

University of Missouri - Columbia

DEPARTMENT OF MUSIC

UNIVERSITY SYMPHONY ORCHESTRA

with

STUDENT SOLOISTS:

GAIL P. DENSON, Soprano  
ALAN ARNOLD, Alto Saxophone  
HELEN E. ROTHFUSS, Piano

Charles L. Emmons, Conductor

and

UNIVERSITY CHORUS

Ira C. Powell, Conductor

Jesse Auditorium  
Thursday, April 20, 1978  
8:15 p.m.

PROGRAM

"Depuis le jour".....G. Charpentier  
from LOUISE

Gail P. Denson, soprano

Concerto in E<sup>b</sup> Major.....A. Glazounov

Alan Arnold, alto saxophone

Piano Concerto in A minor, Op.54....R. Schumann

Allegro affettuoso

Helen E. Rothfuss, piano

University Symphony Orchestra

INTERMISSION

Mass in C Major, Op.86.....L. van Beethoven

Linda Wright, soprano

Virginia Pyle, mezzo-soprano

Dan Cotton, tenor

Harry S. Morrison, bass

University Chorus and Symphony Orchestra

## Orchestra Personnel

### Violins

Katherine Rollings  
Deborah Tomas  
Ann Bertus  
Frances Emig  
Joe Ferry  
Carol Filer  
Catherine Luna  
George Ann McNames  
Katherine Kossmann  
Martha Lou Polkey  
Rebecca Pringle  
Janet Rowe  
Katherine Searles  
Rodney Sheumaker  
\*Sander Strenger  
Kristine Swanson  
\*Eva Szekely

### Violas

Beverly Jean Kane  
Mary Anne Lappin  
\*Carolyn Kenneson  
Loraine O'Connor  
Cynthia E. Tooley  
Sandra Lee Wallace

### Cellos

Linda Kruger  
Marion Bocher  
Carrie Corbett  
Jane Darigo  
Carl Drewel  
Lee Ann O'Brien  
William Schneider  
\*Carleton Spotts  
Sylvia Spotts

### String Bass

David Johnson  
Martin D. Laser  
Nader M. Ostadi  
Paul Schult  
\*Sue Stubbs

### Flutes

Jane Brown  
Vickie Smith  
Sherri Lopatin  
(Piccolo)

### Oboe

Carla Dude  
Lynn Workman  
Ann Knipschild  
(English horn)

### Clarinets

Jeanne Symes  
Christine Cramer

### Bassoons

Patricia Cumbie  
Jerry Leeper  
Karl Swanson

### Horns

Mark Guetlich  
Margaret Klug  
Daniel Patterson  
Tracy Turner

Trumpets

Lisa Gibson  
Randy Olmstead  
Bryan Williams

Trombones

John Broadfoot  
Curtis Jones  
John Rosenboom  
Debbie Stark

Tuba

Bruce Hamilton

Timpani

Sheri Broyles

Percussion

Kevin Kelly

\*Faculty Member, UMC Department of Music

Chorus Personnel

Soprano

Ashley, Paula  
Baker, Ellen  
Ballard, Betty  
Bell, Catherine M.  
Bell, Denise  
Bender, Joyce  
Berman, Marjorie F.  
Blass, Shelley  
Bohr, Paula  
Bradley, Debbie  
Brigance, Linda  
Brown, Diana  
Brown, Polly  
Cassel, Cindy  
Chandler, Paola  
Denson, Gail  
Der, Orchid  
Dier, Jane  
Dowell, Linda  
Dowlin, Candy  
English, Joy  
Feldman, Vicki  
Fitzgerald, Laurie

Soprano, continued

Frazier, Penny  
Gaunt, Michelle  
Grice, Charlotte  
Harvey, Sally  
Haywood, Angela  
Horne, Karen Rogers  
Hughes, Janice Lynn  
Hulett, Donna  
Jick, Laura  
Knapp, Christina  
Landgraf, Theresa  
Laughlin, Deborah  
LeClaire, Paulette  
Lee Jana Denise  
Lee, Susan Elaine  
Lenox, Charlyne  
Maddox, Linda  
Margreiter, Melanie  
Matthews, Kathleen  
Maxwell, Julie  
Melton, Rochelle  
Mendoza, Ester R.  
Michael, Gayla

Soprano, continued

Novinger, Linda  
Onda, Ellen  
Payne, Paula  
Peterman, Kathryn  
Powell, Elinor  
Reed, Johanna  
Rees, Beverly  
Robertson, Renee  
Sanders, Nell  
Shelby, Kathryn  
Smith, Christa  
Stanley, E. Denise  
Yarwood, Lucinda

Alto

Allen, Donna  
Baker, Julia G.  
Bender, Cheryl Lynn  
Blackwell, Denise  
Boelson, Regina  
Bryant, Judy  
Buckles, Mary Parker  
Cole, Phyllis Leigh  
Compton, Lynn  
Conner, Garith  
Dafnides, Tina  
Dallman, Carol  
Davis, Mary Lou  
Dressler, Sharon  
Durham, Margaret Ann  
Edmondson, Mary  
Etz, Sandy  
Fields, Anna Margaret  
Findley, Virginia  
Foster, Sonya  
Garlich, Barbara  
Glaser, Joyce  
Guthrie, Lynita  
Haffey, Jan  
Hall, Cynthia

Alto, continued

Henrichs, Carol Ann  
Hinds, Mary  
Hunter, Krista  
Jester, Shelby  
Johnson, Nancy Lynn  
Johnson, Susan  
Kennemer, Terri Lynn  
Kinroth, Ann  
Lacy, Nancy  
Lake, Julie  
Larson, Lisa  
Lilja, Linnea  
Love, Laura Beth  
Markivee, Pam  
Maurer, Janet  
McMullen, Mary  
Merkner, Sue  
Morse, Kathy  
Nelgner, Virginia  
Neville, Nancy  
Nichols, Cathy  
Novacky, Dorothy  
O'Laughlin, Marjorie  
O'Neil, Jeanie  
Papageorge, Janet  
Perez-Gutierrez, Leticia  
Perkins, Deborah  
Price, Lela  
Rees, Martha Jane  
Riley, Denise  
Santoro, Mary L.  
Scholes, Roberta  
Smith, Ilogene  
Smith, Valerie  
Snow, Marilyn  
Stacy, Paula  
Stahl, Cynthia  
Stillwell, Lynda  
Strother, Diane  
Swanson, Carol

Alto, continued

Terwilliger, Mitzi  
Trembley, Anne  
Tyler, Margaret  
Underhill, Tracey  
Wasson, Sue Anne  
Williams, Loretta  
Wilson, Betty  
Winterrowd, Meleasa  
Wixom, Jeanne  
Wolters, Jeanne

Tenor

Abele, Chris  
Andrae, Ron  
Armstrong, Frances  
Bacon, Paul  
Bain, David Lance  
Bain, David Russell  
Baker, Max Berkely  
Belden, Jeff  
Bielby, R. Kurt  
Brown, Janet  
Capron, Marilyn  
Cook, James L.  
Dreckshage, Urie  
Ehrlich, Paul  
Fleck, Desiree  
Hayden, James R.  
Jennings, Earl M.  
Lavin, Judith Lynn  
Lewis, David W.  
McMahon, Patrick J.  
Moore, Julia D.  
Nowakowski, A.J.  
Patch, Ron A.  
Peterman, Ken  
Robertson, Stanley G.  
Rothenberger, Ray  
Russell, Berton  
Williamsen, Vern G.

Bass

Arnold, Kirk  
Barnes, Charles H.  
Becker, Robert C.  
Briggs, Robert L., Jr.  
Brockman, Stephen E.R.  
Cassel, David  
Chesmelewski, John  
Clayton, Tim  
Crowdus, Steven  
Dallman, Mark  
Ellis, Paul  
Erd, Norman  
Ford, Keith  
Franck, Gordon  
Gettinger, Joshua  
Harrison, Montgomery  
Hyde, E. Clarendon  
Lane, Tony  
Langemach, Paul C.  
Lorentz, Kit  
Messimer, Donn  
Ogar, Vince  
Overby, Stephen  
Parrish, W. Doug  
Saathoff, Joe  
Sacco, Mark  
Seckler, Edwin M.  
Smith, Mark  
Smith, Walter B.  
Starn, W.E.  
Thompson, Gregory M.  
Trelow, Charles W.  
Twaddle, Andrew  
Watkins, Dave  
Williamson, Charles G.  
Wyatt, Francis E.  
Wyss, Robin

Rehearsal Accompanist

\*Jane Franck

## PROGRAM NOTES

by

James M. Burk

The important position in music history held by Ludwig van Beethoven (16 December 1770-26 March 1827) is that of culmination of the Classic era with its emphasis on formal structures and the expansion of those forms and expression leading into the Romantic period. The three-stage development of Beethoven's style has often been the prototype for describing the chronology of other composers' musical growth. Beethoven composed in most media and genres. His works are standard to the literature of the symphony orchestra (nine symphonies and overtures), the chorus (Missa Solennis, Mass in C, Christ on the Mount of Olives), opera (Fidelio), the piano (32 sonatas, 5 concertos, sets of variations), the violin (10 sonatas, concerto), the string trio and the string quartet (16 quartets and the Grosse Fugue).

The Mass in C Major was written as the result of a commission, in 1807, from Prince Nicolaus Esterhazy II to celebrate Princess Marie Esterhazy's name-day. Beethoven had dedicated his three marches for piano duet (Op.45, 1804) to her. Neither the first performance (13 September 1807) nor the second performance (22 December 1808) of the Mass was satisfactory, so it was not until 1812 that Beethoven was able to convince Breitkopf to publish the mass which treated "the text as it has seldom been treated" before. The earlier Italian cantata-type mass separated the sections of the Ordinary into self-contained movements, especially the longer sections, the Gloria and the Credo. Bach's Mass in b, Haydn's Sanctae Caeciliae and Mozart's Mass in c, K.427 are of this type. Beethoven's teacher, Haydn, abandoned the Italian approach in his last six masses. Haydn's pattern was adopted not only by Beethoven

but also by Schubert and Bruckner. Haydn also introduced the vocal quartet in a role similar to the concertino of a concerto grosso with the ripieno role being taken by the larger chorus. Some of Beethoven's compositional techniques are present in the Mass in C, such as: the tonal movement to E Major in the Kyrie, variation and expansion upon the return of the words "Kyrie eleison", and the fugato sections which predict the double fugue of the finale to the Choral Symphony (Nr.9 in d). The writing is beautiful for soloists, for chorus and for the instruments of the orchestra.