

SCHOOL OF FINE ARTS  
DEPARTMENT OF MUSIC  
Celebrating 90 Years of Excellence in Music, 1907-1997

**UNIVERSITY  
PHILHARMONIC  
ORCHESTRA**

**Edward Dolbashian, Music Director  
Jennifer Jackson Lloyd, flute**

**Tuesday, September 30, 1997  
8:00 p.m.**

**Missouri Theatre  
203 S. Ninth St.  
Columbia, MO**

## 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 a 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, André Previn, and Gustav Meier, and at the Boris Goldovsky Opera Conducting Seminar.

In 1990 Mr. Dolbashian instituted a master of music degree program in orchestral conducting at MU, 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—and also presents a large repertoire of standard literature to the members of the orchestra.

In 1993 Mr. Dolbashian was named Music Director and Conductor of the Alton Symphony in Alton, Illinois.



## The Soloist

Jennifer Jackson Lloyd, a native Columbia, completed her graduate study at the University of Missouri and undergraduate work at Indiana University. She has performed as a free-lance flutist with the Cobb Symphony Orchestra (Atlanta, GA) and the Chicago-based Black Music Repertory Ensemble, and as a member of a flute quartet and harp-flute duo. While in Atlanta Ms. Lloyd was a member of the Atlanta Committee for the Olympic Games, Cultural Olympiad staff. She is currently a doctoral student in music at the University of Maryland-College Park and a flute instructor at De Matha Catholic High School in Hyattsville, Maryland.

# Program

Concerto for Flute and Orchestra, K. 313

Allegro maestoso

Adagio non troppo

Rondo, tempo di menuetto

Jennifer Jackson Lloyd, flute

W. A. Mozart

(1756-1791)

Selections from Rodeo

I. Buckaroo Holiday

II. Corral Nocturne

IV. Hoe-Down

A. Copland

(1900-1990)

## Intermission

Symphony No. 3, "Eroica"

Allegro con brio

Marcia funebre

Scherzo

Finale

L. van Beethoven

(1770-1827)

The Missouri Theatre is owned by the Missouri Theatre Building Trust and operated by the Missouri Symphony Society, which are both private, community-based nonprofit organizations.

Requests for accommodations related to disability need to be made to Dr. Alex Pickard, 213 Fine Arts Building, 882-7361, at least seven days in advance of the event.

# Notes

## **Concerto for Flute and Orchestra, K. 313 Wolfgang Amadeus Mozart (1756–1791)**

Mozart composed his G Major Flute Concerto for the purpose of making money for his trip from Salzburg to Paris in 1777. While in Mannheim, even though the Mannheim Court was disinterested in Mozart, he was approached by a Dutch visitor De Jean to compose music for the flute. De Jean, an amateur flutist, commissioned Mozart to compose a group of easy flute concertos and flute quartets.

Composing for the flute would be no great task for the brilliant Mozart except for one thing—his aversion to the flute as a solo instrument. In fact, his dislike for the solo instrument resulted in the procrastination of composing for it, which ultimately allowed him to collect only half of the wages originally agreed upon.

The orchestra of this delightful piece is slightly reduced in size: 2 flutes, 2 oboes, 2 horns, and string choir.



## **Selections from Rodeo Aaron Copland (1900–1990)**

Aaron Copland knew at the age of sixteen that he wanted to be a composer. In 1931 he enrolled in the American School of Music where he became a student of Nadia Boulanger. After three years, he returned to America composing in the neo-classic style.

Copland was commissioned by the Ballet Russe de Monte Carlo to create a ballet for their upcoming season. The idea of a rodeo was conceived by the choreographer Agnes de Mille. She and Copland saw the first performance of *Rodeo* on October 16, 1942, just one month after his orchestration was completed.

The four dance episodes, Buckaroo Holiday, Corral Nocturne, Saturday Night Waltz, and Hoe-Down, were taken from the ballet music and put together as an orchestral suite. The music is composed of themes derived from American folk music.

The selections are scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, celeste, harp, piano, and strings.

Tonight the orchestra will be performing the first, second, and fourth episodes.

## Symphony No. 3, "Eroica" Ludwig Van Beethoven (1770–1827)

Beethoven began composing his Third Symphony in 1803 with the idea of a hero in mind. His symbol of freedom was Napoleon Bonaparte, a political defender of the French Revolution, exclaiming the message of "Liberty, Equality and Fraternity". The composition even carried the name "Bonaparte" upon its title page until Beethoven heard of Napoleon declaring himself Emperor. Beethoven became enraged, thus tearing the title page and renaming the symphony, *Sinfonia Eroica*, composed to celebrate the memory of a great man.

The symphony is recognized as a distinct work when compared with his two earlier symphonies. The composition begins with two strong chords which propel the music into its expanded, tension-filled sonata-allegro form. This absence of the expected introduction surprises the listener. The second movement is a funeral march (his first) portraying the heroic great that Napoleon had been. The third movement, Scherzo: *Allegro Vivace* is filled with lighter music. The theme of the fourth movement is one that Beethoven had already set in three earlier compositions: *Kontretanze* (country dances), the ballet *Creatures of Prometheus* and the *Eroica Piano Variations*. This same theme is set in the finale with eleven variations.

The orchestration is for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns (as opposed to two in his earlier symphonies), 2 trumpets, timpani, and customary strings.

*program notes by Shane Williams*

The University of Missouri-Columbia  
Department of Music  
presents

Remembering the Romantics:  
The Music of Schubert, Mendelssohn,  
Hensel, & Brahms

The year 1997 marks four significant anniversaries: the 200th anniversary of the birth of Franz Schubert; the 150th anniversary of the deaths of Felix Mendelssohn and his sister, Fanny Mendelssohn Hensel; and the 100th anniversary of the death of Johannes Brahms. The MU Department of Music will commemorate the music of these important 19th-century composers in a series of recitals and concerts commencing in November of 1996 and concluding in December of 1997 with Brahms's *A German Requiem*.

**Schedule of Events**

- |   |   |
|---|---|
| Friday, October 3, 8 p.m.<br>Whitmore Recital Hall      | Chamber Music of Mendelssohn featuring MU faculty artists Jo Ella Todd, soprano; Ann Harrell, mezzo soprano; Paul Garrantson, clarinet; Eva Szekely, violin; Leslie Perna, viola; Darry Dolezal, cello; Sue Stubbs, bass; with guest artists Cheryl Nichols, piano; Lecia Ceconi-Roberts, clarinet; Nora Hulse, piano; Daniel Schene, piano; and Pamela Ryan, viola |
| Monday, October 13, 8 p.m.<br>Whitmore Recital Hall     | Esterhazy Quartet<br>Schubert Quartettsatz, Op. Posth.  |
| Friday, November 14, 8 p.m.<br>Whitmore Recital Hall    | Faculty Recital: Eva Szekely, violin, and Daniel Schene, piano<br>Schubert Duo in A Major, D. 574; Mendelssohn Sonata in F Major; and Brahms Sonata in D Minor  |
| Saturday, November 22, 8 p.m.<br>Jesse Auditorium, \$10 | Choral Union and University Philharmonic<br>Brahms <i>A German Requiem</i> , <i>Alto Rhapsody</i> , and <i>Ave Maria</i>  |

All events held in Whitmore Recital Hall are free and open to the public.

Dates, times, and programs are subject to change.

For updated concert information please call 882-2604.

# University Philharmonic Orchestra

Edward Dolbashian, Music Director

## First Violins

Rebecca Berlin  
Gayla Byrd  
Miguel Campos  
Amanda Chambers  
Yoon Cho  
Marla Cichowski  
Lisa Collins ✧

Brian Elder  
Amanda Hapner  
Christina Jensen  
Sharyn Parks  
Zun Hin Woo

## Second Violins

Dean Anderson  
Marilyn Beissenherz  
Sally Hopkins  
Gloria Huang  
Matt King  
Danielle Meinhardt  
Lindsey Miller †  
Hannah Rennard  
Todd Spangler  
Roger Webb  
Heather Werle  
Lisbeth Yasuda

## Violas

Glenna Betts-Johnson  
Michael Blackwood  
Karen Casey  
Chiyon Choi †  
Angela Cummings  
Chris Fischer  
LaDonna Johnson  
Jason Stanton  
Audra Thomas

## Violoncellos

Rebecca Albano  
Aimee Fine  
Kyung Mee Yoon Im  
Jeanne Lambson  
Alison Swartz  
Eunsook Seo †

## Double Basses

Tiffany Freeman †  
David Hall  
Yung Yi Hsieh  
Michael Karr  
Michael Oliverio

## Flutes

Brooksie Batye  
Elizabeth Ellsworth \*  
Laura Mertens \*

## Oboes

Kristen Arant †  
Liz Fiene  
Amy Morgan

## Clarinets

Elizabeth Bennett  
Michelle Motz \*  
Greg Williams \*

## Bassoons

Kate Curry  
Dave Henson  
Chris Jewell †

## Horns

Phillip Henson  
Jamie Mires \*  
John Thomas \*  
Kristi Vrooman  
Sarah Watkins

## Trumpets

Brad Bratcher  
Geoffrey Leigh \*  
Jeremy Stanek \*

## Trombones

Kenny Hansen  
Troy Marsh †  
Fred McKinney

## Tuba

Greg Gilliland

## Timpani

Ricardo Souza  
Ian Hunter

## Percussion

Ian Hunter  
Chris Rouse  
Virginia Wayman

## Piano & Celeste

Shane Williams

✧ Concertmaster

† Principal

\* Co-Principal

## Upcoming concerts, recitals, & other musical events

◇Chamber Music of Felix Mendelssohn	10/3/97	RWRH, 8:00 pm
University Percussion Ensemble	10/5/97	Stotler Lounge, 8:00 pm
† Jazz II & MU Jazz Ensemble	10/6/97	MoTh, 8:00 pm
Jeffrey Brown, piano	10/7/97	RWRH, 7:00 pm
† Jazz Combos & Jazz III	10/7/97	MoTh, 8:00 pm
† Symphonic Wind Ensemble	10/8/97	MoTh, 8:00 pm
† Concert Band & Symphonic Band	10/9/97	MoTh, 8:00 pm
Ronu Majumdar, flute masterclass	10/10/97	FAB, 2:40 pm
†◇Ronu Majumdar, flute	10/11/97	MoTh, time TBA
†◇Vinayak Toorvi, North Indian vocalist	10/12/97	RWRH, 7:00 pm
◇Esterhazy Quartet	10/13/97	RWRH, 8:00 pm
△ † Danilo Perez, Panamanian pianist	10/15/97	RWRH, 8:00 pm
Roger Webb, bass trombone	10/17/97	RWRH, 5:30 pm
• † Western Opera Theater	10/17/97	JAud, 8:00 pm
<i>Bizet's Carmen</i>		
Brooksie Batye, flute	10/21/97	RWRH, 8:30 pm
Trombone Studio Recital	10/23/97	RWRH, 2:40 pm
Joe Rackers, piano	10/28/97	RWRH, 8:30 pm
† University Singers	11/1/97	First Baptist Church, 8:00 pm
• † Gil Shaham, violin	11/2/97	JAud, 3:00 pm
Phi Mu Alpha recital	11/2/97	RWRH, 7:00 pm
Ryan Malone, piano	11/3/97	RWRH, 8:30 pm
◇Sue Stubbs, double bass	11/4/97	RWRH, 8:00 pm
Trombone Choir	11/5/97	RWRH, 7:00 pm
• † Awadagin Pratt, piano	11/7/97	JAud, 8:00 pm
University Percussion Ensemble	11/9/97	RWRH, 3:00 pm
John Thomas, horn	11/11/97	RWRH, 7:00 pm
• † Vienna Boys Choir	11/11/97	JAud, 8:00 pm
◇Marimba Yajalon	11/14/97	Waters Auditorium, 7:00 pm
◇Eva Szekely, violin; Daniel Schene, piano	11/14/97	RWRH, 8:00 pm
Seth Merenbloom, trombone	11/15/97	RWRH, 8:30 pm
• † Philip Glass's <i>Les Enfants Terribles</i>	11/15/97	JAud, 8:00 pm

RWRH = Rogers Whitmore Recital Hall  
 JAud=JAuditorium; MoTh=Missouri Theatre  
 ◇Music Department Faculty or Guest Recital  
 △National Pastimes Production  
 • University Concert Series Event  
 † Admission Charge