

University of Missouri - Columbia
DEPARTMENT OF MUSIC

FACULTY RECITAL

STEVE GEIBEL, FLUTE
JANICE WENGER, PIANO

Assisted by

Susan Hicks, Oboe	Barbara Wood, Bassoon
Ann Knipschild, Oboe	Pat Broadfoot, Bassoon
Richard Hills, Clarinet	Peter Kurau, Horn
Anita Hartman, Clarinet	Rose Schaubach, Horn

Recital Hall, Fine Arts Building

September 30, 1979

8:15 p.m.

PROGRAM

Sonata in G minor BWV 1020.....attributed to
Johann Sebastian Bach

- I. Allegro
- II. Adagio
- III. Allegro

Ballade (1944).....Frank Martin

Carman Fantaisie (1972).....Francois Borne

INTERMISSION

Hymn of Pan (1949).....Charles DeLaney

Petite Symphony (1879).....Charles Gounod

- I. Adagio et Allegretto
- II. Andante Cantabile
- III. Scherzo
- IV. Finale, Allegretto

Poem by Percy Bysshe Shelley

Music by Charles DeLaney

I

From the forests and highlands
We come, We come;
From the river-girt islands,
Where loud waves are dumb
Listening to my sweet pipings.
The wind in the reeds and the rushes,
The bees on the bells of thyme,
The birds on the myrtle bushes,
The cicale above in the lime,
And the lizards below in the grass,
Were as silent as ever old Tmolus was,
Listening to my sweet pipings.

II

Liquid Peneus was flowing,
And all dark Tempe lay
In Pelion's shadow, outgrowing
The light of the dying day,
Speeded by my sweet pipings.
The Sileni, and Sylvans, and Fauns,
And the Nymphs of the woods and the waves
To the edge of the moist river-lawns,
And the brink of the dewy caves,
And all that did then attend and follow,
Were silent with love, as you now, Apollo,
With envy of my sweet pipings.

III

I sang of the dancing stars,
I sang of the daedal Earth,
And of Heaven--and the giant wars,
And Love, and Death, and Birth, --
And then I changed my pipings, --
Singing how down the vale of Maenalus
I pursued a maiden and clasped a reed.
Gods and men, we are all deluded thus!
It breaks in our bosom and then we bleed:
All wept, as I think both ye now would,
If envy or age had not frozen your blood,
At the sorrow of my sweet pipings.

University of Missouri-Columbia
DEPARTMENT OF MUSIC

FACULTY RECITAL

VIRGINIA PYLE, Mezzo-soprano
RAYMOND HERBERT, Piano

Assisted by

Michael Philipsen, Piano
Eva Szekely, Violin
Carleton, Spotts, Cello

Recital Hall, Fine Arts Center

Monday, October 8, 1979

8:15 p.m.

PROGRAM

Schottische Lieder Beethoven

Der treue Johnie

Wack're Bursche, Hochland's Bursche

(for voice, violin, cello, and piano)

Che farò senza Euridice (Orfeo) Gluck

Wesendonck Lieder Wagner

Der Engel

Stehe still!

Im Treibhaus

Schmerzen

Träume

INTERMISSION

Three Songs on Poems of Alfred, Lord

Tennyson Michael Philipsen

The Cradle Song from "The Princess"

Song

In the Valley of Cauteretz

A sa guitare Poulenc

Nous avons fait la nuit

Au-delà

PROGRAM NOTES

The Beethoven Schottische Lieder, written for various solo voices and combinations with violin and cello accompaniment capture the essence of Scottish folk melody. The first is a gentle conversation between the young girl and her faithful Johnnie . . . the second is a lively dance tune describing the colorful costumes and spirit of a country scene.

The five Wesendonck songs were written during the composition of the first act of "Tristan and Isolde". Wagner and his wife, Minna, were living in a cottage on the estate of Otto Wesendonck and the songs are set to the poetry of Mathilde Wesendonck, Otto's wife, with whom Wagner was hopelessly in love. The songs are sparks thrown off by the fire that rages so fiercely in the Tristan score, the rage of frustrated love. Two of the songs, Im Treibhaus and Träume are studies on themes from the score.

The aria from Gluck's "Orfeo" is a lament by Orpheus for his lost Euridice . . . his wife, according to Greek mythology, was taken to the underworld (the land of the dead) and through the generosity of the gods in their enchantment for his beautiful music, allow Orpheus one attempt to bring his wife back . . . he is to lead her out of the underworld, but he is not allowed to look back to see if she is following him. His own mistrust and concern do finally make him look back and she is lost to him forever.

Michael Philipsen is a graduate teaching assistant in piano at UMC, where he is a student of Santiago Rodriguez. He has had a vast experience in vocal accompanying and is very interested in literature for the voice. These songs to texts of Tennyson were written specifically for Virginia Pyle and they treat

the poetry in a very personalized idiom, with fluid melodic sections and fragments of recitative to enhance the drama of the situations. His composition study included work with Sven Lekberg and Thomas McKenney.

The songs by Poulenc, a member of the group of French composers called Les Six, are widely appealing. Their departure from a true classical form of song writing make them adapt well to the symbolist poetry on which they are conceived. "A sa guitare" is from a poem of Ronsard and combines a modal sound with extreme chromaticism and effectively uses the imitation of a guitar.

The next song is to poetry by Eluard . . . "Nous avons fait la nuit" is filled with warm expressive utterances and has the subtle characteristics associated with French art forms. "Au-dela" is bright and vigorous and describes the "game of love and how one chooses", with poetry by Louise de Vilmorin.

University of Missouri-Columbia
DEPARTMENT OF MUSIC

FACULTY RECITAL

PERRY G. PARRIGIN, Organist

First Presbyterian Church
Tuesday, October 9, 1979
8:15 p.m.

PROGRAM

Canzona Andrea Gabrielli

Bass and Treble of the
Trumpet Louis-Nicolas Clerambault

Toccatà and Fugue in F Major . . . Dietrich Buxtehude

Prelude and Fugue in b minor J. S. Bach
(BWV 544)

Wondrous Love arr. David Johnson
(Southern Folk Hymn)

Dance C. Alexander Peloquin

Concerto Piccolo for Organ Solo . . Hermann Schroeder

- I. Grave - Allegro
- II. Recitative - Aria
- III. Vivace

The Modal Trumpet Frederick Karam

University of Missouri - Columbia
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FACULTY RECITAL

CARLETON SPOTTS, CELLO
JANICE WENGER, PIANO

PROGRAM

Sonata in G Major.....J. S. Bach

Adagio
Allegro ma non tanto
Andante
Allegro moderato

Suite Populaire Espagnole.....Manuel de Falla-
Maurice Marechal

El Paño Moruno
Nana
Canción
Polo
Asturiana
Jota

-- Intermission --

Sonata in F Major Op. 99.....J. Brahms

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

Recital Hall, Fine Arts Center

Monday, October 22, 1979

8:15 p.m.

University of Missouri-Columbia
DEPARTMENT OF MUSIC

FACULTY RECITAL

SANTIAGO RODRIGUEZ

Recital Hall, Fine Arts Center

Sunday, November 11, 1979

3:00 p.m.

PROGRAM

SONATA in C minor, K 457 . . . Wolfgang Amadeus Mozart

Allegro
Adagio
Allegro assai

THREE PRELUDES Claude Debussy

Ondine
La sérénade interrompue
Feux d'artifice

SONATA in A Major, Op. 120 Franz Schubert

Allegro moderato
Andante
Allegro

INTERMISSION

PASSACAGLIA Walter Piston

ETUDE-TABLEAUX in E-flat minor,
Op. 33, No. 6 Sergei Rachmaninoff

ETUDE-TABLEAUX in G minor,
Op. 33, No. 8 Sergei Rachmaninoff

ETUDE-TABLEAUX in D Major,
Op. 39, No. 9 Sergei Rachmaninoff

BALLADE No. 1 in G minor,
Op. 23 Frédéric Chopin

University of Missouri-Columbia
DEPARTMENT OF MUSIC

FACULTY RECITAL

EVA SZEKELY, VIOLIN

Assisted by

RAYMOND HERBERT, piano

Recital Hall, Fine Arts Center

Friday, February 15, 1980

8:15 p.m.

PROGRAM

Sonata in E Major, nr. 6 G. F. Haendel
(1685-1759)

Sonata in B flat Major, KV454 W. A. Mozart
(1756-1791)

INTERMISSION

First Rhapsody Béla Bartók
(1881-1945)

Zigeunerweisen P. de Sarasate
(Gipsy Airs) (1844-1908)

University of Missouri-Columbia
DEPARTMENT OF MUSIC

FACULTY RECITAL

BETTY SCOTT, TRUMPET

Assisted by

FRANK KRAGER, conductor

Recital Hall, Fine Arts Center
Monday, February 18, 1980
8:15 p.m.

THE ESTERHAZY QUARTET

*Eva Szekely
*John McLeod
*Carolyn Kenneson
*Carleton Spotts

ORCHESTRA

Violin

Kathy Rollings
Carol Filer
Katherine Kossmann
Julie Reed
Monica Elder
Kendall Itoku
Lisa Bieber
Christine Rewolinski

Viola

Colleen Hamilton
Cynthia Tooley
Kathryn Wright

Cello

Jim Nancy
Carrie Corbett

Bass

*Sue Stubbs
Tom Hudson

Flute

Susan Burlison
Mary Frerking

Oboe

*Susan Hicks

Clarinet

*Donald E. McGlothlin

Bassoon

Pat Broadfoot
Jerome H. Leeper

Horns

*Peter Kurau
Rose Schaubach

Trombone

John Broadfoot

Tuba

*George DeFoe

Piano

Ann Knipschild

Percussion

Kevin Kelly
Fred Moreadith
Jeffrey Krashin
Joseph Warmbrodt

Conducted by

FRANK KRAGER

*Faculty Member, UMC Department of Music

PROGRAM

Suite for Trumpet and Strings

Orlando Gibbons
(1583-1625)

Arranged by Adrian Cruft

- I. Italian Ground
- II. Coranto
- III. Maske
- IV. The King's Juell

Concertino for Trumpet and
String Orchestra

Lars-Erik Larsson

- Allegro moderato
Andante semplice
Allegro risoluto

INTERMISSION

Animal Ditties

Anthony Plog

Text by Ogden Nash

Transcribed for Woodwind Quintet by Betty Scott

- I. The Turtle
- II. The Python
- III. Hyena
- IV. Hog

NARRATION: DR. VIRGINIA PYLE

Concertino for Trumpet and
Orchestra

Joseph Kaminski

- I. "Un Poco Vivaldi"
- II. Improvisazione
- III. Tarantella

ANIMAL DITTIES

THE TURTLE

The turtle lives twixt plated decks
Which practically conceals its sex.
I think it clever of the turtle
In such a fix to be so fertile.

THE PYTHON

The python has and I fib no fibs.
Three hundred eighteen pairs of ribs
In stating this I place reliance
On a seance with one who died for science.
This figure is sworn to and attested.
He counted them while being digested.

HYENA

Hyena is the kind of beast
I'd not sit down with to a feast.
He is appetite indiscriminating
And mindless laughter unabating
Slavering in the plush arena.
The studio audience is mostly Hyena.

HOG

Some scientist may at last disperse
The mysteries of the universe
But me, I cannot think
Why pork is white and ham is pink.

University of Missouri - Columbia
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FACULTY RECITAL

SUSAN HICKS, OBOE AND ENGLISH HORN

SUSAN MARCHANT, PIANO

Recital Hall, Fine Arts Center

Sunday, March 2, 1980

3:00 p.m.

PROGRAM

Fantasy Pieces, Opus 2, for
Oboe and Piano.....Carl Nielsen
(1865-1931)
Romanze
Humoresque

from Six Metamorphoses after
Ovid, Opus 49, for oboe solo....
Benjamin Britten
(1913-1976)

PAN, who played upon the
reed pipe which was
Syrinx, his beloved.

NIOBE, who, lamenting the
death of her fourteen
children, was turned
into a mountain.

BACCHUS, at whose feasts
is heard the noise of
gagging women's tattling
tongues and shouting out
of boys.

Variations on "La ci darem la mano",
from Mozart's Don Giovanni....
Ludwig van Beethoven
(1770-1827)

(transcribed for oboe and piano by
Peter Gradenwitz)

-- Intermission --

Divertissement, Opus 39, for
English horn and piano.....Eugene Bozza
(b. 1905)

Green, for English horn and
piano.....John MacKay
(b. 1935)

Sonata (1941), for English
horn and piano.....Paul Hindemith
(1895-1963)

Slow - Allegro pesante
Moderato
Scherzo: Fast
Moderato
Allegro pesante

* * *

University of Missouri - Columbia
DEPARTMENT OF MUSIC

FACULTY RECITAL

W. PETER KURAU, HORN

Assisted by

JANICE WENGER, piano
JOHN MCLEOD, violin
CARLETON SPOTTS, cello
MARK GUETLICH, horn

Recital Hall, Fine Arts Center

Monday, March 3, 1980

8:15 p.m.

PROGRAM

Sonata, Op. 17.....Ludwig van Beethoven
(1800)

Allegro moderato
Poco adagio, quasi Andante
Rondo: Allegro moderato

Romance, Op. 67.....Camille Saint-Saëns
(1885)

Divertimento a Tre.....Joseph Haydn
(1767)

-- Intermission --

Calls for Two Horns.....Verne Reynolds
(1975)

Trio.....Lennox Berkeley
(1952)

Allegro
Lento
Theme & Variations

NOTES

Beethoven: Sonata

Beethoven wrote this Sonata in 1800 for Johann Stich (1748-1803), a hand horn virtuoso who played under the name of Giovanni Punto. With Beethoven at the piano, it was he who premiered the work on April 18, 1800. The sonata, written for the valveless natural horn, incorporates an unusual use of chromaticism in the horn part. The original edition (published in 1801) also included a cello part in place of the horn part.

Saint-Saëns: Romance, Op. 67

Saint-Saëns wrote several solo works for wind instruments. The Romance, composed in 1885, is based on a movement from his Suite for cello and orchestra (Op. 16) written in 1866.

Haydn: Divertimento a Tre

Haydn wrote this Trio for Steinmüller, a horn player at the Esterhazy court. The date of the composition (1767) precludes the use of valves on the horn of the period. Consequently, much of the melodic material utilizes arpeggios derived from the harmonic series of the instrument, or scale passages in its extreme upper register.

(continued)

Reynolds: Calls

Verne Reynolds, currently professor of horn at the Eastman School of Music, has composed prolifically for winds in various mediums. Calls, far more involved than the standard duet, incorporates an antiphonal and spatial dialogue between the horns.

Berkeley: Trio

Lennox Berkeley (b. 1903) received his professional education at Oxford University in addition to private study with Nadia Boulanger in Paris. He has written extensively for theater, ballet and film, and has added many orchestral, choral and chamber works to the contemporary literature. The Trio, composed in 1952, is scored for violin, horn and piano, a combination which Brahms utilized to great success in his Trio, Op. 40.

This recital is dedicated to those past and present students whose enthusiasm and motivation provide one of the gratifying aspects of teaching.

University of Missouri-Columbia
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FACULTY RECITAL

RICHARD L. HILLS, CLARINET

RAYMOND HERBERT, PIANO

Assisted by

CARLETON SPOTTS, cello

Recital Hall, Fine Arts Center

Monday, March 10

8:15 P.M.

PROGRAM

Sonata Opus 167 Camille Saint-Saëns

Allegretto
Allegro animato
Lento
Molto allegro

Dialogues Opus 92 Marcel Mihalovici

Poco lento ed improvvisando
Allegro assai

INTERMISSION

3 Miniatures (1959) Krzysztof Penderecki

Allegro
Andante cantabile
Allegro ma non troppo

Trio in a minor Opus 114 Johannes Brahms

Allegro
Adagio
Andantino grazioso
Allegro

University of Missouri-Columbia
DEPARTMENT OF MUSIC

FACULTY RECITAL

EDWARD THADEN, HARPSICHORDIST

Recital Hall, Fine Arts Center

Sunday, March 16

8:15 p.m.

~Prelude~

L. Couperin

The image displays a handwritten musical score for a piece titled "Prelude" by L. Couperin. The score is arranged in six systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation is fluid and expressive, featuring a variety of note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The music is characterized by intricate melodic lines and a steady accompaniment. The second system continues the melodic development with more complex rhythmic patterns. The third system shows a shift in texture with more frequent sixteenth-note passages. The fourth system features a prominent melodic line in the treble clef supported by a more active bass line. The fifth system maintains the intricate texture with frequent sixteenth-note runs. The sixth system concludes the piece with a final melodic flourish in the treble clef and a sustained bass line. The overall style is typical of the French Baroque lute repertoire, emphasizing grace and technical precision.

PROGRAM

Sonatas Scarlatti
(1685-1757)

- K.441, B^b Major
- K.208, A Major
- K.209, A Major
- K.119, D Major
- K.3, A minor

Pieces in C Major Louis Couperin
(ca.1626-1661)

- Prelude
- Allemande
- Courante
- Sarabande
- Menuet
- Passacaille

-- Intermission --

Three Pieces from Lambert's
Clavichord (1927) Herbert Howells
(b. 1892)

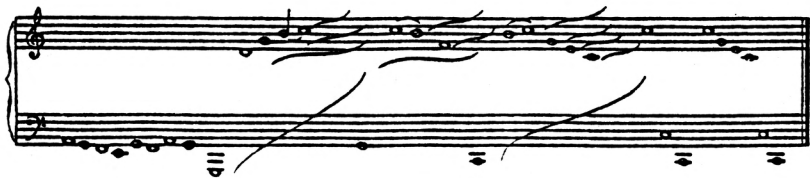
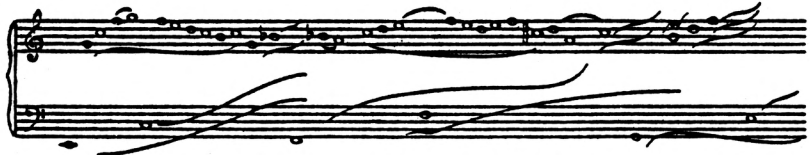
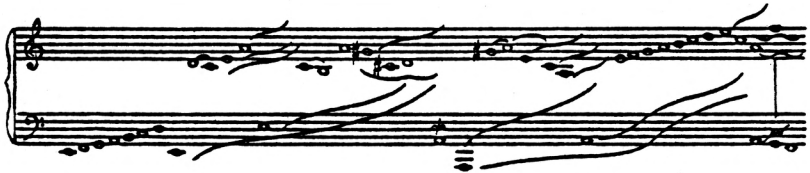
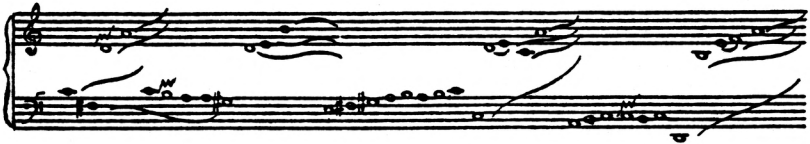
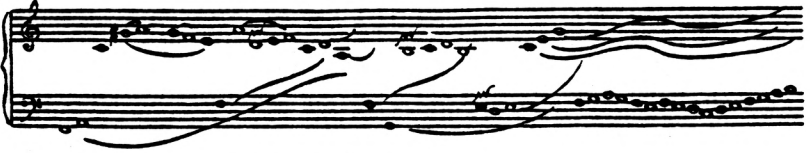
- Lambert's Fireside
- Fellowe's Delight
- Hughe's Ballet

Eight Preludes Francois Couperin
(1668-1733)

- C Major - D minor - G minor - F Major
- A Major - B minor - B^b Major - E minor

English Suite in G minor J. S. Bach
(1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I & II
- Gigue



University of Missouri-Columbia
DEPARTMENT OF MUSIC

FACULTY RECITAL

JOHN McLEOD, Violin

Assisted by
Janice Wenger, Piano

Recital Hall, Fine Arts Center

Wednesday, April 30

8:15 p.m.

P R O G R A M

Sonata No. 4 in C minor J. S. Bach

Largo
Allegro
Adagio
Allegro

Suite Italienne. Stravinsky

Allegro moderato
Larghetto
Vivace
Gavotta
Scherzino
Minuetto e Finale

INTERMISSION

Sonata No. 3 in D minor. Brahms

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato