
The University of Missouri-Columbia presents the

Philharmonic Orchestra

Edward Dolbashian, music director

1984-85



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.

The UMC Philharmonic also makes a meaningful contribution to the entire institution on the pedagogical level by providing a “laboratory” for young musicians—music majors and non-majors alike—to experience firsthand the rehearsal and performance of orchestral masterworks from the Baroque Era to the Twentieth Century. In addition the orchestra is an essential element in our musical theatre and opera productions.

We thank you for your interest in our orchestra program and wish for you an enjoyable and memorable time at this performance.

Dr. Donald E. McGlothlin, Chairman
Department of Music

University of Missouri-Columbia

PHILHARMONIC ORCHESTRA

Edward Dolbashian, Music Director and Conductor

1984-1985 Season

SECOND PROGRAM

Missouri Music Teachers Association
State Convention

Friday, November 9, 1984
Jesse Auditorium
8:00 p.m.

A BEETHOVEN CONCERT
1770-1827

Overture to Egmont, Op. 84

Concerto No. 1 in C Major for Piano and Orchestra, Op. 15

Allegro con brio
Largo
Rondo: Allegro

Raymond Herbert, Piano

INTERMISSION

Symphony No. 3 in E-flat Major, "Eroica", Op. 55

Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

RAYMOND HERBERT

Raymond Herbert has appeared in recitals and presented master classes in leading music centers throughout the United States and France, including Guest Artist-Master Class engagements for the Arkansas, Kentucky and Colorado Music Teachers Association Conventions.

In 1976 Mr. Herbert received the Grand Prize Award in an International Recording Competition, sponsored by the National Guild of Piano Teachers. Previous awards include a Third Prize at the Seventh International Chamber Music Competition in Colmar, France, and recognition as a National Finalist in the Concert Artists Guild Competition.

Mr. Herbert received the Bachelor of Music and Master of Music degrees from the Eastman School of Music, where he received the prestigious Performer's Certificate. He has done post-graduate study with Adele Marcus at the Juilliard School of Music.

Mr. Herbert has recently been selected to appear as a soloist in the 1985 International Bach Festival at Killarney, Ireland. He currently serves the University of Missouri-Columbia as Coordinator for the Keyboard Area and Professor of Music.

PROGRAM NOTES

Overture to Egmont

The element of drama which permeates Beethoven's symphonies is nowhere more apparent than in the overtures, and rarely more forceful than in Egmont. In Egmont Beethoven forecasts the essence of the play to follow. He presents the drama in its most concentrated state, portraying the characters and forces in their most abstract form.

Goethe's Egmont takes place during the sixteenth century tyrannical rule of the Netherlands by the Spanish Duke of Alva. The play focuses on the people's agony, defiance, hope of freedom, and concludes with a call to revolution. Count Egmont, the symbol of freedom to the people of the Netherlands, has been falsely imprisoned and sentenced to death by the Spanish Duke. The night before his execution Egmont has a dream. Clärchen, the woman he loves appears before him as the Goddess of Freedom. She tells him his death has purpose; it will ignite the Netherlands to revolution and lead them back to their lost liberty.

As Egmont is led off to his death he says, "The Goddess of Victory leads you on....like the sea bursting through your dikes you must burst and overwhelm the ramparts of tyranny, drown it and sweep it from the land it has usurped....Guard your sacred heritage....fall joyfully, as I do before you now."

The overture begins with three heavy, ominous chords in the string section, whose rhythm reminds us of an old Spanish dance, the Saraband. A lyrical melodic fragment emerges which grows into a sweeping downward theme played by the celli. The music relentlessly drives to a great climax where the opening chords return, twice as fast. There follows a development section using part of the main theme before the recapitulation in the tonic key of F minor. Suddenly the music comes to a halt - Egmont has been executed. The orchestra dissolves almost to silence. Then comes the faint, distant spark of revolution. It spreads throughout the orchestra culminating in great brass calls that say victory and freedom.

Beethoven worked on the incidental music for Egmont from October 1809 into June 1810. The first performance took place on June 15, 1810 at the Vienna Burgtheater.

Piano Concerto No. 1

This concerto, although published first and therefore called "No. 1" was actually second in order of composition. In 1795 Beethoven wrote the Concerto in B-flat Major (which we know as "No. 2"), but it was not published until 1801, after publication of his C Major Piano Concerto composed in 1798.

Most of Beethoven's piano concertos were written to be played by himself. After settling in Vienna in 1792 at the age of twenty-two, his stature as a pianist grew rapidly and he was in great demand as a performer. A picture of the effect Beethoven had on audiences is given to us through an eye-witness account by one of his contemporaries, the Czech composer Vaclav Tomasek who heard Beethoven perform in Prague, "...He played his Concerto in C...and extemporized on a theme from Mozart's Clemenza di Tito....His grand style of playing, and especially his bold improvisation, had an extraordinary effect upon me. I felt so shaken that for several days I could not bring myself to touch the piano."

I. Allegro con brio - This movement begins with a pianissimo, staccato principal theme stated by the strings. Beethoven works with this theme at some length during this opening tutti before he presents the compulsory second theme in a contrasting character. The introduction concludes with a march-like tune which Tovey described as "Beethoven's best 'British Grenadier's' style."

The soloist enters with a new theme which is not used again in the movement. This theme develops into a graceful embellishment of the subject - no longer in E-flat but in the dominant. The movement continues according to the classical rules of grace and power.

The development is based on freely modulating piano figures with reminders of the opening phrase of the first subject in the accompaniment. The recapitulation brings the normal adjustments: shortened first subject, expanded second subject. Beethoven provided no fewer than three alternative cadenzas for the movement.

II. **Largo** - The songful second movement in A-flat major begins with a warm, expansive principal theme shared by the piano and orchestra. A secondary idea, which includes a dialogue between soloist and woodwinds acts as a middle section before the return of the first theme. The entire movement has such a poignancy that it is reliably reported that Beethoven sometimes left his listeners speechless, in tears.

III. **Rondo: Allegro** - This brilliant sonata-rondo demonstrates that Beethoven had quite as much wit and high spirit in his character as Haydn. It has the beginnings of the boisterous humor for which Beethoven later became notorious.

The piano opens the movement with a springy tune full of humor. The intervening episodes give the rondo touches of sonata style. And there are two more brief but brilliant cadenzas for the piano before the orchestra rounds off this spirited movement.

Beethoven played the first performance of this work in a concert in Prague, in 1798, the same year of the concerto's completion.

Symphony No. 3, "Eroica"

Beethoven's friend, the poet Christoff Kuffner asked the composer which of his eight symphonies was his favorite (the ninth had not yet been written). Beethoven replied, "The Eroica." The poet said, "I should have guessed the C minor [the fifth]." "No," insisted Beethoven, "The Eroica".

During the composition of his Third Symphony in 1803 and early 1804, Beethoven had in mind one of his great heroes, "a man who must have seemed to him as a modern Prometheus: Napoleon Bonaparte." At the time Napoleon was still First Consul. Beethoven believed that Napoleon would liberate Europe from the kind of bigotry, police control, and Habsburg-worship with which he was familiar. Napoleon was to carry the message of the French Revolution, "Liberty, Equality, Fraternity", to the rest of Europe. The title page of the completed score bore two names, "Bonaparte" at the top and "Luigi van Beethoven" at the bottom and nothing else.

On May 18, 1804 Napoleon crowned himself Emperor with a massive coronation. Beethoven's friend Ferdinand Ries brought news of this to Beethoven. Both Ries and Count Moritz Lichnowsky give an accurate account of the ferocity of Beethoven's outburst when he heard this: "Is he then nothing more than an ordinary human being? Now he too will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant." Beethoven took the title page of the score and tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title Sinfonia Eroica. When published, the Eroica bore the subtitle, "To celebrate the memory of a great man."

Allegro con brio - Unlike the preceding two symphonies, this symphony has no introduction. It opens with two short tutti chords and the movement is under way. The principal theme, sung by the celli, is a simple tonic triad. It could recall a military trumpet signal, thus alluding to Napoleon. Thereafter, Beethoven stretches the traditional sonata form to new unheard of dimensions - two transitional themes to take us to the second subject, harmonic dissonances, syncopated hemiolas, a new third subject in the development in E minor (rather distant to the tonic E-flat major). Nothing like this had ever been heard in music before.

Even more astonishing is the return to the recapitulation. Beethoven upset all the pedants of his day. A faint tremolo of the violins lingers on the dominant B-flat harmony, obviously taking us back to the tonic E-flat. Before this can happen, however, one pianissimo horn enters and plays the theme in the tonic. This creates the impression that the horn player jumped his cue and entered four bars too soon.

The coda is also expanded to new dimensions. It is only fourteen bars shorter than the exposition and contains within it a second development of the new third theme from the development proper.

Marcia funebre: Adagio assai - To have a funeral march as a second movement to a symphony was quite a departure from the norm. Many people felt that if a funeral march was necessary it should come at the end of the hero's life. However, Beethoven clearly was not writing a Napoleonic biography. He was portraying in a most dramatic and abstract sense heroic grief. Here there is no whining or self-pity. It is a march of epic proportions for all fallen heroes who stood in defense of everyone's freedom.

Scherzo: Allegro vivace - Death and lamentation do not have the last word in Beethoven's spirit. This scherzo is full of the pulse of life with occasional outbursts of raucous humor. In its middle is a wonderful trio for three horns, which contributes to the "heroics" of the movement.

Finale: Allegro molto - The finale is a monumental set of eleven variations. It is built on a theme which was used by Beethoven in four different compositions. The first was in a set of Country Dances. The second was his ballet, The Creatures of Prometheus. Prometheus was the heroic figure of Greek mythology who brought fire to mankind giving warmth, light and enlightenment. The theme is used in the finale of the ballet. He used it again as the theme for his Eroica Piano Variations, and it makes its final appearance in this last movement of his Third Symphony. Each variation is a micro-cosmos in itself and the sum is overwhelming.



UMC PHILHARMONIC ORCHESTRA

CONCERT CALENDAR

Ninth Annual Chancellor's Festival of Music

MESSIAH

George Frideric Handel

University Philharmonic and Choral Union

Duncan Couch, Conductor

Friday, December 7, 1984
Saturday, December 8, 1984

Jesse Auditorium
8:00 p.m.

THIRD PROGRAM

Four Saints in Three Acts Virgil Thomson

El Amor Brujo Manuel de Falla

Patricia Miller, Mezzo-Soprano

As Quiet As Michael Colgrass

Death and Transfiguration Richard Strauss

Saturday, March 3, 1985

Jesse Auditorium

JUDAS MACCABAEUS

George Frideric Handel

University Philharmonic and Choral Union

Duncan Couch, Conductor

Friday, April 12, 1985
Saturday, April 13, 1985

Jesse Auditorium
8:00 p.m.

FOURTH PROGRAM

"An Evening at the Opera"

with selections from

The Magic Flute	Wolfgang Mozart
Hansel and Gretel	Engelbert Humperdinck
Carmen	Georges Bizet
Der Rosenkavalier	Richard Strauss

Tuesday, May 7, 1985

Jesse Auditorium

University of Missouri-Columbia

PHILHARMONIC ORCHESTRA

Violin I

*Terry L. Alexander,
Co-Concertmaster
Barbara Borg
*Jill Clark
Tonya Goldstein
Carole Hughes
Kendall Itoku
*Diane A. Penney,
Co-Concertmaster
*Rebecca Pavitt Raney
Bruce Shu
Darwin Smith
*Clarissa E. Southerlin

Violin II

Carol Davis
*Jie Li Gu
Michele Hiscavich
*William C. Love
*Jill Pochek
*Christine Rewolinski,
Principal
*Susan Riepl
Mary E. Smith
*Jane Swanson
*Amy Tremain

Viola

*Michele Cleaveland
*Deanna Fedderson
Glenna Betts-Johnson
*Laura Loncaric
Maria Morales
David Murvihill
*Lisa Sabez,
Principal
*Jennifer Shallenberger
*Judith Treloar

Cello

*Kristin Edmonds
*Aureo Freitas, Jr.
Linda Kruger
*Nelzimar G. Neves,
Principal
Andrea C. Repp
*Katherine Snyder

Double Bass

*David Dod
Arthur Langston
Sherri Weiss
*Douglas S. Yarwood,
Principal

Flute

Melinda Amberg,
Co-Principal
Susan Burlison
*Lisa Evans,
Co-Principal
*Trudye Murr

Oboe

*Jane A. Blazek,
Co-Principal
*Ginny Gent
Susan Jost,
Co-Principal
Cathy Miederhoff

Clarinet

*Elizabeth Badger,
Co-Principal
*Jack Batterson
*Andrea Murr,
Co-Principal
*Gina Reed,
Co-Principal

Bassoon

*Paul D. Bartholomew
Barbara E. Garrett
Don Ross

Horn

Elizabeth Brixey
*Grace Calvert
Ruth Garner
*Charles Harris
*Theresa Riga,
Co-Principal
*Robert E. Thurman,
Co-Principal

Trumpet

*R. Mark Maher
*Douglas M. Petty,
Co-Principal
*Julie Schroeder
*Denis Swope,
Co-Principal

Timpani

*Kriste Knollmeyer,
Co-Principal
Cliff McDaniel,
Co-Principal

Personnel &
Stage Manager

*Douglas S. Yarwood

Librarian

*Jack Batterson

*Friends of Music Scholarship Recipient

Edward Dolbashian

Edward Dolbashian brings to the UMC orchestra program extensive experience as an orchestral conductor and performer. A graduate of the High School of Performing Arts in New York City, Mr. Dolbashian holds Bachelor of Music and Master of Music degrees in Oboe Performance from the Hartt College of Music and the Master of Musical Arts degree in Orchestral Conducting from Yale University where he was a student of Otto-Werner Mueller. In addition, he has studied at the Pierre Monteux School of Orchestral Conducting (five summers with Charles Bruck), Tanglewood (with Gustav Meier, Seiji Ozawa, Leonard Bernstein, Andre Previn), and has participated in the Boris Goldovsky Opera Conducting Seminar. Before accepting this position Mr. Dolbashian was a member of the Hartford Symphony Orchestra, and conductor of the Holyoke (Massachusetts) Civic Orchestra.

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