JESSE AUDITORIUM ON THE UMC CAMPUS
EIGHT O'CLOCK IN THE EVENING

O FORTUNA FROM *CARMINA BURANA*

O fortune!
Like the moon
everchanging,
rising first
then declining;
hateful life
treats us badly
then with kindness,
making sport with our desires,
causing power
and poverty alike
to melt like ice.

Dread destiny
and empty fate,
an ever turning wheel,
who make adversity
and fickle health
alike turn to nothing,
in the dark
and secretly
you work against me;
how through your trickery
my naked back
is turned to you unarmed.

Good fortune
and strength
now are turned from me.
Affection
and defeat
are always on duty.
Come now,
pluck the strings
without delay;
and since by fate
the strong are overthrown,
weep ye all with me.

THE PROGRAM

I. PROCESSIONAL OF THE LOST SOULS

ORFF: O FORTUNA FROM *CARMINA BURANA*
R. STRAUSS: ALSO SPRACH ZARATHUSTRA (EXCERPT)

II. DANCE OF THE SPIRITS

MUSSORGSKY: NIGHT ON BALD MOUNTAIN
KHACHATURIAN: SABRE DANSE

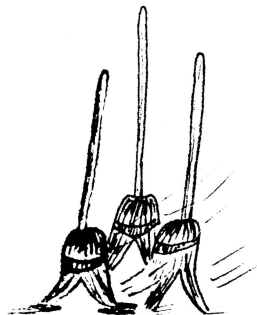
INTERMISSION

III. THE LEGEND OF GOMER THE GHOST

TCHAIKOVSKY: SYMPHONY NO. 5 (EXCERPT)
Grace Calvert, horn
BEETHOVEN: SYMPHONY NO. 5 (EXCERPT)
Randall Kennedy, oboe
TCHAIKOVSKY: 1812 OVERTURE (EXCERPT)
Jane Swanson, cymbals
SAINT-SAENS: DANSE MACABRE
Monte Belknap, violin

IV. RETURN OF THE SORCERER (FEATURING THE LITTLE GUY WITH BIG EARS)

DUKAS: THE SORCERER'S APPRENTICE



The University Philharmonic would like to thank Hickman High School, Fulton High School, Joplin High School, Calvary Baptist Church, and the volunteers who freely gave of their time and talents to make this concert possible.

CARL ORFF: O FORTUNA FROM *CARMINA BURANA*

"O Fortuna" marks the opening and closing of Carl Orff's cantata, *Carmina Burana*. The cantata is a haunting setting of a collection of secular poems written by students and monks of the Dark Ages. Although composed in the 20th century, Orff's work is extremely successful at representing the mood that these secular texts reflect.

RICHARD STRAUSS: ALSO SPRACH ZARATHUSTRA

Also Sprach Zarathustra is loosely based on a philosophical book by Friedrich Nietzsche, ("Thus Spake Zarathustra: A Book for All or None"), which describes Nietzsche's idea of the Superman on Earth. The opening is simple yet grows quickly to an incredible climax, thus making it appropriate for an opening of another kind!



MODEST MUSSORGSKY: NIGHT ON BALD MOUNTAIN

According to Russian legend, once a year, on St. John's Eve, witches from all over Russia fly to Bald Mountain. Here they assemble to celebrate the Black Mass and to dance and shriek with demonic fury. As the crazed dance reaches its climax, church bells from a distant monastery are heard signaling daybreak. With the first glimpse of sunlight the witches depart having to wait another year to haunt the Bald Mountain.

ARAM KHACHATURIAN: SABRE DANSE

The "Sabre Danse" is just one short dance number from Khachaturian's great masterpiece, the ballet *Gayne* (Happiness) composed in 1942. In his own words Khachaturian describes the dance's inception: "At the request of the theater after completing the score, I wrote the 'Danse of the Kurds.' What later came to be known as the 'Saber Danse.' I started at three o'clock in the afternoon and worked until two o'clock a.m. The next morning it was arranged for orchestra and we had a dress rehearsal. The 'Saber Danse' immediately impressed the orchestra, the dancers and the audience."

Khachaturian once said that rhythm was the main element in his music. Although an exaggeration, this could well be the reason why the "Saber Danse" is so popular with audiences everywhere. Popularity polls have shown that for several years the most frequently played piece in the world was the "Saber Danse."



CAMILLE SAINT-SAENS: DANSE MACABRE

Zig and Zig and Zig, Death, in Cadence,
raps on a tomb with his heels,
At midnight he plays a song of dance,
Zig and Zig and Zag, on his violin.

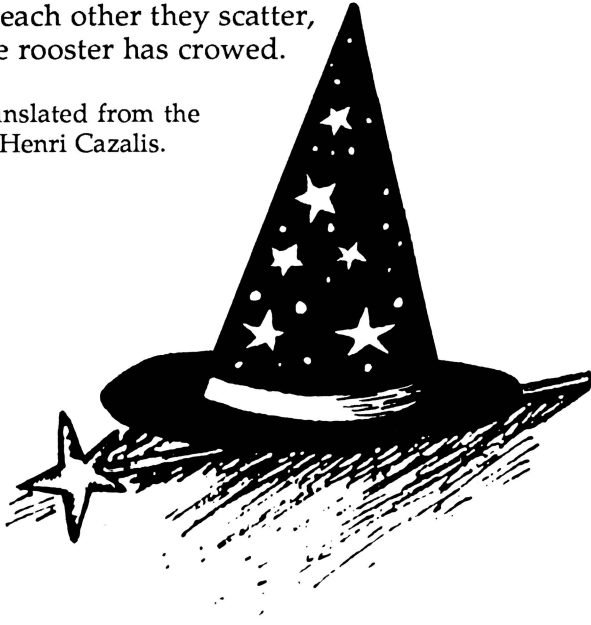
The wing of winter howls, and the night
is somber;
Moans and groans ooze from the Linden
trees;
Skeletons float across shadows,
Running and leaping under their great
death shrouds.



Zig and Zig and Zag, as each is
fluttering about,
One hears the clacking of bones

But pssst, Suddenly they cease
their dance.
Jostling each other they scatter,
the rooster has crowed.

Freely translated from the
poem by Henri Cazalis.



PAUL DUKAS: THE SORCERER'S APPRENTICE

Written in 1895, this orchestral scherzo brought fame to Paul Dukas. Although few of his works have survived, this "haunting" piece has certainly withstood the test of time. It is one of the most recognizable and enjoyable works in the orchestral repertory.

The composition, inspired by a ballad of Goethe, tells the tale of a sorcerer's apprentice as he tries his hand at his master's spells. His attempts are successful until he must stop his shenanigans. He simply forgets the magic words. The results are near disaster until the sorcerer returns to save the frightened apprentice. Needless to say, Mickey learns a valuable lesson.

UPCOMING EVENTS FEATURING THE
UNIVERSITY PHILHARMONIC

Saturday, December 3

HOLIDAY CONCERT: ALL BEETHOVEN CONCERT

CHORAL UNION

UNIVERSITY PHILHARMONIC

GUEST SOLOISTS

Jesse Auditorium, 8 p.m.

Friday-Sunday, February 10-12

SCHOOL OF FINE ARTS SESQUICENTENNIAL MUSICAL

COLE PORTER'S *ANYTHING GOES*

Jesse Auditorium

Friday and Saturday, 8 p.m.; Sunday, 3 p.m.

Friday, March 3

JACQUES OFFENBACH: ORPHEUS IN THE UNDERWORLD

UNIVERSITY OF MISSOURI-COLUMBIA OPERA

UNIVERSITY PHILHARMONIC

Rhynsburger Theatre, 8 p.m.

Friday, March 31

GALA CONCERT: ROSSINI'S *STABAT MATER*

CHORAL UNION

UNIVERSITY PHILHARMONIC

GUEST SOLOISTS

Jesse Auditorium, 8 p.m.

Monday, April 24

SPRING CONCERT: UNIVERSITY PHILHARMONIC

EDWARD DOLBASHIAN, CONDUCTING

Jesse Auditorium, 8 p.m.

THE UNIVERSITY OF MISSOURI-COLUMBIA

PHILHARMONIC ORCHESTRA

EDWARD DOLBASHIAN, MUSIC DIRECTOR AND CONDUCTOR

FIRST VIOLINS

Marilyn Beissenherz
Monte Belknap*
 Concertmaster
Sara Bendel
Antoinette Cole*
Gretchen Foxe*
David Stockman*
Yenieneh Yesus
Kim Weigand

SECOND VIOLINS

Brian Balanoff*
Patrick Clark
Jieli Gu*
 Principal
Sandra Hurtado*
Joe Shoemake*
Susan Stull
Jane Swanson*
Tom Woitasczyk*

VIOLAS

Glenna Betts-Johnson
Michele Cleaveland
Mark Heinzen*
 Principal
Laura Loncaric*
David Lowe*
Steve Patton*

VIOLINCELLOS

Lori Bohle*
Maria Bruno
Aureo Deo de Freitas, Jr.*
Paul Gwynn
Jeanne Lambson
Debby Paulsen*
David L. Rainwater*
 Principal
Marrlee B. Robbins

DOUBLE BASSES

Evelyn Cameron*
Gene Marshall*
 Principal
Eric Scott*

FLUTES/PICCOLOS

Kathy Kennedy*
Nadine S. Lee*
Rebecca Meador*

OBOES

Allison Coleman*
Sarah Hammel*
Randall D. Kennedy*

ENGLISH HORN

Allison Coleman*

CLARINETS

Tina Ladnier*
Christiane Minnick*
Nanette L. Niman*
Todd Waldecker*

BASS CLARINET

Nanette L. Niman*
Todd Waldecker*

ALTO SAXOPHONE

Bob Wilhite*

BASSOONS

John Atteberry*
Mark H. Shaffer
David Thompson*

CONTRA BASSOON

Barbara E. Garrett

HORNS

Rhonda Buchanon*
Katrina Burres*
Grace Calvert*
Stephen Hanrahan*
Larisa Litle*

TRUMPETS

Craig A. Fuchs
Craig D. Heinzen
Carolyn J. Martin*
Robin Pratt*
Denis E. Swope*

TROMBONES

Chuck Moore*
Christopher Scott*
Richard W. Wood*

TUBA

Paul Thorpe*

PERCUSSION

Allen Birdwell
Dave Croy
Curtis Cook
Jane Swanson*

**PERSONNEL
MANAGER**

John Atteberry*

LIBRARIAN

Denis E. Swope*

STAGE MANAGER

Mark Heinzen*

**PROGRAM/FLYER
ARTIST**

Mary Ann Russum

NARRATORS

Dawn Bly
John Luker

*Friends of Music
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