



UNIVERSITY OF MISSOURI-COLUMBIA

*UMC Philharmonic*

GREETINGS . . .

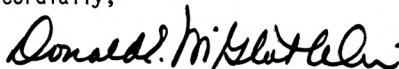
During the 1979-80 Concert Season of the UMC Philharmonic, we should be especially mindful of the important role this orchestra plays in the cultural life of our university community.

In 1979-80, the UMC Philharmonic will be the only permanent and available outlet in the greater Columbia area for the 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.

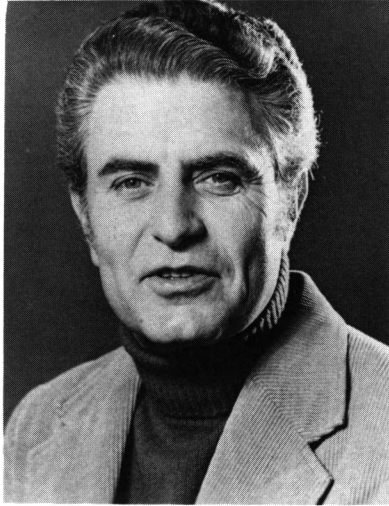
The UMC Philharmonic also makes a meaningful contribution to the entire institution on the pedagogical level by providing a "laboratory" for young musicians, music majors and non-majors alike, to experience firsthand the rehearsal and performance of orchestral masterworks from the Baroque Era to the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

We are very pleased that you could be with us for this special concert featuring Eva Szekely and John McLeod. We thank you for your continuing support of our orchestra program and wish for you an enjoyable and memorable time at this afternoon's concert.

Cordially,

A handwritten signature in black ink, reading "Donald McLeod". The signature is written in a cursive style with a large, prominent initial "D".

Chairman, Department of Music



HUGO VIANELLO has achieved distinction in just about every phase of the art of music. Educated at the Manhattan School of Music and the National Orchestral Association in New York City, he played in the Minneapolis Symphony and the New York Philharmonic before turning his attention to conducting.

Mr. Vianello made his conducting debut in Oklahoma City. The broadcast of this concert throughout Europe led to his association with the Kansas City Philharmonic. Mr. Vianello founded the Kansas City Civic Orchestra and produced concerts which brought forth wide public enthusiasm. Chosen to participate in the American Conductors' Project with the Baltimore Symphony, he has also been honored by the American Symphony Orchestra League Conductor Recognition Award.

Leaving Kansas City to take up the challenging dual-assignment as Music Director of the Lansing (Michigan) Symphony and Director of Orchestral Activities at Northwestern University, Hugo Vianello also conducted National Educational Television opera productions in Chicago and directed the Kansas City Festival Orchestra's series of summer concerts.

In addition to his position as a music faculty member at Stephens College and Principal Guest Conductor of the UMC Philharmonic for its 1979-80 season, Mr. Vianello is also Music Director of the Missouri Symphony Society.



EVA SZEKELY has studied the violin since the age of six and was first prize winner of the National Music Competition in her native Rumania. Miss Szekely received her Master of Science degree from the Juilliard School, where she was a student of Ivan Galamian, Christine Dethier and members of the Juilliard Quartet. She did postgraduate work with Franco Gulli, at the Accademia Chigiana in Siena, Italy and at Indiana University, as well as with the Hungarian Quartet at Colby College, Maine and the Banff School of Fine Arts, Alberta.

Miss Szekely is a former member of the Piedmont Chamber Players, the Scarlatti Chamber orchestra and was first violinist of the Vilas Master Quartet of the University of Wisconsin and the Stratford Festival Quartet in Ontario. She has performed extensively as recitalist and soloist.

JOHN MCLEOD was a founding member of the Manhattan String Quartet and more recently was a member of the Pro Arte Quartet at the University of Wisconsin in Madison. He taught on the faculty at Cornell University, Grinnell College, and at Ohio Wesleyan University before joining the UMC faculty this fall.

Mr. McLeod holds the Bachelor and Master of Music degrees from the Manhattan School of Music where he was a student of Stanley Bednar and Rachmael Weinstock; studied chamber music with Lillian Fuchs and the Lenox String Quartet. He has appeared in numerous chamber music concerts throughout the U.S. and South America.

THE  
UNIVERSITY OF MISSOURI-COLUMBIA  
presents

THE  
U M C P H I L H A R M O N I C  
Donald E. McGlothlin, Music Director  
Hugo Vianello, Principal Guest Conductor

EVA SZEKELY Soloists  
JOHN McLEOD

- - - - -  
Jesse Auditorium  
SUNDAY, OCTOBER 7, 1979  
3:00 P.M.  
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PROGRAM

Overture to *RUSSLAN AND LUDMILLA* . . . . Michael Ivanovich Glinka  
Double Concerto in D Minor, BWV 1043 . . . . . Johann Sebastian Bach  
*Vivace*  
*Largo ma non tanto*  
*Allegro*

INTERMISSION

Suite from *DER ROSENKAVALIER* . . . . . Richard Strauss

## PROGRAM NOTES

Overture to *RUSSLAN AND LUDMILLA* . . . . . Michael Ivanovich Glinka

Michael Ivanovich Glinka, who laid the foundation of the modern Russian School of Music, was born June 2nd, 1803, at Novospasskoi, near Smolensk. The son of a retired officer of noble rank, his early years were spent in the custody of his maternal grandmother, who reared him in a hothouse atmosphere. As a result, he became extremely delicate in mind and body. He passed the first ten years of his youth in the country, where folk music left its indelible impression on his gifted, sensitive, musical nature.

In 1824, he entered the Ministry of Ways and Communications, settling in St. Petersburg. During his governmental service, Glinka moved in a distinguished social circle, with such men as Tolstoy, the singer Ivanov, and the poets Joukovsky, Delvig and Poushkin; in this environment, he was inspired to write the opera, "A Life for the Tsar," which was immediately successful.

The success of Glinka's first opera encouraged him to write another--*RUSSLAN AND LUDMILLA*, to which this work belongs. The story of this opera was based on Poushkin's poem of the same title. The first performance took place in November 1842, and although the work was not so well received as his first opera, the music was infinitely superior. His orchestration was fantastic, yet without violence, rich and very full of color.

One distinctive feature of the Overture is that it remains in one tempo throughout--*Alla breve (Presto)*. Any monotony that might be occasioned by this fact is overcome by the marvelous effect of contrast, obtained by the composer through the medium of dynamics and colorful voicing, which gives the work an unsurpassed vitality. The composition is based on two principal themes, fragments of which are constantly recurring. The only change in tempo occurs toward the close where the climax is enhanced by an increase in speed as the Overture draws to a close.

Glinka, while not the most prolific of Russian composers, was the first to set himself the task of writing "national" opera. His contribution to the musical heritage of his country cannot be overestimated.

It was while Glinka was in Berlin that his health, never robust, broke down completely. He died suddenly in 1857.

Double Concerto in D Minor, BWV. 1043 . . . . . Johann Sebastian Bach

Much of Bach's chamber and orchestral music owes its existence to the circumstances of his employment at the Court of Cöthen in the six years between 1717 and 1723. During the previous nine years he had been Court Organist at Weimar, where his duties obliged him to concentrate on music for church use.

When Bach arrived in Cöthen he had already a good knowledge of the French and Italian secular music of the time. The forms and processes of these two

schools Bach assimilated and made his own. It was at Cöthen that he developed the form of the concerto.

The concerto in D minor, for two violins, written *circa* 1720, is perhaps the most beautiful of all his works in this form, and justly popular.

*DER ROSENKAVALIER* . . . . . Richard Strauss

The most popular of Strauss' fifteen operas is undeniably that which entered his catalog fifth in order: *DER ROSENKAVALIER* (composed in 1909-1910). Its general delicacy, neatly spiced with genial humor, brings to mind the comic works of Mozart at the same time that the richness of its orchestration conjures up the shade of Wagner. Arranged from the complete operatic score by the composer himself shortly before his death in 1949, the orchestral suite from *DER ROSENKAVALIER*, liberally spiced with the lilting cadences of the Viennese waltz, never seems to lose its generous, smiling qualities of sparkling luster, life and gracious charm--no matter how often its strains are raised!

THE  
UMC PHILHARMONIC  
1979-80 Season

Donald E. McGlothlin, Music Director

<b>Violin**</b>	<b>Bass**</b>	<b>French Horn</b>
*Eva Szekely, concert mistress	*Sue Stubbs, principal	Rose Schaubach, principal
*John McLeod, principal	Vince Corkery	*Peter Kurau, co-principal
Ann Bertus	Tom Hudson	Allison Felter, assist. prin.
Lisa Bieber	Michael Jaffe	Tracy Turner
Catherine Crow	Lori Jones	Mark Geutlich
Monica Elder	Martin Laser	Dan Patterson
Francis Emig	Ron McElwain	
Carol Filer		<b>Trumpet</b>
Jerome Hopkins	<b>Flutes</b>	Lisa Gibson, principal
Kendall Itoku	Mary Frerking, principal	*Betty Scott, assist. prin.
Kim E. Jacobs	*Steve Geibel, assist. prin.	Dennis Meyer
Katherine Kossmann	Susan Burlison (piccolo)	Karl Roeder
Bill Love	Ann Sights	Edward Wolff
Debra Mayer		
Jacki Premer	<b>Oboe</b>	<b>Tuba</b>
Julie Reed	Ann Knipschild, principal	Jay Holtzhauser
Christine Rewolinski	*Susan Hicks, assistant	
Kathy Rollings	principal (English horn)	<b>Timpani</b>
Darwin Smith	Linda Westerfeld	Sheri Broyles
Margaret Spratt	Lee Ann Bennett	
Jack Wells		
Daniel Yeh		
<b>Viola**</b>	<b>Clarinet</b>	<b>Percussion</b>
*Carolyn Kenneson, principal	Anita Hartman, principal	Curtiss Crow
Linda Gurka	*Richard Hills, assist. prin.	Kevin Kelly
Colleen Hamilton	Kenda Wilson	Fred Moreadith
Mary Anne Lappin	Jack Batterson	
Jenny Shallenberger	(bass clarinet)	<b>Harp</b>
Cynthia Tooley		Ayako Watanabe
Katheryn Wright		Maria Pinckney
	<b>Bassoon</b>	
	Jerry Leeper, principal	<b>Keyboard</b>
	*Barbara Wood, assist. prin.	*Janice Wenger
	Karl Swanson	*Edward Thaden
	Carol Bass	Librarian
	Pat Broadfoot	Jerry Leeper
	(contra bassoon)	
<b>Cello**</b>	<b>Trombone</b>	<b>Personnel Manager</b>
*Carleton Spotts, principal	John Broadfoot, principal	Ron McElwain
Michael Alter	*George DeFoe, assist. prin.	
Carrie Corbett	Fred Simmons	
John Ditto, Jr.	Paul Fraser	
Carl Drewel		
William Schneider		
Sylvia Spotts		
Sophie Wiecek		
Jim Nancy		

\*Faculty Member, UMC Department of Music

\*\*Players listed in alphabetical order.