MUSIC PERFORMANCES - UNIVERSITY OF RICHMOND ORCHESTRA 1986-1987
Photo Sue playing EUR Orchestra
Mandolin letter
Programs
Misc

S. Hirt
Violin/Ur/Music

45-83

Lou Brooks
Sullivan
February 8, 1987

Dear Mr. Menuhin,

This is the third time that we have heard you play—in person! The first time was in Berlin in October 1926, when you played with the Berlin Philharmonic and Wilhelm Furtwängler (?); the second time in Tel-Aviv in 1985, the Bach Solo evening, and the third time tonight, on February 8, 1987, in Richmond, Virginia, our home town.

We thank you for all three of these wonderful, memorable evenings.

Respectfully,

Margarete Hirsch

Febr 12/87

PS: Mr. Menuhin said it was 1929 in Berlin.

Best regards, Eva Nagy, Company Manager
Dear Santa Claus:
I think you should leave me a big present for my grandma. She knew you when you were a kid.

Jordan

Dear Santa,
My grandmother always says the best Xmas present is good health. I have good health already so I would like a doll instead.

Gertrude

Dear Santa,
Once upon a time there was a little girl. She was 7 years old and she always helped her mommy with the dishes and every night she always took out the garbage.

She brushed her teeth everyday and washed her face before she went to bed and every night she said her prayers.

She was the best little girl. I hope Santa takes care of the good little girl.

Suzy

P.S. Guess who the little girl is.

Dear Santa,
Don’t forget the poor people at Christmas. I only got 10c allowance. I am one of the real poor people.

Paul

Dear Santa:
Here is what I need.
1. a left mitten
2. a right rubber shoe
3. a left sneaker
4. a right slipper.
I lost the others.

Jennifer

Dear Santa Claus,
I want one of everything you got.

Morris

Not Much But Good Happens on Christmas

Christmas is the one blessed day in the year when practically nothing happens, except for presents-giving and turkey-eating. Very few of us even bother to turn on the news, because we can’t quite imagine anyone having the energy to rob a bank, commit a murder or declare a war.

It seems that even the forces of nature graciously suspend operations for 24 hours. According to my research, there has never been a serious flood, hurricane, earthquake, volcanic eruption, typhoon or tornado on Christmas day.

Nor has there ever been a serious ship, railroad or airplane accident, nor an explosion.

Not so with the days preceding and following Christmas. December 22, 23, 24, 26, 27 and 28 have had more than their share of major disasters. Here’s a list:

Dec. 22: Two floods (55 and '64), two railroad wrecks (both in '39), one hurricane ('54).
Dec. 23: One mine disaster ('29), one railroad wreck ('09), one shipwreck ('55).
Dec. 24: One ship torpedoed ('44), two railroad wrecks (both in '53).
Dec. 25: All’s well!
Dec. 26: One ship torpedoed (‘43).
Dec. 27: One earthquake ('39), one shipwreck ('90), one railroad wreck ('42).
Dec. 28: Two earthquakes ('82 and 1903), one railroad wreck (1899).

Well, draw whatever conclusions you want. But if you ask if anything good happened on Christmas, I’d have to repeat that it’s awfully hard to find anything that happened on Christmas, let alone anything good.

The most important event I found was Washington’s crossing of the Delaware River in 1776. That was certainly good; it resulted in a decisive victory.

It’s nice to recall that the carol “Silent Night” was first sung at Midnight Mass on Christmas Day, 1818, in a small Austrian church. “Silent Night” was only a few hours old — it had been composed on Christmas Eve.

But believe me, it is difficult to scare up much action on Christmas Day, and I’ve gone through a dozen heavy reference books in the attempt. In 1865 President Andrew Johnson gave a Christmas general amnesty to all who’d participated in the Civil War. That’s good. On Christmas, 1864, the Union Stockyards in Chicago were opened. I guess that’s good, too. In 1892, striking linemen in Toledo, Ohio, cut the telephone wires. That’s not good.

In fact, if you want to find any real news items, you have to look in the birth notices. That’s one force of nature that goes on as usual. The first notable Christmas baby that I know of, apart from the Christ Child Himself, was little Sir Isaac Newton (1643). His birthdate may have inspired him to discover the law of gravity.

More recently, there were two girl babies who seemed truly inspired by the Christmas spirit:
Dec. 25, 1812: Clara Barton, who grew up to be founder of the American Red Cross.
Dec. 25, 1865: Evangeline Booth, who grew up to be National commander of the Salvation Army in the U.S.

A most saintly coincidence!

There are a lot of other interesting Christmas babies whose gifts may or may not have been influenced by their birthdate — the lovely voice of opera star Gladys Swarthout or the novels of Rebecca West or the sculpture of Paul Manship.

On the other hand, two of our toughest he-man actors were Christmas babies: Barton MacLane and Humphrey Bogart.

Other tots in show business were Gab Gabby, Tony Martin and Grace George.

In sports, we have pitcher Red Garner, infielder “Holly” Fox and boxer Too Morgan.

And under miscellaneous, we have hotel magnate Conrad Hilton, Mrs. Drury ("Reader’s Digest") Wallwork, Rod ("Twilight Zone") Serling — and, believe it or not — Robert Ripley.

But for the most overwhelming bundle from heaven, the price may certainly go to Mrs. Timotea Laines, of Nicaragua: On Christmas Day of 1955 she became the proud mother of — quintuplets!
Top of the World

STAMP ART: You've probably been seeing quite a bit of one portion of our cover. It was the unanimous choice of the Citizens' Stamp Advisory Council for this year's Christmas stamp. The painting is the "Madonna and Child with Angels," by Hans Memling, a Flemish Renaissance painter. It now hangs in the National Gallery of Art in Washington, D.C., as part of the great Mellon collection.

YOUNG IDEAS

A beautiful batch of Christmas ideas from our readers. Some we've been saving and some are just in for the holiday season.

GLOBE SHAVE: Decorating a festive cake with chocolate shaving? Mrs. Elmer Starke of Petahuma, Calif., uses a potato peeler and says it does a neat, even job.

CHOCOLATE PARTY II: Need a pretty cake quick as a wink for unexpected guests? Mrs. Donald Toll of Dubuque, Iowa, melts a few chocolate candy bars on the top of a warm cake. Smooth it around as it melts.

PAPER PARTY: Mrs. George Weimer of West Chester, Penn., writes to remind us that pretty paper plates, cups, mats, etc., are great for parties. Leave lots of time for fun instead of dishwashing this coming week.

TREE A GO-GO: When the moment comes to remove the Christmas tree, here's a good suggestion from Mrs. C. H. Quist of Minneapolis. She recommends spreading out one bushel (or two if it's a really junior tree). Take the tree out of its stand, lay it on a sheet and then carry it out of the house. No needles spraying everywhere.

MORE TREE TALK: Check your local Girl Scout patrol if they're planning to collect discarded trees. They use them to help in winter conservation programs. Old trees can fill in gullies and prevent erosion, protect beaches from winds and, best of all, make excellent brush shelter homes for wildlife.

FEATHERED FEAST: Remember the stay-at-home birds this Christmas. Mrs. Harry Clayton of Baltimore saves tuna fish cans and fills them with bacon fat, suet or any mixture of bird treats. The cans are nice and shallow, and our feathered friends can zip right down to the bottom.

HOT NEWS: Margaret Bache of Elwood, Ind., writes to suggest that thick magazines wrapped in heavy-duty silver foil make great emergency trivets. Wonderful as hot pads for large platters—the one with the Christmas goose, for instance.

NEW FOR OLD: Florence Kusbom of Solon, Ohio, reminds us that many hospitals collect old Christmas cards to use as collage material for their young patients. Why not check yours to see if they have a similar plan.

ZIPCODE
U.S.A.

by Bobbie Ashley

Here it is Christmas and, instead of letters from my readers, I've got some holiday greetings for you from some of our favorite people.

DAVE CLARK asked us to deliver this message to Zip Code readers: "The holiday season has always been especially happy time for me. I think about all the warm, wonderful and hospitable people we have been fortunate enough to meet and the many places we have visited throughout the past year. But, most of all, I am happy to have this opportunity to wish our friends in America a very happy holiday and to thank them for all their good wishes."

WAYNE NEWTON wrote us and you this message: "Traveling around the U.S. and other countries—has given me the opportunity of meeting so many wonderful people. Words could never express my thanks and appreciation to all that have taken time out to make us feel welcome. Since the holiday season seems to bring all people closer together, I would like to pass on my best wishes and blessings for a very Merry Christmas and Happy New Year."

And here's a Christmas greeting from DAVID McCALLUM: "I am made more aware during the holiday season that there are thousands of children in this world deprived of the basic requirements needed for survival."

A super-coloured amount of money is spent on 'giving' at this time. I shall give to my close friends and my family — the remainder is going to some of those other children."

THE LITTLE DRUMMER BOY

Words and Music by KATHERINE DAVIS
HENRY CHAPATTI
and HARRY SIMEONE

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Rehearsals Begin For UR Orchestra

The University of Richmond orchestra under the direction of Dr. Frederick Neumann will begin rehearsals at 7:30 p.m. Tuesday in the orchestra room of the Modlin Fine Arts Center.

Dr. Neumann, who has conducted the 45-member orchestra for 15 years, spent last season at Princeton University as a visiting professor of music and senior fellow of the Humanities Council at Princeton. During that absence the orchestra was directed by Rex Britton.

Neumann has won for the third consecutive year a grant-in-aid from the American Council of Learned Societies, and he is using this to write a book based on musical ornamentation in the Baroque period.

Although Neumann has noted that string and wind instruments are particularly needed by the orchestra, "any competent musician would be welcome."

Rehearsals will be held each Tuesday from 7:30 through 10 p.m. A full concert is planned for January and another in the spring.

Between these will be a program utilizing choral participation. The orchestra's manager is Mrs. William T. Moore who can be reached at 353-2023; Dr. Neumann may be reached at 353-5477.

Violin Classes To Be Taught

Students of the violin may register for instruction with Mrs. Elizabeth Chapman of Hampton through Sept. 22 at the VCU Community Music School office at 919 W. Franklin St.

Mrs. Chapman, who conducted the Richmond String Institute at the Richmond Public Library last year, will teach both beginners and advanced students, adults as well as children.

Further information may be obtained by writing the VCU Community School at the above address or calling 770-6510.

9/26/71
November 30, 1977  Camm Theater  8:15 p.m.

UNIVERSITY OF RICHMOND
Department of Music

POTPOURRI

THE UNIVERSITY OF RICHMOND SYMPHONY ORCHESTRA
Alan Stein, Conductor

The intent of this presentation is to give you, the listener, a closer look at the various instrumental sections which comprise our symphony orchestra. Aside from the full orchestra, each section will be featured individually in representative pieces from four centuries of music literature. We hope you enjoy it!

THE FULL ORCHESTRA

Coronation March from "The Prophet"  Giacomo Meyerbeer  (1791-1864)

Intermezzo from "Vanessa"  Samuel Barber  (b. 1910)

THE STRING SECTION

Suite for Orchestra  Jean-Baptiste Lully  (1632-1687)

I. Overture from "Theese"  ed. Alfred Einstein
II. Menuet des Ombres Heureuses from "Proserpine"
III. Air pour les Suite de Flore from "Atys"
IV. Menuet pour les Suvivantes d'Urgande from "Amadis"
V. Le Marche des Sacrificateurs from "Thesees"

THE WOODWIND SECTION

Three Shanties for Wind Quintet  Malcolm Arnold  (b. 1921)

The UR Symphony Wind Quintet  
Suzanne Williams, flute  Heidi Christl, oboe
Caroline Loudon, clarinet  Ellen Rogers, horn
Stewart Bell, bassoon

INTERNESION

THE BRASS SECTION, WITH PERCUSSION

Agincourt Carole: Deo gracias, Anglia  anon., 15th cent.  arr. Alan Stein

Fanfare for the Common Man  Aaron Copland  (b. 1900)

THE CHAMBER ORCHESTRA

Six Rumanian Folk Dances  Béla Bartók  (1881-1945)

Suzanne Williams, solo piccolo  Debbie Belkov, solo violin

THE FULL ORCHESTRA

Festival Overture  Dmitri Shostakovich  (1906-1975)
Violin I
Debbie Belkov, concertmistress
Karen Wynn
Charles Bland
Jay Searls
Tom Carson
Linda Rosensweet

Violin II
Martha Jones
Susan Haske
Geoffrey Haydon
Kimberly Moody
Susanne Hirt
Paul Posey
Collie Coolsby

Viola
Tom Shaw
Zilphia O'Halloran
Martin Erb

Cello
David Romaine
Amy Rowland
Laura Perry
David Towle

Bass
Leslie Rose
Frank Truesdell
Virginia Goodman

Flute
Susanne Williams
Elsie Horn

Oboe
Frank Stockstill
Heidi Christi

English Horn
Frank Stockstill

Clarinet
Caroline Lowdon
William T. Semple

Bassoon
Stewart Bell

French Horn
Ellen Rogers
Sandra Pralin
Margaret Aumins
Edward Aumins
Martha Blevins

Trumpet
Bruce Swartz
Stanley Goldman
Mark Schoonover

Trombone
Mike Cobb
James G. Hale
Robert Ellithorpe

Tuba
Tom Briner

Percussion
Susanne Darling
Anne Edwards

Timpani
Mike Simpson

Harp
Beth Deckert
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| 286-2821 | SUSAN DOYLE  | 2524 THREE LILLOWS COURT 23229  
| 270-5935 | BETTYE SCOTT | SOUTH COURT 111  
| 288-2621 | RALPH J. KIRKSEY | 1807 CAMBRIDGE COURT 23233  
| 382-9176 | JENNIFER BENTHALL | SOUTH COURT 110  
| 282-9409 | FRANK STOCKSTILL | 1900 BLOOMFIELD RD. 23225  
| 272-3215 | MYRA KIGHT | 5623-A CRENSHAW RD. 23227  
| 262-0292 | WILLIAM ROBINSON | ROUTE 2, BOX 208A, PETERSBURG 23803  
| 732-6203 | DR. EUGENE STICKLEY | VCU PHILOSOPHY DEPT. 770-0800  
| 272-5985 | HOPE ARMSTRONG | 2750 STRATFORD RD. 23225  
| 285-6440 |  | NORTH COURT 162  
| BASSOONS |  |  
| 272-0114 | JANET NORSHAM | 2106 HENMORE RD. S. 23225  
| 288-2343 | CONNIE PALMER | 502 BALDWIN RD. 23229  
| 272-9432 | RONALD H. COLEMAN | 850 MONTOUR DR.  
| 358-4542 | SANDY FRANZEN |  
| TRUMPETS |  |  
| 288-9643 | RICHARD K. DAVENTPORT | FREEMAN HALL A-109, BOX 392  
| 286-9913 | SAM BURLEIGH | MOORE HALL C-130  
|  | MICHAEL F. DYER |  
| BARITONES |  |  
| 285-1866 | WILLIAM MAHN | 202 NAMAN RD. 23229  
| 266-3519 | JIM KAUB | 6010 BROOKFIELD RD.  
| 282-4797 | HARRY ROSSIAN | BOX 1283, U OF R  
| TUBA |  |  
| 288-9782 | ROBERT W. HORUFF | ROBINS HALL C-326, BOX 1014  
|  | ROBERT T. DAIL |  
| TIMPANI |  |  
| 320-3870 | JOE JEFFREY | 7510 ANDER CT.  
| 288-9782 |  | BOX 375, ROBINS HALL C-225  


VIIINGS

266-7504  Marilyn S. Crump  7716 Anoka Rd  23226
285-4476  Sandy Roots
262-6745  Anne H. Rannow
262-4908  Josephine Katz  7601 Foxhall Lane, Apt. 3033  23228
746-1196  Kathryn Black
648-1198  Charles W. Blond  4912 Monumental St.  23226
353-0052  Joseph A. Black
266-5920  Tom Carson
270-6305  Sue Tipton
794-5901  Eillee Berg
270-7114  Glena Baxter
272-4872  Marilyn Herrmann  6503 Guinneb Rd.  23229
355-7270  Ann Archer (Mrs.)
282-5005  Milton L. Church
285-0784  Charles Boshert
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282-3680  Collie Goolsby
288-2955  Susanne Hirt
286-4737  Helen Rennolds
233-2040  Paul Pasey
748-5919  Carol Moore
288-9962  E. W. Pond

VICLAS

272-4872  Lou S. Herrmann  8219 Whittington Dr.  23235
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282-5633  Zilphia O'Halloran
358-2007  Charles Shopland
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272-6961  Lorraine Y. Eastman
353-5407  Kathryn Biski (Mrs.)

CELLOS

649-2216  David Romaine
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288-9884  Buddy Whiteside
2 5-0450  Ellen Robinson

BASS

358-2852  Frank B. Truestrup (Dr.)  211 Danbury Rd.  23221 ofc:355-3075
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<td>Joe Jeffrey</td>
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November 1970

FLUTE
262-0221 Lynn Gillerlain
272-3215 Susan Stockstill
288-8308 Paula Peters
746-0226 Jon Allan Teates
South Court, Westhampton College 23173
1900 Bloomfield Road 23225
8914 Brieryle Road 23229
Rt. 3, Box 580, Mechanicsville, 23111

OBEO
272-3215 Frank Stockstill
798-6971 James Utley
1900 Bloomfield Road 23225 (Office 6h3-0192)
Rt. 2, Box 113 E, Ashland 23005

CLARINET
272-1692 Randy Felts
272-8728 Nancy Goodman
7601 Granite Hall Avenue 23225
7542 Carnaby Court 23225

BASSOON
272-5395 Eugene Stickley (Dr.)
288-9961 Hope Armstrong
2750 Stratford Road 23225 (Office 770-4341)
North Court 119 (P.O. Box 106) Westhampton Col. 23173

HORN
232-7758 Janet Worsham
288-7654 Jeff Abbott
288-2343 Connie Palmer
798-6971 Nancy Utley (Mrs. James)
3006 Columbia Street 23234
6751 Hanover Avenue 23226
502 Baldwin Road 23229 (Office 643-6727)
Rt. 2 Box 113 E, Ashland 23005

TRUMPET
353-7313 Samuel Burleigh
233-0900 Don W. Martin
2623 Northumberland Avenue 23220
3613 Greenbay Rd. 23234

TROMBONE
266-3519 Leigh S. Gettier
233-8635 Jim Emaus
4926 Bromley Lane 23225

TIMPANI
282-3695 Jo Ann Donald
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For Violin
WRFK-FM
Presents Its
Eighteenth Community Concert

8:00 p.m.
July 12, 1975

Schauffler Hall
Union Theological Seminary

Gingy Higgins
piano

Kris Ager
violin

Mozart: Sonata No. 32, K. 376
  Allegro
  Andante
  Rondeau - Allegretto grazioso

Martinu: Three Madrigals For Violin And Viola
  Poco allegro
  Poco Andante - Andante moderato
  Allegro
  Raymond Montoni, viola

INTERMISSION

Grieg: Sonata, Op. 45
  Allegro molto ed appassionata - Presto
  Allegro espressivo alla romanza
  Allegro animato

Kreisler: Sicilienne And Rigaudon

A reception will follow the concert.
To offset the costs of this concert, a small donation is requested.
A tape recording of this concert is available; please come to the control room for details.
The James L. Camp Memorial Theater
Friday, December 6, 1974
8:15 P.M.

THE UNIVERSITY ORCHESTRA
Conductor: Frederick Neumann

Lieutenant Kije, Symphonic Suite, Op. 60

Prokofiev

The Birth of Kije — Romance — The Wedding of Kije
Troika — The Burial of Kije

Guest Conductor: Alan Stein

INTERMISSION

Symphony No. 2 in D Major, Op. 36

Adagio molto; Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

Beethoven

Assistant Theater Coordinator: Tommy Hughes

Next event: The University Choir and Schola Cantorum
Christmas Evensong
Sunday, December 8, 1974
Cannon Memorial Chapel
4:00 P.M.
University of Richmond

Department of Music

presents

The University Chamber Orchestra
Frederick Neumann, Conductor

Program

Suite from “Hippolyte et Aricie”
  Marche – Air en Rondeau – Gavotte – Chaconne – Menuet.
  Rameau

Sentimental Saraband and Playful Pizzicato from “Simple Symphony”
  Britten

Oboe Concerto in A minor
  Allegro non molto – Larghetto – Allegro
  Vivaldi
  Soloist: Alice Planting

Intermission

Symphony No. 92 in G major (Oxford)
  Adagio; Allegro spiritoso – Adagio cantabile –
  Minuetto: Allegretto – Presto.
  Haydn

Personnel of the Orchestra

First violins:
  Anne Ball, concertmistress
  Asta Swingle
  Nicholas Neumann
  Kathleen Roberts
  Milton Church
  Aleo Sica

Second violins:
  Ann Archer
  Marshall Lowenstein
  Don Campbell
  Suzanne Hirt
  Mary Anne Rennolds

Flute:
  Judy Britton

Oboes:
  Alice Planting
  Frank Stockstill

Bassoons:
  Dixon Butler
  Linda Edwards

Horn:
  Emily Davis, Michael Foster

Violas:
  Zilphia O’Halloran
  John Farrell
  Martin Erb

Cellos:
  June LeGrand
  Beverley Dunklee
  Anne Renolds
  Magin Mabey

Bass:
  Peter Bahler

Trumpets:
  Edwin Wooldridge
  Charles Wienckowski

Timpani:
  Henry Patterson

Harp:
  Mary Anne Christian

Keller Hall
May 1, 1967
8:30 P.M.

Next event: Spring Choral Concert, Saturday, May 13th,
Cannon Memorial Chapel, 8:30 P.M.
University of Richmond
Department of Music

The University Orchestra
Frederick Neumann, conductor

Overture to The Magic Flute
W. A. Mozart

Italian Serenade
Leonard Gibbs – Viola Soloist
Hugo Wolf

Symphony No. 7 in C major
F. Schubert

Andante; Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

The James L. Camp Memorial Theater
Sunday, January 9, 1972
4 o’clock P.M.

Personnel of the Orchestra

1st violins
Marilyn Crump
Marshall Lowenstein
Josephine Katz
Bynum Smith
Sue Tipton
Charles Bland
Debbie Beath
Charles Boshier
Mona Fandel

2nd violins
Tom Carson*
Joseph Black
Kam McLain*
Suzanne Hirt
Carol Moore
Mary Anne Rennolds
Paul Posey
Gussie Johns
David Rennolds
Sandy Evans

Violins
David Berry*
Midge Liggan*
Zilphia O’Halloran
Lorraine Eastman

Cellos
David Romaine
Christine Burtley
Harriett Traylor
Kelly Finch

Oboes
Frank Stockstill
Kathy Nichols

Clarinet
James W. Featherstone
Warren Chapman*

Basses
Peter Bahler
Alan Hamilton*

Flutes
Linda Fermald*
Jon Teatos*
Carol Sutton*
Paula Peters
Susan Stockstill

Timpans – Robert T. Daill*

William Lockey, Theater coordinator

Next event: Sunday, January 23, 1972 – Charles Timbrell, pianist
The James L. Camp Memorial Theater – 4 o’clock P.M.
University of Richmond
Department of Music
presents
THE UNIVERSITY ORCHESTRA
Rex Britton, Conductor

SPRING CONCERT

Scherzo from Midsummer Night's Dream, Op. 61
Felix Mendelssohn Bartholdy
(1809–1847)

Suite for Flute and Strings in A minor
Georg Philipp Telemann
(1681–1767)

Ouverture
Lac Plaisirs
Air a l’Italian
Menuet 1, Menuet 2
Rejouissance
Passepied 1, Passepied 2
Polonaise

Judith Eastman Britton, Flutist

An Outdoor Overture (1938)
Aaron Copland (1900– )

Symphony No. 4 in B-flat major
Ludwig Van Beethoven
(1770–1827)

Adagio, Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

Monday, May 17, 1971
The James L. Camp Memorial Theater
8:30 P.M.

ORCHESTRA PERSONNEL

First Violin
Wayne Smith, Concertmaster
Henri Rauch
Jo Davis
Kathy Anderson
Charles Boshier
Milton Church
Marshall Lowneinstein
Mildred Boyer

Second Violin
Tom Carson
Brenda Hardman
Kam McLain
Suzanne Hirt
Judith Van't Riet
Collie Goosby
Paul Posey
Mary Anne Reynolds

Viola
Richard Stone
David Berry
Lorraine Eastman
Zilphia O’Halloran
Tommy Berry

Violoncello
Lynn Ruggles
Naomi Raphael
Vernon David
David Romaine
Nina Eastman
Peter Witt

Bass Viol
Frank Truesdell
Peter Bahler

Piano-Harpsichord
Joyce Clinkscales

Flute
Lynn Cillerlain
Jon Teates
Paula Peters
Susan Stockstill

Oboe
Frank Stockstill
James Utley

Clarinet
Randy Feits
Sherry Wood

Bassoon
Eugene Stickley
Hope Armstrong

French Horn
Janet Worsham
Connie Palmer
Jeff Abbott
Nancy Utley

Trumpet
Mac Wells
Samuel Burleigh

Trombone
Leigh Gettier
James Knaub
Sam Walker
Robert Formaini

Timpani
Jo Ann Donald

Percussion – Bill Benson, Mike Laakoe, Nat Lee, Steve Shires, Bill Stratton
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THE UNIVERSITY ORCHESTRA
Rex Britton, Conductor

THE UNIVERSITY CHOIR
James Erb, Conductor

WINTER CONCERT

Overture to Fidelio, Op. 72
Ludwig Von Beethoven
(1770–1827)

Polonaise from Christmas Night (1894)
Nikolay Rimsky-Korsakov
(1844–1908)

Symphony No. 99, E-flat major (1793)
Vivace – Adagio – Menuetto – Vivace
Joseph Haydn
(1732–1809)

UNIVERSITY ORCHESTRA

Intermission

“Aria di Ruggiero” (two versions)
Anon. 16th Century Italian

Magnificat Octavi Toni,
“Aria d’un sonetto” (1581)
Orlando di Lasso
(1532–1594)

Magnificat
Antonio Vivaldi
(1675–1741)

THE UNIVERSITY CHOIR AND ORCHESTRA

Monday, December 14, 1970
The James L. Camp Memorial Theater
8:30 P. M.

Theater coordinator: William Lockey, Jr.

Next event: Wednesday, December 16, 1970 – 8:30 P. M.
Band – Glee Club Christmas Concert
The James L. Camp Memorial Theater
PERSONNEL of the ORCHESTRA

1st Violin
Anne Ball, Concert Mistress
Wayne Smith
Jo Davis
Debbie West
Henri Rausch

2nd Violin
Josephine Katz
Tom Carson
Robin Kernan
Suzanne Hirt
Collie Goolaby
Anne Archer
Mary Anne Rennolds
David Rennolds
Carol Moore

Viola
Ruth Anne Skinner
Zip O’Halloran
David Berry
Dick Stone
Martin Erb
Midge Liggan

Cello
Carolyn Reaves
Megan Mabey
Linn Ruggles

Bass
Peter Bahlke
Frank Truesdell
Jim Larkin

Flute
Lynn Gillerlain
Carol Nichols
Susan Stockstill

Oboe
Frank Stockstill
Kathy Nichols

Clarinet
Randy Feltts
Nancy Goodman

Bassoon
Eugene Stickley
John Lewis

Horn
Morris Powell
Janet Worsham
Andrea Harmon

Trumpet
Malcolm Wells
Sam Burleigh

Timpani
Janet Murray
UNIVERSITY OF RICHMOND  
Department of Music  
presents  

THE UNIVERSITY ORCHESTRA  
Frederick Neumann, Director  
John MacKay, Pianist  

PROGRAM  

Overture to *Cosi fan tutte*  
Mozart  

Symphony in A Major ("Italian")  
Allegro vivace  
Andante con moto  
Con moto moderato  
Saltarello: Presto  
Mendelssohn  

INTERMISSION  

Clavier Concerto in D Minor  
J. S. Bach  
Allegro  
Adagio  
Allegro  
Soloist: John MacKay  

Overture to *L’Italiana in Algeri*  
Rossini  

The James L. Camp Memorial Theater  
Fine Arts Building  

Monday, May 11, 1970  
8:30 P.M.  

Lighting by William Lockey, Jr.
CAFUR
The Chorus of Alumni and Friends
of the
University of Richmond
James Erb, Musical Director
and
The University of Richmond Orchestra
Frederick, Neumann, Director

River Road Church, Baptist
Friday, February 27, 1970
8:30 P.M.

Grace & Holy Trinity Episcopal Church
Sunday, March 1, 1970
8:00 P.M.
PROGRAM

I

Four Liturgical Choruses
Kheruvimskaia
Dmitri Bortniansky, d. 1825
Bogatov
Mikhail Ippolitov-Ivanov, d. 1925
Svet o Viushnikh Bogu
Sergei Rachmaninov, d. 1943

II

Secular Chamber Music of the 16th Century
O, s'io potessi, donna
Giacchiet Berchem, d. ca. 1560
Refrain: Alas, I have without pleasure care (marigold) and thought (panny).
Verse: When the season turns green and puts forth all the flowers, one takes pleasure and joy in choosing the colors, and in plucking also the flower most ready.
Refrain: But I, I have without pleasure . . .
Verse: One for his favorite flower the rose will choose; the other the daisy, more proper to his desire. It is this flower without care that is most sought after.

Hélas, j'ai sans merci
Orlando di Lasso, d. 1594
Anco che col partire
Cipriano de Rore, d. 1565

Even though in parting I would feel myself dying, part from thee would I every moment, such is the pleasure that I feel in the life I gain on the return. And thus thousands and thousands of times a day from you I part, so sweet are my returnings.

A lieta vita
Giovanni Gastoldi, d. 1622
1. Ah, happy life, love invites these (fa la la . . .) Whoso joy desires, if she love from the heart, will give her heart to such a gentleman (fa la la . . .).
2. Now happy ever, fleeing from cares (fa la la . . .); whatever remains, let us live in feasting, and give honor to such a gentleman (fa la la . . .).

Sing we and chant it
Thomas Morley, d. 1602

Mass in C Major, Op. 86
Ludwig van Beethoven, d. 1827

Kyrie eleison
Gloria in Excelsis
Credo in unum Deum
Sanctus — Benedictus
Agnus Dei

Barbara Thomson, soprano; Nancy Booker, contralto; Robert Potts, tenor; George Walker, bass

Program Notes

Dmitri Bortniansky, director of the Russian Imperial Court chapel from 1796, was trained in the Italian musical techniques that dominated Russian music from its late acceptance of polyphony until Glinka’s reforms in the 1830s. He was the first Imperial censor of Russian church music from 1816, wielding enormous — not always beneficial — influence. He and his successors organized the harmonizing, in strict German-choral style, of all the age-old Russian chant melodies, and these harmonizations became obligatory after 1848 in all Russian churches. Other types of church music were permissible, among them the Kheruvimskaia (Cherubim Song), a normal part of the Russian Orthodox equivalent of the Mass. If Ippolitov-Ivanov’s familiar Psalm-setting, “Bless the Lord,” is closer to the rigid tradition prescribed in the official harmonizations, Rachmaninov’s pieces represent the freer practices used by Russian composers after Tchaikovsky’s Op. 41 successfully broke with tradition in setting the entire liturgy in a more expressive, romantic manner. Rachmaninov’s Op. 37 (1915), described as a “liturgical symphony,” represents the apex of this development, cut off by the Revolution of 1917. Our performance may be the first in the United States in the original Slavonic. Through the generous help of Mrs. William Dunn of Richmond, we obtained the original text from Rachmaninov’s sister-in-law, Miss Sophie Satin of New York City, and were able to adapt it to the notes of the available English-language edition. We are deeply indebted to Mrs. Dunn, and, for help in pronunciation, to Dr. William M. Smith of the University of Richmond Department of Music.

The selection of pieces presented here is a cross section of the many styles current in that most musical century. Berchem’s O s’io potessi is an early madrigal, its form determined by the expressive content of its 13 line amorous text. It contains a feature rare in later madrigals: two lines of the text near the end are set to music used for the beginning of the piece. If such repetition is not characteristic of Italian madrigals, it is very typically so of French chansons of the era, like Lasso’s Hélas. Based on a jolly popular tune with a refrain before, after, and between its two verses, it was already set before Lasso by a minor composer named DeBussy (sic). Lasso’s elaboration on DeBussy’s setting brings the three refrains and the two verses in a form more compared such times they appear, a kind of variation-chain. Cipriano de Rore’s Anco che col partire is a classical Italian madrigal, free in its form to add intensity to the expressive text, doing this in a multitude of subtle ways (one example: the trembling “mille, mille volt il giorno”). It was one of the most popular works in the whole 16th century, published in thousands of copies, in this original form and in dozens of instrumental and vocal arrangements. Its polar opposite is the light-hearted, empty-headed “balletto” that made Gastoldi rich if not great and fixed forever in the minds of the incautious the wrong notion that madrigals have “fa-la-la.” They do not. Balletti do. Thomas Morley, a good musician and a good businessman, sensed the appeal of the balletto and almost as soon as Gastoldi’s first collection was off the press (1591) set to work arranging them for the English in his own publication (1595). The ear will hear immediately the indebtedness of his Sing we and chant it to Gastoldi’s A lieta vita, but may notice, too, Morley’s richer, more supple, less archaic harmony. A measure of the popularity of Gastoldi’s tune is that it turns up in German chorale literature as In dir ist Freude, set for organ by, among others, J. S. Bach.

Beethoven’s choral music, apart from the Ninth Symphony and the Missa Solemnis, is generally less highly regarded than his instrumental works. Some of it deserves to be obscure, but not the C Major Mass. Though not as gigantic in scope as the identically-texted Missa Solemnis, it still is a major Beethoven work. It comes from the same period as the Rasumovsky Quartets, the Symphonies 4, 5, and 6, and the opera Fidelio. It ranks with them in compactness and expressiveness. Beethoven was not a conventional churchgoer, though as a boy he was trained as a church organist. Nonetheless, his settings are attributed to him show he was deeply religious, however, in the most personal sense. The conventional texts of the Mass were for him a vehicle for this religion, intensely original and individualistic. It has affected the way musicians think about music, down to the present. If Haydn and Mozart, who both wrote many Masses, occasionally are guilty of perfunctory or theatrical Mass settings, Beethoven is not. His intensity sometimes approaches melodrama, but somehow it stops short of vulgarity, perhaps because the man was involved in a lifelong struggle to be himself at all costs. This ultimate sincerity is the key to the C Major Mass, and to the other greatest works of the deaf musician. The Choral and the University Orchestra are proud to perform it in this 200th year after the composer’s birth.

—J.E.
**PERSONNEL OF THE ORCHESTRA**

**VIOLINS**
- Ann Ball
- Wayne Smith
- Josephine Katz
- Jo Davis
- Wilton Church
- Debbie West
- Tom Carson
- Linda Smith
- Suzanne Hirt
- Ann Archer
- Collie Goolsby
- Mary Anne Rennolds
- David Rennolds
- Elizabeth Grainger
- Henry Rausch

**CELLO**
- Carolyn Reaves
- Megan Mabey
- Linn Ruggles

**BASS**
- Frank Truesdell
- Peter Bahler

**FLUTE**
- Ronda Dandliker
- Lynn Gillerian

**OBOE**
- Frank Stockstill
- Kathy Nichols

**CLARINET**
- Randy Felts
- Nancy Goodman

**VIOLA**
- Midge Ligan
- David Berry
- Ruth Anne Skinner
- Zip O’Halloran
- Martin Erb
- Dick Stone

**BASSOON**
- Eugene Stickley
- John Lewis

**HORN**
- Morris Powell
- Janet Worsham

**TRUMPET**
- Malcolm Wells
- Sam Burleigh

**TIMPANI**
- Janet Murray

**PERSONNEL OF THE CHOIR**

**SOPRANOS**
- Yvonne Accashian
- Vickie Arnett
- Barbara Briere
- Ann Bright
- Carolyn Davis
- Shirley Digs
- Mary Bo Gassman
- Brooke Grove
- Frances Overton
- Anne Parker
- Dorothy Pauley
- Susan Pruitt
- Bernice Rodgerston
- Sandra Ryan
- Jeanne Sandidge
- Barbara Thomson
- Jeanette Welsh
- Phyllis West
- Suzanne Wiltshire
- Rita Zmachinski

**ALTOS**
- Nancy Booker
- Eugenia Borum
- Mary Ann Brandt
- Anne Gordon Cooke
- Ann Davis
- Jane Dunford
- Mary Louise Gehring
- Katharine Jones
- Emily King
- Ann Pearson
- Nancy Reed
- Jean Ryland
- Kathryn Schaeffer
- Alice Shenk
- Louretta Shenk
- Patricia Shifflett
- Katherine Smith
- Hortense Vaughan
- Helen Walker

**TENORS**
- Peter Arnett
- Cabell Chenaude
- Robert Edwards
- Wayne Freeland
- William Guthrie
- Vernon Haskell
- Robert Potts
- William Sauder
- William Smith

- Madrigal Singers

**BASSES**
- Ralph Angell
- Julian Dancy
- John Elsen
- Sherman Grable
- James Hall
- Samuel Holland
- Robert McEachern
- John Schaeffer
- Maurice Shenk
- Lloyd Torrence
- George Walker
- Robert Wiggins

Edward Wooldridge

**REHEARSAL ACCOMPANIST**

Phyllis West

We shall appreciate contributions toward the current expenses of CAFUR and the University Orchestra. Our host churches have graciously allowed us to place offering plates at the rear of the sanctuary for this purpose.
University of Richmond

Department of Music

presents

The University Orchestra
Frederick Neumann, Conductor

The University of Richmond Choir
James Erb, Conductor

8:30 P.M. December 15, 1969
The James L. Camp Memorial Theater

Lighting by William Lockey, Jr.
PROGRAM

Overture to "The Impresario", K. 486
Mozart

Symphony No. 1 in C Major, Op. 21
Adagio molto; Allegro con brio — Andante
cantabile con moto — Menuetto: Allegro molto
e vivace — Adagio; Allegro molto vivace
Beethoven

The University Orchestra

Intermission

Lo, How a Rose e' er Blooming
Michael Praetorius

Chorale-Partita upon "Lo, How a Rose e' er Blooming"
from the Christmas Oratorio
Hugo Distler (d. 1942)

The University Choir
(Contralto soloist: Sally Andrews)

Plainsong: Meine Seele erhebt den Herrn (German Magnificat)

1. My soul doth magnify the Lord;
   and my spirit rejoices in God my Savior.
2. For He has regarded the low estate of his handmaiden;
   for behold henceforth all generations will call me blessed.
3. For He who is mighty has done great things for me:
   and holy is His name.
4. And His mercy lasts from generation to generation:
   of them that fear Him.
5. He has shown strength with his arm:
   and scattered the proud in the imagination
   of their hearts.
6. He has put down the mighty from their seat:
   and exalted the lowly.
7. He has filled the hungry with good things:
   and the rich he has sent empty away.
8. He remembers His mercy:
   and helps his servant Israel.
9. As He spoke to our fathers:
   Abraham and his seed forever.
10. Glory be to God the Father and to the Son:
    and to the Holy Ghost.
11. As it was in the beginning is now and ever shall be:
    world without end. Amen.

Cantata 10: Meine Seele erhebt den Herrn.

Chorus: Magnificat verses 1 and 2, as above.

Aria (soprano), after Magnificat verse 3:

Lord, who are strong and mighty,
God, whose name is holy, how wondrous are your works!

You regard my lowly estate; you have done so much
for me that I cannot count or mark it.

Recitative (tenor), after Magnificat verses 4 and 5:

The goodness and truth of the Most High is new every
morning, and lasts forever to those who here look to
His help, and truly fearing trust him; but the might
of his arm is on them who are neither cold nor warm
in faith and love. The naked and blind, who are full of
pride and arrogance His hand will disperse as spray.

Aria (bass), after Magnificat verses 6 and 7:

The mighty does God put down from their seat into the
sulphur pit; the lowly God raises to the heights,
that they stand like stars in the heaven.

The rich God leaves bare and empty, the hungry He fills
with gifts that they ever have riches and fullness from
the ocean of His mercy.

Duet (altos and tenors), Magnificat verse 8, as above.

Recitative (tenor), after Magnificat verse 9:

What God to our fathers in old time has said and
promised, He will fulfill in work and deed. What
God to Abraham in his hut promised and swore has
come to pass in the fullness of time.

His seed must spread out like sand on the shore and
stars in the firmament; the Savior was born the eternal
Word is seen in the flesh, to redeem the human race from
death, and all evil, and from satan's slavery. Thus it
remains that God's word is full of grace and truth.

Chorale, Magnificat verses 10 and 11, as above.

Rita Zmachinski, soprano
James Erb, tenor
Louis Graham, bass
University Choir and Orchestra
PERSONNEL OF THE CHOIR

Sopranos:
Claire Born
Nancy Boykin
Burchele Chisholm
Joyce Clarkscales
Kathy Doenges
Nancy Goodman
Agnes Mobley
Peggy Peters
Jan Runney
Anne Ryland
Jan Spangler
Donna Strother
Mary Anna Toms

Altos:
Sally Andrews
Barbara Baker
Elizabeth Batten
Lisa Byers
Sheryl Carter
Nancy Cleveinger
Beth Dillon
Linda French
Joanne Herrington
Judy Johnson
Nancy Lee Jones
Judy Lewis
Jeanie Nicholson

Tenors:
Ray Alvis
Lee Clinkscales
David P. Gulick, Jr.
Jack E. Mays
Michael Plant
Dennis K. Poe
Stephen W. Richerson
Charles Rytelewski
Steven R. Salter

Basses:
John W. Brown, III
Michael Coleman
Louis B. Graham
Tom James
Donald S. Lewis

Carroll Morrow
David L. Rawls
Wilfrid A. Roper, II
Joseph E. Talley
Wille P. Tyree

PERSONNEL OF THE ORCHESTRA

First violins:
Anne Ball, concertmistress
Wayne Smith
Jo Davis
Josephine Katz
Joseph Schraubfeder
Milton Church

Second violins:
Alan Sica
Tom Carson
Linda Smith
Suzanne Hirt
Anne Archer
Collie Goolsby
Carol Moore
Mary Anne Rennolds
David Rennolds

Violas:
Midge Liggan
David Berry
Ruth Anne Skinner
Zilphia O'Halloran
Don Campbell
Martin Erb

Oboes:
Frank Stockstill
Kathy Nichols

Flutes:
Ronda Dandliker
Lynn Gillerlain

Clarinet:
Randy Felts
Nancy Goodman

Bassoon:
Eugene Stickley
John Lewis

Timpany:
Henry Patterson

Continuo:
Donna Renfro

Next event: Catherine Pendleton, mezzo-soprano;
William M. Smith, accompanist. January 11, 1970,
4 P.M., Camp Memorial Theater
University of Richmond
DEPARTMENT OF MUSIC
presents
THE UNIVERSITY ORCHESTRA
Frederick Neumann, Conductor
Soloist: John MacKay, Piano
in a
SPRING CONCERT

PROGRAM

Symphony in C Major, K. 425 ("Linz")
Adagio; Allegro spiritoso – Poco Adagio – Menuetto – Finale: Presto

Siegfried Idyll

The Hebrides Overture

Intermission

Piano Concerto No. 15 in F Major, K. 459
Allegro – Allegretto – Allegro assai
Soloist: John MacKay

PERSONNEL OF THE ORCHESTRA

Violins:
Anne Ball, concertmistress
Wayne Smith
Marshall Lowenstein
Mitchell Church
Joseph Schreibfeder
Marilyn Crump
Josephine Katz
Alex Sica
Elizabeth Grainger
Tom Carson
Dorothy LeGrand
Suzanne Hirt
Jon Hustie
Mary Anne Rennolds

Violas:
Zip O'Halloran
Midge Liggan
Don Campbell
Ruth Erb

Cellos:
Carolyn Reaves
Anne Rennolds
June LeGrand
Christine Burley

Basses:
Peter Bahler
James Larkin

Flutes:
Ronda Dondliker
Vernon Haskell

Oboes:
Alice Planting
Judy Weston

Clarinets:
Randy Feils
Vicky Kennedy

Bassoons:
Dr. Eugene Stickley
Eugene Cox

Horns:
Morris Powell
Michael Foster

Trumpets:
Eddie Wooldridge
David Sampson

Timpani:
Henry Patterson

Lighting by William Lockey, Jr.

The James L. Camp Memorial Theater
April 27, 1969
4 P.M.
University of Richmond

DEPARTMENT OF MUSIC

Faculty Series 1968–1969

FOURTEENTH SEASON

An Hour of Chamber Music

John Mackay, piano; Frederick Neumann, violin;
Aleo Sica, viola  June LeGrand, cello  Peter Bahler, bass

PROGRAM

I

Piano Quartet in E-Flat Major, K. 493
Allegro – Larghetto – Allegretto

Mozart

Intermission
(five minutes)

II

Piano Quintet in A-Major, Op. 115 ("The Trout")
Allegro vivace – Andante – Scherzo; Presto –
Andantino (Variations) – Finale: Allegro giusto

Schubert

Lightsing by William Lockey, Jr.

The James L. Camp Memorial Theater
March 16, 1969
4 P. M.
Virginia Commonwealth University
School of Music

Presents
ALEO SICA, Violinist

in a

GRADUATE RECITAL

Accompanied by
Charlotte Johnstone

THE RICHMOND ACADEMY BALLET
5607 GROVE AVENUE
SATURDAY, JANUARY 11, 1969
8:30 P.M.
PROGRAM

Sonate in F minor (Le Tombeau) ........................ Locatelli-Ysaye
  Lento assai e mesto
  Allegro Tempo large e con passione
  Cantabile

Sonate in G minor (violin alone) ......................... J. S. Bach
  Adegio
  Allegro (Fuga)
  Andante
  Presto

INTERMISSION

Ethos (violin alone) ...................................... Aleo Sica

Sonate No. 1, Op. 80 ...................................... Prokofieff
  Andante assai
  Allegro brusco
  Andante
  Allegro brusco
COMING EVENTS

FEBRUARY 6—Senior Recital, Virginia Lee Good, mezzo-soprano, Monumental Church, 8:30 P.M.

FEBRUARY 9—VCU Symphony Orchestra, under the direction of Milton Cherry, gymnasium, 8:30 P.M.
University of Richmond
DEPARTMENT OF MUSIC

presents

THE UNIVERSITY CHAMBER ORCHESTRA
Frederick Neumann, Conductor

THE UNIVERSITY OF RICHMOND CHOIR
Edwin Robertson, Conductor

8:30 P.M. December 16, 1968

THE JAMES L. CAMP MEMORIAL THEATER
PROGRAM

Overture to Coriolanus
Beethoven

Symphony No. 97 in C Major
Adagio: Vivace
Haydn
Adagio ma non troppo
Menuetto: Allegro
Finale: Presto assai

The University Chamber Orchestra

INTERMISSION

Cantata 6: Blieb bei uns
J. S. Bach

Chorus:
Bide with us, for eve is drawing onward,
and the day is now declining.

Aria (alto)
Thou, whose praises never end, Son of God,
vouchsafe to hear us; while before Thy
throne we bend. Let Thy favor still be near
us. Grant, O grant us needful light, through
the coming hours of night.

Chorale:
O bide with us, Thou Saviour dear, Forsake
us not when eve is near. Thy sacred word,
clear guiding light; O grant it ne’er be
quenched in night. In this our last and
weakest hour, inspire us, Lord, with stead-
fast pow’r that undefiled Thy faith we keep,
until in death secure we sleep.

Chorale:
Lord Jesus Christ, Thy pow’r display;
Thou, Lord, whom other lords obey,
Thy servants with Thy grace defend,
That so their thanks may never end.

The University Choir and Orchestra
Catharine Pendleton, alto soloist
Marcia Wade, English Horn obligato
Frederick Neumann, Conductor

Birthday Greeting
Zoltan Kodaly

Motets for the Season of Christmas
Francis Poulenc

O magnum mysterium

O how great the mystery, and how ineffable the
covenant, that simple beasts behold the Christ-
Child, as a babe new-born, and lying in a manger
stall. O blessed Virgin, hallow’d is thy womb
that it could hold the flesh and blood of Christ
our Lord.

Quem vidiatis pastores dicite

Whom did you see? Shepherds, say! Who was there?
Pray tell us who came down to the earth, tell us
who appeared! We saw the Infant Child, and angels
sang in chorus glorifying God on high. Tell us
then! Say what you saw there! Tell the glad tides
that Christ was born to save us!

Videntes stellam

Beholding the star, with joy the Wise Men came
and with great gladness: and they entered in the
house, and there offered the Lord gold and myrrh
and incense.

Hodie Christus natus est

Born today is Christ, born for us: Comes today,
lo! to us the Saviour comes: Songs today angels
sing, sing to men on earth, and their praise
Archangels bring: Loud today the just men cry out,
exulting: Glory be, Glory to God on high, Alleluia.

Virga Jesse
Anton Bruckner

The rod of Jesse hath blossomed: a virgin hath
brought forth One Who was both God and man:
God hath given back peace to man, reconciling
the lowest with the highest to himself.

The University Choir
Edwin Robertson, Conductor
PERSONNEL OF THE ORCHESTRA

First violins:
Anne Ball, concertmistress
Wayne Smith
Marshall Lowenstein
Milton Church
Daphne Hayzlett
Aleo Sica
Marilyn Gibson
Joseph Schreibfeder

Second violins:
Elizabeth Granger
Tom Carson
Suzanne Hirt
Carol Moore
Jon Hustis
Anne Brown
Mary Anne Rennolds
Eve Pendleton

Violas:
Ruth Erb
Zilphia O'Halloran
Don Campbell
Midge Liggan

Cellos:
Megan Mabey
Anne Rennolds
Christine Burley
Caroline Reaves

Basses:
Peter Bahler
James Larkin

English Horn:
Marcia Wade

Horns:
Morris Powell
Michael Foster

Continuo:
Vernon Haskell

Flutes:
Walter Braxton
Ronda Bondliker

Clarinet:
Randy Phelps
Ronnie Bell

Clarinet:

Clarinets:
Clarinet:

Trumpets:
Ed Wildridge
Steve Salter

Trumpets:

Timpany:
Vernon Haskell

PERSONNEL OF THE CHOIR

Sopranos:
Jane Arrington
Nancy Boykin
Joyce Clinkscales
Betsy Herrick
Donna Holmes
Patricia Price
Edith Paulette
Janet Sewell
Jan Spangler
Mary Anne Toms

Alto:
Sally Andrews
Patsy Blackard
Betty Brookes
Lisa Byers
Ann Carson
Nancy Clevisger
Joanne Herrington
Judy Jacobs
Judy Johnson
Maude Williams

Sopranos:

Altos:
Alto:

Tenors:
Ray Alvis
Campbell Johnson
Jack Mays

Dennie Poe
Steve Salter
Bill Saunders

Basses:
P. A. Buhrman
William Cale
Richard Davis
Louis Graham
W. L. Jenkins
Carroll Morrow
Davis Rawls
Thom Robertson
Bruce Robertson
Joseph Talley

Basses:
University of Richmond
DEPARTMENT OF MUSIC

PRESENTS

THE UNIVERSITY BRASS ENSEMBLE
James Hustis, Director

THE UNIVERSITY CHOIR
James Erb, Director

THE UNIVERSITY ORCHESTRA
Rex Britton, Director

in a
WINTER CONCERT

Cannon Memorial Chapel

8:30 P.M. December 11, 1967
PROGRAM

I

Fanfare: Two Ayres for Cornets and Sackbut (1620)
The Brass Ensemble

John Adson

Two Motets

Sicut Cervus Desiderat (Psalm 42:1–3)

Pierre de la Rue

Like as the hart desireth the water-brooks, so longeth my soul after thee, O God.
My soul is athirst for God, yea, even for the living God: when shall I come to appear before the presence of God?
My tears have been my bread day and night, while they daily say unto me, where is now thy God?

Sicut Cervus Desiderat

(G. P. da Palestrina)

(Text as above)

The Choir

Sharagan (Hymn) and Fugue

The Brass Ensemble

Alan Hovhaness

Chorale Concerto: Wie schön leuchtet der Morgenstern

Michael Praetorius

How fair shines the morning star,
Full of grace and truth of the Lord,
The sweet rod of Jesse!
Thou son of David from Jacob’s line,
My King and Bridegroom,
Hast taken possession of my heart.
Lovely, amiable, fair and glorious,
Great and honorable, rich in blessing,
High and splendidly sublime!

The Choir, Brass Ensemble, and Orchestra

Recitative (Tenor):
The savior is come, and hath taken to himself our poor flesh and blood, and us as his blood-kin. O! all-highest good, what hast thou not done for us?
What dost thou not daily for thine own?
(Arioso) Thou comest and lettest thy light with full blessing shine.

Aria (Tenor):
Come, Jesu, to thy church, and give a blessed New Year.
Further the honor of thy name, preserve sound doctrine, and bless chanell and altar.

Recitative (Bass):
Behold, I stand at the door and knock: if any man hear my voice, and open the door, I will come in to him, and will sup with him, and he with me.

Aria (Soprano):
Open, my whole heart, for Jesus comes in.
Though I am only dust and earth, he will not scorn to see his delight in me, that I become his dwelling.
O how blessed shall I be!

Chorale: Wie schön leuchtet der Morgenstern (last half):
Amen! Come thou fair crown of joy, do not tarry long.
I await thee with longing.

The Choir, Brass Ensemble, and Orchestra

Intermission

III

Symphony No. 34 in C Major, K. 338

W. A. Mozart

Allegro Vivace

Adagio di molto

Finale: Allegro Vivace

Symphony No. 34, often referred to as the "Little C Major Symphony", was completed in Salzburg in 1780. The original manuscript consists of only three movements, the Minuet not being used. For later revisions and performances of the Symphony it is believed that a Minuet was added, however, authorities cannot agree as to which one actually belongs in this work. This Symphony is a highly original work even for a genius like Mozart, both in content and in structure. The first movement has no repetition of the exposition section, the development soon finds itself in the remote key of A-flat Major, and the Recapitulation is extended into a short coda. The highly ornamented slow movement was originally an Intermezzo for strings, but was later revised by Mozart to include bassoon parts which double the cellos. The Finale in 6/8 meter finds its thematic drive from a simple ascending C Major scale.

The Orchestra

Three Traditional English Carols

Arr. Alice Parker and Robert Shaw

I Saw Three Ships

The Twelve Days of Christmas

Good King Wenceslas

The Choir

Cantata 61: Nun komm, der Heiden Heiland

J. S. Bach

Overture (Chorus)

Now come, savior of the gentiles,
Acknowledged child of the Virgin,
In whom all the world marvels.
God of old ordained such a birth.

Plainsong: Veni redemptor gentium

The Choir

12th century

Chorale: Nun komm, der Heiden Heiland

Johann Eccard

The Brass Ensemble

The Choir, Brass Ensemble, and Orchestra
THE UNIVERSITY ORCHESTRA

First Violins
Wayne Smith
Milton Church
Marshall Lowenstein
Kathleen Roberts
Nicholas Neumann
Karola Rustis

Second Violins
Robert Brodie
Suzanne Hilt
Peggy Monie
Virginia Edwards
Edmund Reynolds
Mary Anne Reynolds

Violas
Ruth Ann Skinner
Zilphia O'Halloran
Lorraine Eastman

Cello
Kevin Kuhn
Victor Parcell
Magin Mabey
Nina Lou Eastman

Flute
Jane Clark Moorman

Oboe
Alice Planting

Horns
Michael Foster
William Junkin

Timpany
Henry Patterson

Trumpets
Edwin Woolridge
Charles Wienckowski

Conductor – Rex Britton

THE UNIVERSITY CHOIR

Sopranos
Ann Goodpastor
Janet Sewell
B. J. Acker
Donna Holmes

Edie Paulette
Vaughan Watson
Jane Arrington
Pat Price

Lindsey Peters,
Section Leader
Nancy Goodman

Altos
Sally Andrews
Judy Jacobs
Brookes, Section Leader
Robin Korpi

Patsy Blackard
Milne Kintner
Laura Hanbury
Linda Mays

Joanne Herrington
Betty Herrick
Lynn Hoffman
Maude Williams

Tenors
Timothy Montgomery
Jim Wilson
Charles Hill

Joseph Northen
Rick Arnold
Jack Mays

Stuart Statham
Lynn Blue, Section Leader

Basses
William F. Cale, III
J. L. Robbins
Joseph Talley
Frank Buhrman
Richard Davis

Tom James
Thom Robertson, Section Leader

George Campbell
J. D. Robbins

Skip Jenkins
Bruce Stevens
Bill Alexander
George Cunningham
Gene Snow

Our thanks to Mr. William Lockey for assistance in lighting.
University of Richmond

DEPARTMENT OF MUSIC

presents

A PROGRAM OF CHAMBER MUSIC

Jane Benson, piano
Frederick Neumann, violin
Virginia Rouse, viola
June LeGrand, cello

. . .

PROGRAM

Pièces de Clavecin en Concert (originally for harpsichord, violin and viola da gamba)  Rameau

Fifth Concert:  La Forqueray – La Cupis – La Marais

Third Concert:  La La Poplinière – La Timide – Tambourin

Two Preludes and Fugues for String Trio  Mozart – Bach

The Preludes are by Mozart, the Fugues by Bach (Well-Tempered Clavier II, No. 13 and I, No. 8), transcribed by Mozart

Intermission

Trio in E-Flat, Op. 1, No. 1  Beethoven

Allegro – Adagio cantabile – Scherzo:
Allegro assai – Finale: Presto

Keller Hall
April 23, 1967
4:00 P. M.
University of Richmond

PRESENTS

THE UNIVERSITY CHAMBER ORCHESTRA
Frederick Neumann, Conductor

THE WESTHAMPTON COLLEGE GLEE CLUB
and
THE UNIVERSITY MEN'S GLEE CLUB
James Erb, Conductor

8:30 P.M. December 12, 1966

CANNON MEMORIAL CHAPEL
PROGRAN

I.

Sinfonia from Cantata No. 29 ("Ratawal!")
J. S. Bach

Organ Soloist: Suzanne Kidd

Suite No. 3 in D Major
J. S. Bach

Overture – Air – Gavotte I and II – Bourrée – Gigue

II.

Magnificat in the Fourth Mode
G. P. da Palestrina (1525–1594)

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Savior.
Because he hath regarded the humility of his handmaid;
for behold from henceforth all generations shall call
me blessed.

Because he that is mighty, hath done great things to
me; and holy is his name.
And his mercy is from generation unto generations, to
them that fear him.

He hath shewed might in his arm:
He hath scattered the proud in the conceit of their heart.
He hath put down the mighty from their seat, and hath
exalted the humble.
He hath filled the hungry with good things;
and the rich he hath sent empty away.

He had received Israel his servant, being mindful of his
mercy:
As he spake to our fathers, to Abraham and to his seed
for ever.
Glory be to the Father, and to the Son, and to the Holy
Ghost.

As it was in the beginning, is now, and ever shall be,
world without end. Amen.

Wir eilen mit schwachen, doch ensigen Schritten (Cantata 78)
J. S. Bach

We hasten with weak but diligent steps, O Jesus, O Master,
for help to Thee. Thou seest the ill and the erring
faithfully; all hear now we our voices upraise for help
unto Thee. May Thy merciful countenance delight us.

Westhampton College Glee Club
Judy Jacobs, organist

INTERMISSION

III.

Ecco L'Messaia

15th century Italian Lauda

Behold the Messiah and His mother Mary: O come
celestial choirs, to the Lord of Lords, and do not
delay.

Behold... O come holy angels all singing in praise
of Jesus Christ, sing His glory with sweet melody.
Behold...: come with the prophets who have prophesied,
come joyfully and see Him who has been given us; to the
little Messiah.

Magnificat
Marc-Antoine Charpentier (1634–1704)

University Men's Glee Club
Ruth Erb, Martin Erb, violins
Susan Donaldson, violoncello
Lynn Hoffman, continuo

Orientia Partibus

12th century French

The Friendly Beasts

Hilton Rafty

Symphony No. 33 in B flat (K319)
W. A. Mozart

Allegro assai – Andante moderato – Minuetto –
Finale – Allegro assai

† †
PERSONNEL OF THE UNIVERSITY CHAMBER ORCHESTRA

First Violins:
Anne Ball, concertmistress
Astra Swingle
Nicholas Neumann
Nancy Guthrie
Aleo Sica

Harpsichord:
Margaret Cridlin

Bass:
Peter Bahler

Trumpets:
James Hustis
Edward Mitr
Edwin Wooldridge

Second Violins:
Anne Archer
Marshall Lowenstein
Don Campbell
Joseph Black
Suzanne Hirt
Carol Moore
Mary Anne Rennolds
Edmond Rennolds

Oboes:
Alice Planting
Frank Stockstill

Horns:
Emily Davis
Michael Foster

Violas:
Virginia Rouse
Zilphia O’Halloran

Timpany:
Henry Patterson

Cellos:
June LeGrand
Anne Renolds
Beverley Dunklee

Bassoons:
Dixon Butler
Eugene Cox

PERSONNEL OF WESTHAMPTON COLLEGE GLEE CLUB

First soprano:
Elizabeth Acker
Claire Born
Gay Boyd
Barbara Cahoon
Pat Connell
Kathy Flandermyer
Lee Jacobs
Janet Phillips
Janet Sewell
Sallie Sparks
Marcia Trimble

Second soprano:
Nancy Ball
Susan Blake
Sara Busey
Joanne Herrington
Ann V. Miller
Mary Ellen Peterson
Susan Williams

First Alto:
Patsy Blackard
Beverley Cook
Susan Donaldson
Judy Jacobs
Donna Joy
Alice Justice
Betty Obenshain
Kathy Scott
Robbie Ann Shreve

Second Alto:
June Costello
Doris Fultz
Carol Graube
Bettie Shaffer
Virginia Southworth
Kit Spontz
Cheryl Whitney

PERSONNEL OF THE UNIVERSITY OF RICHMOND MEN’S GLEE CLUB

Tenor:
Roger Beck
William F. Cale, III
James S. Griles
Charles L. Hill
Charles S. Hopkins, Jr.
Phillip S. Janes
Jack E. Mays
Timothy D. Montgomery
Henry O. Patterson
Donald M. Printz, Jr.
V. M. Russell, Jr.
John J. Turner

Baritone:
Jack E. Boyles, Jr.
Gordon S. Converse
William F. Creath, Jr.
John S. Ely
Thomas E. James
Samuel E. Perry, Jr.
Thomas W. Robertson
Kenneth W. Webb

Bass:
William W. Alexander
Charles Grant
Carroll W. Morrow, Jr.
E. Sanchez-Saavedra
Steven T. Swallow
William E. Wilds
Memo to Orchestra

January 9 1972

   No intermission. Trombones, Trumpets and Tympani may leave after the Mozart, but be sure to return for the Schubert.
   (The Wolf is short)

2. Reminder: Only one repeat in the Schubert; the first part of the Scherzo. Of course the da capo is in.

3. Yesterday's rehearsal gave the promise of an excellent concert. One thing could raise the performance higher still: a more careful observance of the dynamics.
   Especially the pianos are rarely soft enough. Please make a special effort in this respect.

4. Please put your folder after the concert into the box.

5. Afterwards, light refreshments in the Keller Hall Reception room (Keller Hall is the building at the end of the parking lot)

6. Next rehearsal Tuesday, January 25 7:30-10. Just reading for fun. I hope to see most of you on that evening. But I realize that some of the students will still be out of town or still in the throes of exams. Please note the date, there will be no other notification.

I deeply appreciate your devotion and efforts. I am delighted with your splendid spirit and rehearsal performances. Best of luck for the concert. I hope you will enjoy it!

Cordially

Friedrich Neumann
UNIVERSITY ORCHESTRA

Tuesday, Nov. 30:  
7:30-9:30 Magic Flute, Schubert 1st Mov't.  
9:30-10 Wolf

Sunday, Dec. 5  
3-5:30 P.M. Strings only

Tuesday, December 7:  
(7:30-9 P.M.) Schubert 2d, spots of 1st  
(9:10 Wolf

Monday, Dec. 13  
7:30-10 P.M. Mag. Fl., Schubert 3d and 4th

Thursday, Dec. 16 (7:30-9:15 P.M.) Schubert 1st and 2d, Mag. Fl.  
(9:15-10 P.M. Wolf

University Vacations November 17 to January 2

Orchestra members who are available are urgently invited to the following extra rehearsals:

Strings only:  
Tuesday, Dec. 21, 7:30-10 P.M.

All instruments Tuesday, Dec. 28, 7:30-10 P.M.

Tuesday, Jan. 4  
7:30-10:30 P.M. Whole program  
On Stage

Thursday, Jan. 6  
7:30-9:15 P.M. Mozart, Schubert spots  
9:15-10 P.M. Wolf  
On Stage

Saturday, Jan. 8  
2:30-5:30 P.M. Dress Rehearsal:  
On Stage

Saturday, Jan. 9  
4:00 P.M.  
CONCERT
INTERMEDIATE STRINGS
MUSIC 277-E

Susanne Hirt (Miss)
7507 Three Chopt Rd.
Richmond
AT 82936

Lois R. Kilpatrick (Mrs.)
Lawrenceville, Va.
Box 197
848-2744

Dr. John A. Kontopanos, Jr.
3831 Walmsley Blvd.
Richmond

Mary A. Reynolds (Mrs.)
6410 Three Chopt Rd.
Richmond
AT 8-4737

Mary Ellen Williams (Miss)
1317 Fauquier Ave.
Richmond
EL 5-3839

Carol M. Moore (Mrs.)
307 St. David's Lane
Richmond
EL 3-0203

Earl T. Chandler
3514 Waverly Blvd.
Richmond
644-3335

James Phillip Lucier
10 N. Second St.
Richmond
649-1625

Susanne Robinson (Sue)
1421 Grove Ave.
353-8830

Mrs. Marion V. Swingle
4710 Patterson Ave
358-1292

Sept. 1965
(3rd year)
<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Address</th>
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<tbody>
<tr>
<td><strong>FIRST VIOLIN</strong></td>
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<tr>
<td>353-5123</td>
<td>Kevin Kelly</td>
<td>3012 Chamberlayne Ave., Apt. 208 23227</td>
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<tr>
<td>282-4908</td>
<td>Josephine Katz</td>
<td>4912 Monument Ave. 23226</td>
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<td>233-5301</td>
<td>Harold G. Edwards</td>
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<td>353-8052</td>
<td>Joseph S. Black</td>
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<td>329-0106</td>
<td>Charles W. Bland</td>
<td>2605 Fendall Ave. 23222</td>
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<td>270-4385</td>
<td>Sue Tipton</td>
<td>9205 Pavilion Dr., Apt. 1B 23229</td>
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<td>276-2075</td>
<td>June Bricker</td>
<td>9709 Beame Rd. 23235</td>
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<tr>
<td>284-0985</td>
<td>Kathryn A. Brick</td>
<td>2312 Clarke St. 23228</td>
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<td><strong>SECOND VIOLIN</strong></td>
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<tr>
<td>353-5024</td>
<td>Kris Ager</td>
<td>1842 Monument Ave. Apt. 4, 23220</td>
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<td>286-5920</td>
<td>Tom Carson</td>
<td>8212 Buckeys Dr. 23228</td>
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<td>285-0784</td>
<td>Charles A. Bosher</td>
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<td>Susanne Hirt</td>
<td>7507 Three Chopt Rd. 23229</td>
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<td>282-3660</td>
<td>Collie Goolsby</td>
<td>1205 Ware Rd. 23229 - Office: 282-3145</td>
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<td>233-2040</td>
<td>Paul Posey</td>
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<td>748-5919</td>
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<td>272-3607</td>
<td>Carol Moore</td>
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<td>231-3342</td>
<td>Roberta Ciucci</td>
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<td>Gray Court</td>
<td>Peter K. Schwarz</td>
<td>1432 Clarkson Rd. Apt. C 23224</td>
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<td></td>
<td>Anna Bennighof</td>
<td>Westhampton College, U of R 23173</td>
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<td><strong>VIOLA</strong></td>
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<tr>
<td>220-2923</td>
<td>Louise A. Lerner</td>
<td>555 Argyle Terrace - Office: 643-5592</td>
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<tr>
<td>282-5771</td>
<td>Thomas S. Berry</td>
<td>5 Bostwick Lane 23173</td>
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<td>Mary Katherine Liggan</td>
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<td>271-4502</td>
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<td>275-6728</td>
<td>Jan Land</td>
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<td>272-0570</td>
<td>Marilyn J. Kern</td>
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<td>669-2216</td>
<td>David Romaine</td>
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<td>OBOE</td>
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<td>266-7843 Mike McPhillips</td>
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<td>288-6762 Janet DeShazo</td>
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<td>288-0483 Mark William Neuschke</td>
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<td>266-6159 John Golden</td>
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<td>TRUMPET</td>
<td>270-4610 Carl Gittings</td>
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<td>William H. Goodman</td>
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<td>TROMBONE</td>
<td>795-1887 Joe Jeffrey</td>
<td>P.O. Box 186 Ashland, Va. 23005</td>
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<td>TUBA</td>
<td>798-5861 Mark Diana</td>
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<td>Anne Rennolds</td>
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BASS

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<td>356-2852</td>
<td>Frank Truesdell</td>
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<td>Robert Biddlestone</td>
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FLUTE

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1974-75
OBOE
272-3215  Frank Stockstill  1900 Bloomfield Rd.  23225
270-2681  Amy Wagner  2109 Dresden Rd.  23229

BASSOON
541-3184  Stewart Bell  203 S. 17th Avenue
272-5985  Eugene Stickley  2750 Stratford Rd.  23225

CLARINET
794-8708  Barry Allman  2801 River Oak Drive  23113
285-0856  Tim Buck  1219-L Gaskins Rd.  23233

HORN
266-0483  Mark William Neuschke  8709 Gayton Rd.  23229
355-0943  Janet Worsham  1304 Grove Ave.  23220
282-1958  Greg Erickson  8009 Tolliver Rd.
285-2343  Connie Palmer  502 Baldwin Rd.  23229

TRUMPET
266-1254  Clyde Hughes  6808 Cottage St.  23228
526-4572  Kim C. Baugh  19910 Oakland Ave.

TROMBONE
Robert D. Ward  Music Dept. Randolph-Macon College
William H. Goodman  Ashland
266-3519  Jim Knaub  Box 1318 U of R  23173
6010 Brookfield Rd.

TUBA
Robert W. Horuff  University of Richmond  23173

PERCUSSION
795-1887  Joe Jeffrey  Rt. 14, Box 297  23231

TIMPANI
359-0115  John Elliott  6 N. Brunswick St.  23220
ORCHESTRA SCHEDULE

Tuesday, March 18, 7:30-10:00 Everybody (except harp) SECTION REHEARSALS:
1st violins: Room 115, first floor
2nd violins: Room under stage in basement
Violas: Dr. Neumann's Office, Room 220, second floor
Cellos & Basses: Art Gallery Room 103, first floor
Woodwinds: Mr. Larkin's Office (next to band room)
Brasses & Percussion: Band Room

Tuesday, March 25, 7:30-10:00 Everybody. Wagner, Berlioz, Smetana.

Tuesday, April 1, 7:30-10:00 Strings, 2 oboes, 2 horns. Mozart with solists.

Tuesday, April 8, 7:30-10:00 Strings. Spots from everything.
8:00-10:30 All Others. Spots from everything. Everybody.

Sunday, April 13, 2:30-4:30 Strings Only.

Tuesday, April 15, 7:30-10:00 Strings, 2 oboes, 2 horns.
8:30-10:30 Everybody else. Spots from everything.

Tuesday, April 22, 7:30-10:30 Everybody. Everything. Mozart last.
IN THE THEATER.

Thursday, April 24, 7:30-10:30 Dress Rehearsal. IN THE THEATER.

Friday, April 25, 8:15 CONCERT

I had planned to do much more sight reading this season but attendance, especially on the part of the winds and brasses has been so spotty that the pieces I had wanted to do would have been severely crippled. Though time is now short and the program extremely hard (the hardest I believe we ever attempted), I shall try, but cannot promise, to insert some sight reading whenever time permits. It will largely depend on your attendance and the progress we are making with the program.

May I urgently ask you not to miss rehearsals except for serious reasons, and if you know in advance, may I ask again, that you write it down on the sheet provided on the bulletin board. I would appreciate an extra effort to make the Section Rehearsals on next Tuesday. Try to come a little earlier to avoid confusion with the rooms, and with the setting up.

Concert dress: Ladies - black or dark dresses. Gentlemen - Tuxedos or a reasonable facsimile.
## Orchestra Rehearsal Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
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<tr>
<td>Sunday</td>
<td>19</td>
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<tr>
<td>Saturday Nov. 18</td>
<td>2.30-5</td>
<td>Bach and String problems</td>
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<tr>
<td>Tuesday</td>
<td>21</td>
<td>Wagner, Stravinsky, Rossini</td>
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<td>Tuesday</td>
<td>28 On Stage</td>
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<td>7.30-8.15</td>
<td>Bach</td>
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<td>8.15-10.30</td>
<td>Everybody</td>
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<td>Tuesday Dec. 5</td>
<td>7.30-8.30</td>
<td>Bach</td>
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<td>Thursday Dec. 7</td>
<td>Dress Rehearsal</td>
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<td>8.30-10.30</td>
<td>Everybody</td>
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<tr>
<td>Friday Dec. 8</td>
<td>8.30 Concert</td>
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MEMORANDUM TO ORCHESTRA

Many thanks again for your splendid work, and good luck for tonight. This might well be the best concert we have played.

Please remember:

- Beethoven 1st movement: repeat: Yes
- 2nd movement: repeat: No
- 3rd movement: All repeats
- First 8 measures even in the da capo
- 4th movement: Repeat: Yes

After the concert please put your folder in the big carton in the choral room.

Next rehearsal: January 5th Everybody
Next concerts: February 27th and March 1st; Beethoven in C with CAFUR
May 11th: Regular spring concert

MERRY CHRISTMAS and HAPPY NEW YEAR!

Yours a.e.,

[Signature]

We, too, thank.
MEMORANDUM
TO THE
ORCHESTRA

I.
The first few rows will be roped off and it will be best to use them for your coats and instrument cases. You may also use the little room to the left (the violin side of the stage).

II.
Sinfonia
Please be on super-alert for the Sinfonia with its formidable ensemble problems. I trust that the acoustical situation will be improved by the presence of a hopefully sizeable audience.

III.
Regarding the Bach suite. First movement: no repeats. Air: first repeat only. Gavotte 1 and Gavotte 2, all repeats except for the recapitulation. Watch the small breaks between the two Gavottes. Bourrée: all repeats. Gigue: first repeat only.

IV.
Concerning the Mozart. All repeats in the Minuet. Watch the small break before the trio. No break before the recapitulation. Last movement: no repeats. At the double bar I shall give a little time for the difficult page turn.

V.
This is the most ambitious program we have yet undertaken for the winter concert with its limited rehearsal time, but I am confident things will go very well. Don't worry about minor accidents, they are bound to happen.

VI.
I deeply appreciate your splendid cooperation, your efforts, and your interest. I hope to see you all after the vacation when we are going to start on our spring concert, which will include one vocal work and one of Haydn's greatest symphonies, the "Oxford", No. 92. The first rehearsal will be January 9th. Usual place and time. No rehearsal on January 2nd.

Many thanks again, good luck, and a very merry Christmas and happy New Year.

Cordially,

Frederic Nemecan
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<td>7:30 P.M.</td>
<td>Strings only</td>
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<tr>
<td>Monday</td>
<td>April 20:</td>
<td>7:00 - 10 P.M.</td>
<td>Everybody</td>
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<tr>
<td>Monday</td>
<td>April 27:</td>
<td>7:30-9:30 P.M.</td>
<td>Everybody</td>
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<tr>
<td>Monday</td>
<td>May 4:</td>
<td>7:30</td>
<td>Everybody</td>
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<tr>
<td>Saturday</td>
<td>May 9:</td>
<td>2:00-3:00 P.M.</td>
<td>Strings only</td>
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<td>3:00-5:00 P.M.</td>
<td>Everybody</td>
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<tr>
<td>Saturday</td>
<td>May 10:</td>
<td>2:00-3:00 P.M.</td>
<td>Strings only</td>
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<td>3:00-5:00 P.M.</td>
<td>Everybody</td>
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<tr>
<td>Monday,</td>
<td>May 11:</td>
<td>8:30 P.M.</td>
<td>Concert</td>
</tr>
</tbody>
</table>
REHEARSAL SCHEDULE:

Fine Arts Building

All rehearsals (Fine Arts Building) 7:30-10:00 P.M.
(Unless otherwise stated)

Friday, February 20: Only rehearsal with chorus 8-10, River Road Baptist Church. Please bring your own stand if you have one.

Wednesday, February 25: 7:30-10, Fine Arts Building

FRIDAY, FEBRUARY 27, CONCERT (Beethoven Mass only) River Road Baptist Church (Please bring stands) 8:30 P.M.

SUNDAY, MARCH 1, CONCERT: Grace and Holy Trinity Church 8 P.M. - 8 North Laurel. (Please bring stands)

WEDNESDAY, MARCH 4 - Strings only

Monday March 9 - Everybody

Monday March 16 -

Wednesday, March 25

Monday March 30

Monday April 6 - Strings only

April 13

April 20
WELCOME TO SICA'S SUMMER STRINGS!

**Director:** Alex Sica
**3105 Bradwill Road**
**BR2-0368**

**MEMBERS:**

Donald Campbell  
Beverly Dunklee  
Virginia Edwards  
Suzanne Hirt  
Lois Kilpatrick  
Marion Line  
Anne McKenney  
Carol Moore  
Zip O'Halloran  
Mary Anne Reynolds  
Mary Ellen Williams

808 West 31st Street  
106 Hickory Drive  
8805 Watlington Road  
7507 Three Chopt Road  
Lawrenceville, Virginia  
3703 West Weyburn Road  
7731 Brookside Road  
307 St. David's Lane  
1207 Old Nelson Hill  
6410 Three Chopt Road  
4317 Faquier Avenue

BE2-6102  
784-5736  
AT2-2710  
AT2-2936  
1-848-2744  
272-4211  
AT2-1177  
EL2-0203  
AT2-5633  
AT2-4757  
EL5-3839

This is a total of ten full-time members. Zip and Mary Ellen will share a membership, each coming to five sessions.

**FEE:** $15.00  We will pay Mr. Sica $15.00 per session, or a total of $75.00.

Self-appointed treasurer: Carol Moore. If you will get your $15.00 to me I will give it to Mr. Sica in a lump sum, saving him the need for any bookkeeping.

**TIME:** Thursday evenings, June 9th through August 11th at 8:00 P.M. If we aim at arriving at 8:00 we can be all set up and ready to play at 8:15.

**PLACE:**

June 9  
June 16  
June 23  
June 30  
July 7  
July 14  
July 21  
July 28  
August 4  
August 11

Mary Anne Reynolds  
Carol Moore  
Mary Ellen Williams  
Beverly Dunklee  
Marion Line  
Anne McKenney  
Zip O'Halloran  
Cindy and Al Sica  
Virginia Edwards  
Mary Ellen Williams

If you find you can't have the group on the night you are scheduled, arrange for someone else to have it, and be responsible for notifying the members of the change.

**Mr. Sica will supply music for us.**

Be sure to bring your own music stand.

**If you are going to miss a session, let the hostess know so she'll know how many to plan for.**
Dear Students and Parents,

Our Celebration Concert, marking the end of the Second Session of the Chapman String Classes, will be held on Wednesday, March 22, 1972, at 7:30 P.M. in the St. James Episcopal Church, 1205 W. Franklin Street. We are very grateful to Mrs. Karen Shurtleff and Miss Anne Rannow for their work in preparing this concert in the absence of Mrs. Elizabeth Chapman.

I am happy to announce that Mrs. Chapman will be with us for the concert. You are cordially invited to attend the concert and have refreshments with us afterward.

Please plan to come and bring your friends.

Sincerely,

Virginia A. Rouse

Virginia A. Rouse
Coordinator, CMS
May 4, 1972

Ms. Susanne Hirt
7507 Three Chopt Rd.
Richmond, Va.  23229

Dear Ms. Hirt:

Enclosed is our most recent stock list. On page 13 are the prices of all Suzuki books. All books listed are available. In the Violin School Volumes 1-6 are available in the revised United States edition, while Volumes 7-10 are still in the Japanese edition.

You may use the order blank in the stock list. If you send a check with your order, please include 3% of price for postage.

Sincerely,

SUMMY-BIRCHARD COMPANY

Jerry Damascus
Jerry Damascus
Distribution Manager

Order # 5-8-72
end. $19.35
Susanne Hirt
7507 Three Chopt Road, Richmond, Virginia 23229

5-2-72

Summy - Birchard Comp
Dept. 37241
Evanston, Ill.

6 classes
I am interested
in obtaining volumes 2, 4, 5, 6
of Virgilii Violeii Salerni.

Please advise of quarterly
price and tell how

Thank you

Susanne Hirt
0.19 1.87 60

Book 2 1.75

Supriti:
1  1.75
2  1.50
3  1.75
4  1.75
5  2.00
6  2.00

10.75

8. =

18.75
MEMORANDUM TO THE ORCHESTRA

April 20, 1973

This is to wish you good luck and a good time. I know you will do your best and I hope I shall not make too many boohooas to throw you off. But whatever happens, don’t worry, I already have assurances from Schumann and Rossini that they will forgive all the mistakes. At the moment I am still waiting to hear from Wagner but ghost mail delivery has been slow these days.

Be prepared for slightly faster tempi in several of Schumann’s movements, and PLEASE when you see a fp ignore the fortes and exaggerate the piano, then we might get the desired effect.

I hope to see you all at the reception in Keller Hall which has been prepared by the girls of the Music Honorary Society. Bring your immediate family, and Students may bring their best girl, resp. boyfriend. We risk nothing more serious than running out of food. (And to minimize that risk I have not invited the colleagues of my faculty who I hope will forgive me)

Another reminder: After the concert please go downstairs and put your music in the respective boxes: winds and brass on the left, strings on the right. That will be greatly appreciated and save enormous amount of work. Carol Moore, organizer extraordinary, has planned and executed the preparations and I know I speak in the names of all of you if I express my profound appreciation for her enormous, and immensely efficient work throughout the year which assured a smooth functioning of our rehearsals with all the complex problems of music, extra parts etc. I do not know how I could have managed without her.

To all of you my warmest thanks for your hard work and devotion. I am confident we will have a good concert, and please do not be disheartened if the audience should be small. There are hardly any students left on campus (they had Wednesday and Thursday off because of a faculty "Retreat") Good Friday is no ideal date for a concert, and many non-students, too, have started on their Easter vacation.

I would have liked to have a couple of reading sessions, but unfortunately our semester is ending and next week after exams start. So we have to wait till fall when we shall start early in September. You will be notified.

Meanwhile, Happy Easter, have a good summer and Good luck for tonight.

Cordially yours

[Signature]
ORCHESTRA SCHEDULE

Tue March 20 7.30 PM
Schumann I, II, III,
no trombones, no extra percussion

Sunday " 25 2.30 -4.30 Strings only

Tues " 27 7.30 Everybody: Parsifal, Semiramide, Schumann IV, V

April
Tue April 3 7.30
Schumann I, II, III (if time, some sight reading)
No trombones, no extra percussion

Tue April 10 Everybody:
Parsifal, Semiramide, Schumann IV, V, (if time: also I)

Tue 17 Stage 7.30 Everybody except extra percussion: Parsifal, Schumann (all)

Thursday May 19 7.30-10.30 Stage: Dress Rehearsal

Friday May 20 8.30 Concert

Whenever possible we shall do some sight reading in the rehearsals,
but I cannot promise to do much, because due to my illness.
we have fallen behind. So it will depend how things are going.

We have also been severely handicapped by spotty attendance. May I urge
you to come to all rehearsals, and ask to call me (3535477) or Mrs
Moore(3553529) if you cannot come for some valid reason. I shall
greatly appreciate your cooperation.
MEMO TO UNIVERSITY ORCHESTRA

Please understand that the rehearsal called for 6:30 P. M. Sunday at Grace and Holy Trinity Church (next door to the Mosque) is not required where it involves a hardship. CAFUR is most appreciative of your extraordinarily fine cooperation on the Beethoven, and apologizes for the abruptness with which this rehearsal was announced. It was never to have been understood as anything other than a voluntary rehearsal. Since the concert this Sunday begins at 8:00 P. M., it would be a good idea to be there by 7:30 P.M., both in order to find a parking place, and to find your seat. The orchestra will be set up somewhat differently there than at River Road.

With all my thanks

J. E. for CAFUR

P.S. Dr. Neumann asks me to remind you that there is a rehearsal for strings only Wednesday, March 4, usual time and place.
REHEARSAL SCHEDULE
Fine Arts Building

All rehearsals 7:30 to 10 P.M.
(unless otherwise stated)

1970

Monday, January 5 -
Monday, January 12 -
Wednesday January 21 - Strings only
Monday January 26
Monday February 2
Monday February 9
Monday February 16

Friday February 20 with chorus 8-10 P.M. Place to be announced
Wednesday February 25 7:30 to 10 P.M. Place to be announced

FRIDAY - February 27 CONCERT River Road Baptist Church 8 P.M.
SUNDAY - CONCERT March 1 - Grace and Holy Trinity Church 8 P.M.

P. S. For both churches, please bring your own stand if you have one.
Welcome back to Sica's Summer Strings. A few new names have been added, one subtracted. Beverly Dunklee may move to Norfolk during the summer, and has baby-sitting problems with her husband already working there.

Bynum Smith brought us Christine Burley, cellist with R.P.I. orchestra. Mary Anne discovered Raymond Darnell in the process of having a sofa cleaned. Julian Metts, an Orthodontist, is a student of Alec Sica.

Fourteen is a big group, but since perfect attendance is rare, we can, hopefully, fit into the space available in our homes.

**Director:** Alec Sica

**Members:**
- Christine Burley
- Don Campbell
- Raymond Darnell
- Virginia Edwards
- Suzane Hirt
- Lois Kilpatrick
- Marion Line
- Anne McKenney
- Julian Metts
- Carol Moore
- Zip O'Halloran
- Mary Anne Rennolds
- Elizabeth Graupner
- Elizabeth Graupner

**Address:**
- 3105 Bradwill Rd.
- BR2-0358
- 8207 Metcalf Dr.
- 266-6358
- 809 W. 31st St.
- BE2-6102
- Mechanicsville, Va.
- 746-3181
- (8805 Waddington Rd.)
- AT2-2710
- 7507 Three Chopt Rd.
- ATB-2936
- 7907 Three Chopt Rd.
- 282-5684
- Lawrenceville, Va.
- 1-848-2744
- 2703 W. Weyburn Rd.
- 272-4211
- 7731 Brookside Rd.
- AT8-1177
- 4600 Riverside Dr.
- 232-2778
- 307 St. David's Lane
- EL3-0205
- 106 86th St., Wa. Beach
- AT2-5633
- 6410 Three Chopt Road
- ATB-4737
- 8205 Shannon Hill Road
- 288-1321
- 4317 Fauquier Ave.
- EL5-3839

**Time:**
- Tuesday (Except July 4th) 8:00 P.M.

**Meeting Places:**
- (Subject to change)
- June 20 Anne McKenney
- June 27 Virginia Edwards
- **July 5 Bynum Smith**
- July 11 Carol Moore
- July 18 Mary Anne Rennolds
- July 25 Marion Line
- August 1 Julian Metts
- August 8 Christine Burley

Would you be interested in working toward a performance for a captive audience of husbands and wives, followed by an everybody-bring-something buffet supper on Sunday, August 13th? This could be outdoors at the Moore's farm, twenty miles from town on Route 10, or in town at Mary Anne Rennolds.

**Fee:**
- $15.00 Please send check to Carol Moore, (Mrs. W.A. T. Moore, 307 St. David's Lane, Richmond 21), or bring money to the first meeting. We can then give it to our director in a lump sum and relieve him of any bookkeeping.

Please Note:
- **BRING MUSIC STANDS!**

Hostesses, try to have space cleared, chairs, lamps etc. in place by 8:00 o'clock so we can get started actually playing by 8:15.
Louis
Le 5
-Bass
Elizabeth Granger

Mary Ann
Ann

Thursday Group Unlike 1967

Sept 14, 1967 - Virginia Edwards
Sept 21 - Alice Lane
Sept 28 - Ann McHenry

October 5 -
October 12 -
October 19 -
October 26 -

Nov. 2 -
MEMORANDUM
TO THE
ORCHESTRA
************

I.

The first few rows will be roped off and it will be best to use them for your coats and instrument cases. You may also use the little room to the left (the violin side of the stage).

II.

Sinfonia

Please be on super-alert for the Sinfonia with its formidable ensemble problems. I trust that the acoustical situation will be improved by the presence of a hopefully sizeable audience.

III.

Regarding the Bach suite. First movement: no repeats. Air: first repeat only. Gavotte 1 and Gavotte 2, all repeats except for the recapitulation. Watch the small breaks between the two Gavottes. Bourrée: all repeats. Gigue: first repeat only.

IV.

Concerning the Mozart. All repeats in the Minuet. Watch the small break before the trio. No break before the recapitulation. Last movement: no repeats. At the double bar I shall give a little time for the difficult page turn.

V.

This is the most ambitious program we have yet undertaken for the winter concert with its limited rehearsal time, but I am confident things will go very well. Don't worry about minor accidents, they are bound to happen.

VI.

I deeply appreciate your splendid cooperation, your efforts, and your interest. I hope to see you all after the vacation when we are going to start on our spring concert, which will include one vocal work and one of Haydn's greatest symphonies, the "Oxford", No. 92. The first rehearsal will be January 9th. Usual place and time. No rehearsal on January 2nd.

Many thanks again, good luck, and a very merry Christmas and happy New Year.

Cordially,

Freida Lieberman
Intermediate Strings
Music 288 E
Spring 1965

2nd year
2nd Sem.

Earl T. Chandler
3514 Waverly Blvd.
Richmond
644-3335

James Phillip Lucier
J J N. Second Street
Richmond
649-1625

Mrs. Charles B. McFee, Jr. (Dorothy)
4707 Calumet Rd.
Richmond
EL 9-4845

Marion V. Swingle (Mrs. W.H.)
4710 Patterson Avenue
Richmond
358-1292

Susanne Hirt
7507 Three Chopt Rd.
AT 8-2936
Richmond

Mr. and Mrs. Victor F. German
1406 Chowan Rd.
Richmond
282-0653

Mary Ellen Williams
4317 Fauquier Ave.
Richmond
EL 5-3839

Mrs. Carol Moors
307 St. David's Lane
Richmond
EL 3-0203

Joseph S. Black
3920 W. Franklin Street
Richmond
353-8052

Margaret D. Bruce
3612 Seminary Ave.
Richmond
353-1893

Lois R. Kilpatrick
Lawrenceville
848-2744
THE LAST NOTE

You (and your spouse) are cordially invited to one final measure of harmony at the home of

Mary Grace and Jim Lucier

THURSDAY, JUNE 10 8:00-10:00

10 North Second Street
(between Franklin and Main--Richmond Public Library is at Franklin and First)
R.S.V.P. -- 643-8957
**VIOLIN**

| 285-7504 | Marilyn S. Crump | 7716 Anoka Rd. 23229 |
| 282-4908 | Josephine Katz | 4912 Monument 23226 |
| 233-5301 | Harold C. Edwards | 429 Westover Hills Blvd. 23225 |
| 353-8052 | Joseph S. Black | 3920 W. Franklin St. 23221 |
| 329-0108 | Charles W. Bland | 2605 Fendall Ave. 23222 |
| 270-4385 | Sue Tipton | 9205 Pavilion Dr., Apt. 1B. 23229 |
| 276-2075 | June Bricker | 9709 Reams Rd. 23235 |
|           | David Tague | 1600 Grove Ave. #1 |
| 266-5920 | Tom Carson | 2212 Buckeye Dr. 23226 |
| 285-0784 | Charles A. Boshier | 1109 E. Durwood Crescent 23229 |
| 288-7936 | Susanne Birt | 7507 Three Chopt Rd. 23229 |
| 262-3680 | Collie Coolsby | 1205 Ware Rd. 23229 |
|           |          | (office: 282-3145) |
| 233-2040 | Paul Posey | 1819 N. Jumalaska Dr. 23225 |
| 266-6535 | Elizabeth Grainger | 107 Saint Le Dr. 23227 |
|           |          | (work: 737-4191 Ext. 263) |
| 748-5919 | Carol Moore | 260 Meadowville Rd. 23831 |
| 272-3607 | Roberta Ciucci | 3515 Warner Rd. 23225 |
| 231-3342 | Peter K. Schwarz | 1432 Clarkson Rd. Apt. C. 23224 |
| Gray Court | Ann Bennighof | Westminster College, U of R. 23173 |
| 262-5005 | Milton L. Church | 903 Willow Lawn Dr. |
| 264-0332 | Edmund A. Reynolds | 1702 Bellevue Ave. 23227 |

**VIOLA**

| 353-2429 | Louise A. Lerner | 2204 Grove Ave. 23220 |
|           |          | (office: 643-5592) |
| 282-5771 | Thomas S. Berry | 5 Bostwick Lane 23173 |
| 358-2615 | Mary Katherine Ligon | 3024 Maplewood Ave. 23221 |
| 262-5633 | Zilphia O'Halloran | 1207 Old Nelson Hill 23229 |
| 268-4737 | Mary Anne Reynolds | 6410 Three Chopt Rd. 23226 |
| 271-4302 | Pam Leadbetter | 5018 Grassmere Rd. 23234 |

**CELLO**

| 275-6728 | Jan Land | 5357 Whetstone Rd. 23234 |
| 272-0570 | Marilyn J. Kern | 3400 Lochinvar Dr. 23236 |
| 272-5246 | Davis Haxey | 3940 Cherokee Rd. 23235 |
| 268-4737 | Anne Reennolds | 6410 Three Chopt Rd. |

**BASS**

| 358-2052 | Frank Truesdell | 211 Banbury Rd. 23221 |
| 232-4789 | Robert Biddlestone | 5725-A Thorndale Lane 23225 |

**FLUTE**

<p>| 285-3841 | Wendy Haynes | Westminster College, U of R 23173 |
| 285-6444 | Bettye Scott | Westminster College, U of R 23173 |
| 285-6644 | Carol Sutton | Westminster College, U of R 23173 |
| Gray Court | Susan Kirkman | Westminster College, U of R 23173 |</p>
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<th>Name 1</th>
<th>Name 2</th>
<th>Address 1</th>
<th>Address 2</th>
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<tr>
<td>OBOE</td>
<td>Frank Stockstill</td>
<td>Amy Wagner</td>
<td>1900 Bloomfield Rd. 23225</td>
<td>2109 Dresden Rd 23229</td>
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<td>270-2681</td>
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<td>BASSOON</td>
<td>Stewart Bell</td>
<td>Eugene Stickley</td>
<td>203 S. 17th Avenue</td>
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<td>541-3184</td>
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<td>272-5985</td>
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<td>CLARINET</td>
<td>Barry Allman</td>
<td>Tim Buck</td>
<td>2801 River Oak Drive 23113</td>
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<td>HORN</td>
<td>Mark William Meuschke</td>
<td>Janet Worsham</td>
<td>8709 Gayton Rd. 23229</td>
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<tr>
<td>TRUMPET</td>
<td>Clyde Hughes</td>
<td>Kim C. Baugh</td>
<td>6808 Cottage St. 23228</td>
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<td>266-1254</td>
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<td>19910 Oakland Ave.</td>
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<td>TROMBONE</td>
<td>Robert D. Ward</td>
<td>William H. Goodman</td>
<td>Music Dept. Randolph-Macon College Ashland</td>
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<td></td>
<td>266-3519</td>
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<td>Box 1318 U of R 23173</td>
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<td>6010 Brookfield Rd.</td>
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<td>TUBA</td>
<td>Robert W. Horuff</td>
<td></td>
<td>University of Richmond 23173</td>
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<td>PERCUSSION</td>
<td>Joe Jeffrey</td>
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<td>Rt. 14, Box 297 23231</td>
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<td>795-1887</td>
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<tr>
<td>TIMPANI</td>
<td>John Elliott</td>
<td></td>
<td>6 N. Brunswick St. 23220</td>
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<td>359-0115</td>
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</table>
VIOLINS

Anne Ball 3319 West Grace Street, 23221 353-6732
Wayne Smith 8212 Frederica Road, 23227 266-9795
Marshall Lowenstein 1919 Jordon Road, 23229 270-4115
Milton Church (Office phone) 3526 Grove Avenue, 23221 664-3025
Daphne Hayslett (Mrs. A. H.) 151 Westover Hills Boulevard, 12115 233-2927
Marilyn Gilson 2330 Stratford Court, 23225 272-2107
Joseph Schreibfeder 5519 Monument Avenue, 23226 282-3691
Marlyn Grump (Mrs. Robert) 7716 Anoka Road, 23229 288-7206
Elizabeth Granger 107 St. Lo Drive, 23227 266-6535
Tom Carson 8212 Buckeye Drive, 23228 266-5290
Suzanne Hirt (Office 770-4618) 7507 Three Chopt Road, 23226 288-2936
Jon Hustis 208 Wood Road, 23229 282-1136
Carol Moore (Mrs. W. M. T.) 307 St. David's Lane, 23221 353-0203
Mary Ann Reynolds (Mrs. E. A.) 6410 Three Chopt Road, 23226 288-4737
Eve Pondelton 3609 Seminary Avenue, 23227 353-7404
Ann Brown (Mrs. J. C.) 2115 Hilliard Road, Apt. 5C, 23225 262-0216
Collic Coolsby 1205 Ware Road, 23229 282-3680

VIOLAS

Zip Halloran (Mrs. S. F.) 1207 Old Nelson Hill, 23229 282-5533
Nilets Legan 3024 Maplewood Avenue, 23221 258-2615
Don Campbell Colonial Forest, Rt. 5, Mechanicsville 23111 716-9582

CELLI AND BASS

Megan Nabe 1110 Park Avenue, 23221 353-4670
Christine Burley (Mrs. Carlton) 8207 Metcalf Drive, 23227 266-6358
Anne Reynolds 6410 Three Chopt Road, 23226 288-4173
Carolyn Reaves St. Catherine's School, Jeffrey Hall 23226 288-9392
James Larkin 311 Lupine Road, 23229 262-2011

OBOE

Alice Planting 905 Floyd Avenue, Apt. 2A, 23220 663-2975
Frank Stockstill (Office 648-0157) 1900 Bloomfield Road, 23225 272-3915

FLUTER

Walter Braxton 1666 East Ladies Mill Road, 23222 613-2610
Ronda Dongliker 1601 Lakeside Ave., Apt. 610, 23228 262-3506

CLARINET

Randy Polle 7601 Granite Hall Avenue, 23226 272-4292
Ronnie Bell Thomas Hall, University of Richmond, 23173 288-9934

BASSOON

Eugene Stickley (Dr.) 2750 Stratford Road, 23225 272-5985
Eugene Cox 7425 Elkhart Road, 23225 276-1856

HORN

Morris Powell 1310 Essex Avenue, 23229 282-0408
Michael Foster Box 612, University of Richmond, 23173 288-9805

TRUMPET

Maddie Woodrige 6530 West Belmont Road, Chesterfield 23832 276-3509
David Rensom 3409 Lochinvar Drive, 23235 272-7334

TIMPANI

Vernon Haskell 270 M Kensington Avenue, 23220 359-0938
MEMORANDUM TO ORCHESTRA

In case I cannot get programs for all of you - this is the order:
Idomeneo: Overture, Choruses 3, 15, 24; (march) 25, chorus 32.

After chorus 24 I stop long enough for the strings to take off their mutes.
No repeats in the march No. 25, please play it pianissimo throughout.
Winds, brass and timpani please note: in chorus 32 at the end of the first section of the chorus (the double bar), I make a complete stop and give a new upbeat in slower tempo for the oboe. In this instrumental interlude we make only the first repeat, not the second one, and go immediately back in tempo primo to "dal segno," then the coda.
Intermission. Requiem, omitting Sanctus and Benedictus.

String and winds who were absent last night please note: in the Kyrie fugue (after the Introitus and again at the end: please play all 16ths melodically as if slurred, and all 8th notes expressively with warmth, not rhythmic energy (though, of course, in rhythm!)

Good luck. I am confident we shall have a fine performance and wish to thank you all for your wonderful cooperation, hard work and enthusiasm.

Please watch that you do not cover the singers, especially the soloists. There remain still a few spots where there might be slight disagreements between chorus and orchestra. In that case, do not try to play with the chorus, but, please follow the stick, or else it will fall apart. But it was far better last night and I am confident these little bugs will disappear now that Halloween is behind us.

I would like to give you Tuesday off, but our next concert is at our throats and we cannot afford to miss a rehearsal. We shall work on Prokofiev, and Berlioz, so I shall need everybody plus.

Once again, many thanks. Do not worry about any mistakes they always occur and do not matter. The main thing is the spirit, and that you are enjoying yourselves.

Yours,

Frederic Dannemuller.