

MINUTES OF MEETING OF BOARD OF REGENTS
WESTERN KENTUCKY UNIVERSITY
October 31, 1981

Required statutory notice having been timely and properly given, a special meeting of the Board of Regents of Western Kentucky University was held on Saturday, October 31, 1981, at 11 a.m., CST, in the Regents Conference Room of the Wetherby Administration Building on the Western campus. Mr. John David Cole, Chairman, presided.

The meeting opened with a prayer of invocation by Dr. John D. Minton, Vice President for Student Affairs.

The following members were present:

Dr. William G. Buckman
Miss Marcel E. Bush
Mr. Joe Bill Campbell
Mr. Ronald W. Clark
Mr. John David Cole
Mr. Joseph Iracane
Mrs. Patsy Judd
Mr. Julius E. Price, Sr.

Absent were Mr. Michael N. Harreld and Mr. Ronald G. Sheffer.

Also present, in addition to Dr. Minton, were Dr. Donald W. Zacharias, President; Dr. James L. Davis, Vice President for Academic Affairs; Mr. Harry K. Largen, Vice President for Business Affairs and Treasurer; Mrs. Mary Sample, Secretary; Dr. Paul B. Cook, Assistant to the President for Resources Management and Director of the Budget; Dr. Randall Capps, Assistant to the President and Parliamentarian; Mr. William E. Bivin, University Attorney; and Mr. Fred Hensley, Director of Public Information.

Chairman Cole acknowledged with appreciation the presence of Mr. Carroll Knicely, former member of the Board of Regents. Mr. Knicely's contributions to the University through service on the Board, and particularly his efforts in support of the area of journalism, were gratefully acknowledged by the Chairman.

President Zacharias reported briefly on the work of the Development Steering Committee and pointed out that Mr. Carroll Knicely is a distinguished member of that group. He then called upon Mr. John Sweeney, Director of Development, for a report on the recent Phonothon. Mr. Sweeney, after reviewing some of the activities of the Development Program and the organization and operation of the Phonothon, reported that during the first three weeks of October approximately 700 students contacted between 14,000 and 20,000 alumni, obtaining 1,607 pledges with a total of \$34,000 for a "successful enterprise." Additional contributions are

anticipated from a number of uncommitted alumni which could bring the total to \$40,000. The President commented that there was excellent cooperation and that the project was a "good beginning." Appreciation was expressed by the President to the students involved for their work and to Mr. Sweeney, Mr. Ronald Beck, Mr. Fred Hensley, and Mr. Lee Robertson for their leadership and assistance.

President Zacharias reported that Mr. Joe Bill Campbell, Mr. Joseph Iracane, Vice President Largen, Director of the Budget Paul Cook, and he met with the Finance Committee of the Council on Higher Education on October 21, 1981. He then gave the following report and provided additional informational comments to the Board. Copies of the statement on the 1982-84 Biennial Budget Request had been distributed to members of the Board in attendance at the Board meeting. Appreciation was extended to Mr. Harry Largen and Dr. Paul Cook for preparation of the statistical analysis which appears as an attachment to these minutes.

1982-84 BIENNIAL BUDGET REQUEST

The Council on Higher Education is requested to give additional study to the issue of adequate funding for higher education. The Council is requested to establish as its first priority the restoration of the level of funding approved by the 1980 Kentucky General Assembly. The level approved for Western for the 1980-82 biennium has been reduced by \$5 million. The state appropriation approved for Western for 1981-82 was \$31,294,000. The Council staff recommendation under the cap concept is only \$29,649,400 for 1983-84.

Most universities in the state are underfunded and need increased support to meet inflationary costs. The Prichard Committee documents the need for increased funding to improve the quality of education on all campuses.

The following specific suggestions and reactions are made as they relate to the budget request for Western Kentucky University.

- I. The mission statement for Western Kentucky University emphasizes instruction. The implementation of this mission is demonstrated by the enrollments at Western. In the fall of 1980, 15.2% of the full-time equivalent undergraduate enrollments for the senior universities were enrolled at Western. Of the total graduate full-time equivalent enrollments, 13.7% were at Western.

The mission model generates a different level of support for undergraduate instruction for the senior institutions. The state funding plan should provide the same level of support at all universities at the undergraduate and master's degree levels.

A higher compensation factor is appropriate for doctoral instruction and professional instruction with parity at the lower levels.

The support for undergraduate and master's instruction at Western would be increased by \$3,000,000 in the 1982-84 biennium if the factor used for the highest level of funding in the state were applied.

- II. The Council staff plan does not recommend increases adequate to provide salary increases for faculty and staff. Some institutions would be in a position to provide substantial

increases in salaries and wages, and other institutions could provide limited or no increases.

The graphs attached to these minutes depict the current level of funding and the increases proposed by the Council staff.

- III. Western Kentucky University has been a major factor in the economic development of a large area of south central Kentucky. Industries relocating to Warren County in recent years have listed the presence of Western as a major factor in their decision.

In the budget request for 1982-84, \$100,500 was requested to place Western in a stronger position to assist with the economic development of the state.

There are several energy-related industries in the area served by Western. Faculty at Western have demonstrated their ability to make significant contributions to energy research and activities. The U. S. Department of Energy has recently awarded two grants to Western. These achievements are representative of the strength of the University to contribute to the economic development of Kentucky.

- IV. The Council on Higher Education recommended an equity adjustment for Western of \$700,105 for the 1980-82 biennium. The rationale on which the staff made the recommendation is still present. Western not only did not receive the adjustment but, like other universities, experienced a reduction in the original state appropriation.

The University is still entitled to the equity adjustment.

- V. The Council staff recommendations did not indicate how the Council budget and the budget for the Higher Education Assistance Authority will be treated in the redistribution of state appropriations. What formula will be used to determine funding for them under the cap plan and under the increased appropriation plan?

The President concluded his report by stating that he planned to make a similar argument to the Council membership at their meeting on November 12 unless there is substantial improvement prior to that time relative to the type of recommendation made for Western.

A summary of the comments of members of the Board relative to the funding process follows:

Mr. Campbell reported that he was encouraged by the reception received from the Governor when the Western delegation met with him following the meeting with the Council's Finance Committee. Even though it was the Governor's policy not to interfere with the work of the Council and he had not seen the Council's recommendations, he pointed out that the budget request would come to him for approval. Assurance was given by the Governor that Western would have ample opportunity to present her case to him. Another source of encouragement was the prospect of an improving state revenue picture. President Zacharias was commended for the extremely strong position he has taken relative to funding, and Mr. Campbell credited the recommendation by the Council staff for increased funding for Western to the forceful stand taken by the President and the Board at their October 17 meeting. It was the opinion of Mr. Campbell that for needed changes to be effected, the public must be made aware of the dissatisfaction of the institutions with the Council's recommendations and that there are other methods of allocating

funds on a more equitable basis. Mr. Campbell pointed out that President Zacharias had offered constructive criticism through presentation of a formula proven effective in other states which provides for more equitable funding.

(/ Dr. Buckman expressed appreciation for the stand taken by the President on the issue of funding and for the interest of the students in the proposed funding plan. He reported on the meeting of the Faculty Senate and the Associated Student Government for the purpose of sharing information on the budget situation and announced a meeting for the faculty on Monday afternoon where such information would be shared with them. As Chairman of the State Faculty Advisory Committee to the Executive Director of the Council on Higher Education, Dr. Buckman announced that he would attend a meeting on Wednesday voicing his disapproval and that of the faculty of the proposed funding plan. Feeling strongly that there are inequities in the proposed plan, Dr. Buckman felt that objections should be made now to the Council prior to possible approval of the proposal.

(Mr. Clark, while expressing complete confidence in the President and appreciation for his able performance in the interest of Western, addressed the audience encouraging all who love Western to assist in contacting effective and responsible individuals in the interest and support of the institution.

Mr. Iracane reported that, following the meeting with the Governor, he addressed a letter to the Chairman of the Finance Committee of the Council on Higher Education outlining the plan recommended by President Zacharias for a more scientific and equitable distribution of funding for higher education in the Commonwealth. Mr. Iracane reported that he was pleased to find in the meeting that the proposed plan was one of the methods being considered by the Governor's office. He complimented Dr. Cook, Mr. Largen, and their staff on their work with the fiscal affairs of the University, the quality of which, he indicated, was in evidence in meetings where such matters are under consideration. He stated that the Board of Regents would be giving support to equitable funding and solicited the support of others interested in Western's welfare.

(Miss Bush expressed appreciation for information and assistance provided in understanding the proposed funding plan and reported that a Coalition for Equitable Funding had been formed by a steering committee, of which she was a member, and would support on Wednesday a mini-rally by representatives from state institutions in protest of the proposed funding plan. (Secretary's Note: The plan for a rally was dropped.) Miss Bush stated that their goal would be to achieve the implementation of equitable funding.

Mr. Price expressed appreciation to the President and the staff for their efforts to secure equitable funding for higher education in the Commonwealth and called upon the Council to approve such a proposal.

Mrs. Judd joined other members of the Board in expressing appreciation for the excellent leadership of the President and recognized its importance in Western's shaping her own destiny. She encouraged those interested in the welfare of Western to contact their legislators, friends, and others able to assist in achieving the desired goal.

President Zacharias reported to the Board that he had provided appropriate materials relative to the budget to the local legislators and would be meeting with

them after Tuesday to discuss the plan and ask their assistance in seeing that the proposed plan of funding not be approved by the legislature.

Chairman Cole recognized and expressed appreciation for the presence of Dr. W. R. McCormack, former member and Chairman of the Board of Regents, who had joined the meeting as a member of the Committee of 75.

The Chairman joined with the President in asking that the budget approved for the staff of the Council on Higher Education be made public inasmuch as he felt that the Council staff should not be immune to the budget cuts the universities are experiencing. It was his feeling that there is a parallel between the growth of the administrative staff at the Council level and the growth of the administrative staffs at the universities.

He further stated that the Bluegrass Plan is "blatantly unfair," pointing out that the allocation of funds is based upon mission statement. He continued by emphasizing that the University very much needs the Committee of 75 and called upon them to unite and express to appropriate individuals and groups the concern of Western on the proposed budget request. He stated, "I think it would be very appropriate for the Governor to state, at least in principle, that he does not endorse the Bluegrass Plan—that it does not represent his thinking—and that he does support equal funding for the universities." The Chairman felt this statement could be made without denying the right of decision to those whom the Governor has assigned responsibilities.

The disposition of the minutes of the Academics Committee meetings of August 22 and October 17, 1981, followed. A majority of the members of the Academics Committee being present, motion was made by Miss Bush and seconded by Dr. Buckman that the minutes be approved as submitted. The motion carried by voice vote.

Chairman Cole introduced, with appropriate comments, the following resolution commending Mr. Robert Shaw and the Atlanta Symphony Orchestra:

RESOLUTION

WHEREAS, The Board of Regents of Western Kentucky University values highly the cultural enrichment provided for the University community, the city of Bowling Green, and surrounding areas through the Fine Arts Festival and other activities; and

WHEREAS, the performance of the Atlanta Symphony Orchestra under the direction of Robert Shaw on Saturday evening, October 24, 1981, was outstanding in every respect and brought immeasurable pleasure, as well as enrichment, to the lives of those in attendance; and

WHEREAS, the remarkable and talented Robert Shaw, builder of the Atlanta Symphony—recipient of numerous awards and honors and nationally recognized for his outstanding musicianship—conducted the orchestra in a magnificent performance:

NOW, THEREFORE, BE IT RESOLVED: That the Board of Regents of Western Kentucky University in a meeting on October 31, 1981, does hereby express its appreciation to Robert Shaw, Music Director and Conductor of the Atlanta Symphony Orchestra, and to the Atlanta Symphony Orchestra for their scheduling a visit to Western Kentucky University and for the wonderful performance which they gave thereby bringing enjoyment and providing cultural enrichment to those in their appreciative audience.

BE IT FURTHER RESOLVED, That a copy of this resolution be spread upon the minutes and that a copy thereof be presented to Mr. Shaw and the Atlanta Symphony Orchestra as a token of the appreciation of Western Kentucky University and as an expression of the esteem in which they are held by members of this Board.

Motion for adoption was made by Mr. Iracane, seconded by Mr. Price, and carried by voice vote. The Secretary was requested to forward the resolution to Mr. Shaw.

Following explanatory and complimentary comments, Chairman Cole introduced the following resolution:

RESOLUTION

WHEREAS, The College Heights Herald has rendered valuable service as the campus newspaper at Western Kentucky University for 56 years; and

WHEREAS, the Herald has been the recipient of numerous awards of recognition, distinction, and honor during its years of dedicated service in the field of journalism; and

WHEREAS, the Herald has been selected by the Associated Collegiate Press as one of the three best college newspapers in the United States for the 1980-81 school year in being named as the winner of the coveted PACEMAKER Award—the highest honor for a college newspaper; and

WHEREAS, Mr. David B. Whitaker, Director of University Publications and Head of the Department of Journalism; Mr. Robert Adams, Herald Adviser; and others have given unfaltering attention, support, and direction to the activities and endeavors of the Herald staff; and

WHEREAS, members of the staff and contributing journalism students have devoted sustained effort, time, abilities, and creativity to the production of an outstanding campus publication:

NOW, THEREFORE, BE IT RESOLVED: That the Board of Regents of Western Kentucky University in a meeting on October 31, 1981, does hereby express congratulations and commendations to the entire Herald staff, as well as to Mr. Whitaker, Mr. Adams, and all others who gave support to these endeavors, for the achievements reflected in the Herald's selection for the PACEMAKER Award by the Associated Collegiate Press and for the recognition which it brings to the Journalism Department and to the University.

BE IT FURTHER RESOLVED, That this resolution be recorded in the minutes of the Board of Regents and that a copy thereof be presented to the Herald staff, Mr. Whitaker, Mr. Adams, and others involved as further testimony of the appreciation and commendations of the members of this Board.

Motion for adoption of the resolution was made by Dr. Buckman, seconded by Mrs. Judd, and carried by voice vote. Appreciation was again expressed to Mr. Carroll Knicely for his valued contributions to the area of journalism at the University. The Secretary was requested to make appropriate distribution of the resolution.

Regents ask CHE to restore funding level

By HUNTER REIGLER
Daily News Staff Writer
Western Kentucky University
President Donald Zacharias and the Board of Regents Saturday called on

the Council on Higher Education to give additional study to funding for higher education.

At the special called meeting at the regents

room, Zacharias called for the council to restore the level of funding for Western to the level approved by the 1980 General Assembly. The council had reduced the amount by \$5 million.

Zacharias read several arguments from a prepared statement in support of Western's budget request.

He said he can understand if other institutions receive higher funding for doctoral and professional instruction, but differs with the council's funding at other levels. "The state funding plan

should provide the same level of support at all universities at the undergraduate and master's degree levels," Zacharias said.

"The council staff plan does not recommend increases adequate to provide salary increases for faculty and staff," Zacharias said. "Some institutions would be in a position to provide substantial increases in salaries and wages, and other institutions could provide limited or no increases."

Zacharias said Western must retain its fair share

of funding in order to strengthen the economy of the surrounding area.

"Industries relocating to Warren County in recent years have listed the presence of Western as a major factor in their decision," Zacharias said.

Zacharias said the council recommended an equity adjustment for Western of \$700,105 for the 1980-82 biennium, but it was never received, and the university actually experienced a reduction in the original state appropriation.

"The university is still

entitled to the equity adjustment," Zacharias said.

Zacharias also called on the council to indicate how the council budget and the budget for the Higher Education Assistance Authority will be affected by the redistribution of state appropriations.

Chairman J. David Cole said regents from Murray State University and Western will have a joint meeting in Bowling Green Nov. 21 to further emphasize the cooperation needed between schools in dealing with budget cuts. In other business, the board:

— Heard a report by John Sweeney, director of the office of development, on the recent phonathon by students designed to raise money from alumni. Sweeney said \$34,000 in pledges has been received so far.

— Approved a resolution expressing its appreciation to Robert Shaw, music director and conductor of the Atlanta Symphony Orchestra, and to the orchestra for their performance Oct. 24 at Western.

— Approved a resolution congratulating the College Heights Herald for winning the Pacemaker Award.

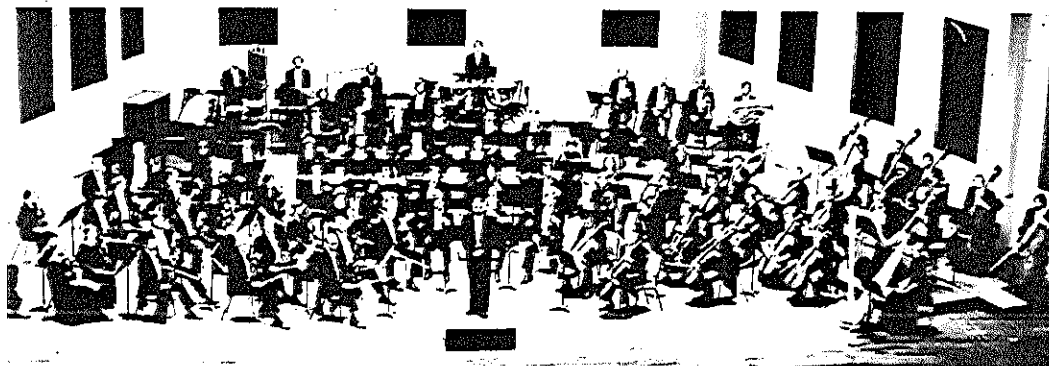
FANFARE

Saturday, October 24, 1981
8:15 p.m.
Van Meter Hall

a publication of the Fine Arts Festival of
Western Kentucky University

Atlanta Symphony Orchestra

Robert Shaw, Music Director and Conductor
Louis Lane, Co-Conductor
Hiroyuki Iwaki, Principal Guest Conductor
William Fred Scott, Assistant Conductor
Jere Flint, Conductor Atlanta Symphony Youth Orchestra
and Symphony Street Series



Program

- Tragic Overture, Op. 81 Brahms (1881)
- Symphony No. 38 in D. Major, K. 504 Mozart (1786)
- Adagio—Allegro
- Andante
- Finale: Presto
- Intermission
- Concerto for Orchestra Bartók (1943)
- Introduzione: Andante non troppo—Allegro vivace
- Gioco delle coppie: Allegretto scherzando
- Elegia: Andante, non troppo
- Intermezzo interrotto: Allegretto
- Finale: Pesante—Presto

The use of cameras or recording devices is strictly prohibited.

The Atlanta Symphony Orchestra records for Telarc and Vox Records.

The Fine Arts Festival is an affiliate member of the Bowling Green-Warren County Arts Commission and is co-sponsored by Western Kentucky University and the National Endowment for the Arts.

This program is made possible in part by a grant from the National Endowment for the Arts through the Southern Arts Federation, of which the Kentucky Arts Council is a member.

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Program Notes

Tragic Overture, Op. 81
Johannes Brahms (1833-1897)

Johannes Brahms, the master Romanticist of the late nineteenth century, left comparatively little orchestral music for a composer of his stature. Four symphonies, the two concert overtures, a set of variations, and two serenades comprise the total list of original orchestral works. Although Brahms apparently chose to forego quantitative achievement here, he in no way relinquished his habitual high standards, for in its own way, each of the orchestral compositions is a masterpiece.

Brahms liked to write works in pairs. We find instances of this throughout his long list of instrumental and vocal writings, but perhaps nowhere is the habit more clearly demonstrated than with the two concert overtures written in 1880. Brahms wrote his famous *Academic Festival Overture* in appreciation for the honorary degree conferred upon him by Breslau University. Even while working on that spirited and energetic piece, his mind was also busy with the *Tragic Overture*, a piece of totally different concept from its chronological twin. As the composer explained to his publisher: "I could not refuse my melancholy nature the satisfaction of composing an overture for a tragedy." And to a friend, Brahms described the contrasting overtures in this way: "One of them weeps, the other laughs."

The overture that "weeps" is the *Tragic*, but there is no specific program involved. The mood moves from melancholia to tenderness, passing through a little march tune before closing with a forceful statement of the opening subject.

(John Schneider © 1969)

Symphony No. 38 in D. Major, K. 504 ("Prague")
Wolfgang Amadeus Mozart
(1756-1791)

By 1786, Mozart's music had fallen out of favor in Vienna. *The Marriage of Figaro*, for example, premiered there in February and received only nine performances. In Prague, on the other hand, *Figaro* was a stunning success. The *Prager*

Oberpostamtszeitung declared on December 12 that "No piece (so everyone here asserts) has ever caused such a sensation as the Italian opera *The Marriage of Figaro*, which has already been given several times here with unlimited applause by Bondini's resident company....The music is by our celebrated Herr Mozart. Connoisseurs who have seen this opera in Vienna are anxious to declare that it was done much better here, and this is very likely, since the wind instruments, on which the Bohemians are well known to be decided masters, have a great deal to do with the whole piece; the duets for trumpets and for horns please especially. Our great Mozart must have heard about this himself, for there has been a rumor since that he will come here in person to see the piece..."

The rumor was soon followed by an invitation assuring Mozart that he was awaited by "an orchestra, and by a society of great connoisseurs and lovers of music." On January 11, Mozart and his wife Constanze arrived in Prague and the next day were welcomed as house guests at the palace of Count Johann Joseph Thun. A few days later Mozart wrote to his friend Gottfried von Jacquin in Vienna:

"At six o'clock I drove with Count (Joseph Emanuel) Canal to the so-called Bretfeld ball, where the cream of Prague's beauties are usually gathered. That would have been your cup of tea, my friend! I mean, I can just see you after all the lovely girls and married women. Running after? Not a bit of it—limping after them. I did not dance and did not flirt. The former because I was too tired, the latter because I am a natural idiot. But I looked on with great pleasure while all these people skipped about, quite enraptured, to the music of my *Figaro* arranged for contra-dances and waltzes. For people here talk about nothing but *Figaro*; they play nothing, sing nothing, whistle nothing but *Figaro*; they go to no opera but *Figaro* and forever *Figaro*. Truly this is a great honor for me."

Mozart had brought with him a Symphony in D which he had completed in Vienna on December 6,

1786, hoping to include it as part of a subscription concert to be offered during his visit to Prague. That concert was given on January 19 and was received with as much tumultuous applause as a later performance of *Figaro* which Mozart conducted. He performed a set of improvisations on Figaro's aria, "Non piu andrai," and two other sets of variations. The concert also included the D Major Symphony, which has since been called the "Prague," with yet another reference to *Figaro* (the duet between Susanna and Cherubino, "Aprite presto") in its last movement. The Symphony is a delectable reminder of Mozart's visit to Prague, during which he also received a commission for another opera to which he responded with *Don Giovanni*.

The "Prague" Symphony is a striking three-movement essay in *sonata-allegro* form, each of its movements stating contrasting themes which are altered and explored, then returned to in the recapitulation with both themes in the tonic or home key. Hans Keller has called the work "the only classical symphony which, dispensing with the most striking formal contrast of symphonic tradition, celebrates an exclusive sonata festival in which new and highly original contrasts of mood and rhythmic structure take the place of the established contrast between the minuet and the rest of the symphonic build-up."

A slow introduction, anticipating the stark drama of *Don Giovanni*, leads to a lively *Allegro* which presents some half-dozen distinct and contrasting themes later to be

Robert Shaw



pursued in a development section which Alfred Einstein called "one of the greatest, most serious, most aggressive in all Mozart's works."

The *Andante* slow movement is both melodically appealing and emotionally moving, and the driving concluding *Presto* has been described as being "suave and light and strong as silk."

The "Prague" Symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

(Martin Shartar © 1981)

Concerto for Orchestra
Béla Bartók (1881-1945)

When Béla Bartók died in 1945, the world of music lost one of the most distinctive and original creative artists of the twentieth century. During his lifetime, he devoted a great deal of his energies to collecting and studying the peasant music of his native Hungary and to separating it from the Gypsy music with which it was confused for so long. Once he had assembled the folk material—much of it gathered in collaboration with his fellow countryman and composer Zoltán Kodály—Bartók made extensive use of it in his compositions. He did not just quote the folk melodies but assimilated their musical language in such a way that it is sometimes difficult to know where the folk music ends and the original Bartók begins.

In 1940, Bartók came to live in the United States, and like many transplanted European artists, he was at first ill at ease here. He found life hard and uncertain. He did not want to teach, but he had few

concert engagements as a pianist and his music was rarely performed. Columbia University gave him an honorary doctorate and a modest position in its folk song archives, but for two years he composed nothing.

When his publisher suggested that he write a series of pieces like Bach's Brandenburg Concertos, he sketched a reply in eloquent, though unidiomatic English: "I don't know if and when I will be able to do some composing work. Artistic creative work generally is an outflow of strength, high-spiritedness, joy of life, etc. All these conditions are sadly missing with me at present. Maybe it is a breakdown. Until [age] 60, I could marvellously bear all annoyances and mishaps. But lately, I often wondered how long I will be able to endure all those sad experiences continually exposed to. Maybe I reached the limit." The text of the letter that was actually sent is a little less pessimistic, perhaps in fear of losing the publisher's support.

Bartók had always had a fragile constitution, but he was now suffering with leukemia. In the summer of 1943, Serge Koussevitzky, the conductor of the Boston Symphony Orchestra, visited him in his New York hospital room and offered him what was then a very generous commission of \$1,000, half payable in advance and half on completion of the work. Bartók insisted that he would never compose again, but when Koussevitzky left, there was a check for \$500 on his bedside table. Within a few days, the fatal disease entered a miraculous period of remission and Bartók began to work. He thought at first of writing an oratorio, but then, probably at Koussevitzky's suggestion, decided on an orchestral work. He went to the Adirondack Mountains in upstate New York and then to Asheville, North Carolina, where he completed the score on October 8, 1943.

The Concerto is the biggest work he had written in more than twenty-five years. "What nobody could possibly see in this score," he told a friend, "is that through working on the Concerto I have discovered the wonder drug I needed to bring about my own cure and, like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware at the time that it was

happening." The premiere, on December 1, 1944 in Boston, was a great success, but two or three months later Bartók made some changes in the finale at Koussevitzky's suggestion. Both versions are published, but the second is the one that is almost always played.

For the first performance, Bartók wrote an interesting descriptive note from which the following is adapted:

The general mood of the work is (apart from the jesting second movement) a gradual transition from the sternness of the first movement and lugubrious death-song of the third, to the life-assertion of the last movement.

The title of this symphony-like orchestral work is explained by its treatment of single instruments or instrument-groups as soloists. The virtuoso treatment appears, for example, in the brasses during the fugato sections of the first movements; in the strings in the perpetual-motion passage of the last movement; and most clearly in the second movement, in which pairs of instruments appear consecutively in brilliant passages. As for the structure of the work, the first movement, *Introduzione*, and the last, *Finale*, are written in more or less regular sonata form.

The main part of the second movement, *Gioco delle coppie* ("The Play of Pairs," or perhaps "The Couples-Game") consists of a series of independent short sections played by pairs of wind instruments (bassoons, oboes, clarinets, flutes and muted trumpets). Thematically, the five sections have nothing in common. A kind of trio follows—a short chorale for brass instruments and snare drum—after which the five sections are recapitulated in a more elaborate instrumentation.

The structure of the third movement, *Elegia*, is also chain-like. Three themes appear successively. These constitute the core of the movement, which is framed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the introduction to the first movement. The form of the fourth movement, *Intermezzo interrotto* ("Interrupted Intermezzo"), could be shown by the letter symbols ABA—interruption—BA.

(Leonard Burkat © 1976)

Robert Shaw, Music Director and Conductor of the Atlanta Symphony Orchestra and regular guest of the nation's major orchestras, is indisputably a pioneer in music. Of most recent acclaim are his revolutionary digital recordings with the Atlanta Symphony Orchestra and Chorus, the first American orchestra ever to use this innovative sonic technology. Hardly less in current impact have been Robert Shaw's tours with the Atlanta Symphony, most recently in New York City, Mexico City and Chicago. His remarkable performances of the

(continued, back page)

Robert Shaw (continued)

Verdi, Berlioz and Brahms Requiems in Carnegie Hall on three consecutive evenings were hailed as "magnificent"... "exciting"... "magic."

Mr. Shaw is the founder and conductor of the famed Robert Shaw Chorale, commissioner of Hindemith's powerful *When Lilacs Last in the Dooryard Bloom'd: A Requiem for Those We Love*, builder of the Atlanta Symphony, protege of Arturo Toscanini and George Szell, and was appointed by President Carter to serve a six-year term on the National Council of the Arts. Ongoing conducting relationships with the Philadelphia, Los Angeles, and Minnesota orchestras, attest to national recognition for his outstanding musicianship.

Born in California in 1916, Mr.

Shaw came to music by way of philosophy, English literature and religion at Pomona College, but illness of the Glee Club conductor changed his direction. He was asked to lead the group for a term, and after Fred Waring heard a concert Shaw conducted he invited him to organize the Waring Glee Club. The rest became musical history.

By 1941 came the Collegiate Chorale, and, in 1948, the Robert Shaw Chorale, which toured 47 states and 30 countries. A visit to the Soviet Union in 1962 so electrified audiences that they refused to leave the theatres. Even while the Chorale was scoring its triumphs, Mr. Shaw was pursuing his career as a symphonic conductor. He was Music Director of the San Diego Symphony from 1953 to 1957. He joined The Cleveland Orchestra in 1956, working closely with George Szell.

In 1966 Robert Shaw became Music Director of the Atlanta Symphony and within a few years built what was then a good orchestra into the outstanding one it is today.

It was in 1946 that Arturo Toscanini said, "In Robert Shaw, I have at last found the maestro I have been looking for." In the years since, Mr. Shaw's career has merited that high praise. His honors include five Grammy Awards (one of which was also a "Gold Record," the first RCA classical recording to sell more than a million copies), three ASCAP awards for service to contemporary music, and honorary degrees and awards from thirty U.S. colleges, universities and foundations, including the first Guggenheim Fellowship ever awarded to a conductor and the Alice M. Ditson (Columbia University) Award for Service to American Music.

Atlanta Symphony Orchestra

Violin

William Steck
Concertmaster
Vincent Frittelli
Associate Concertmaster
Willard Shull
Assistant Concertmaster
Martin Sauser
Concertmaster Emeritus
David Arenz
Principal Second Violin
Frances Jeffrey
Assistant Principal Second Violin
Jaqueline Anderson
Sharon Berenson
David Braitberg
Peter Haase
Martha Reaves Head
Stephen Horvath
Ruth Ann Little
Karen Matthews
David Myford
Thomas O'Donnell
Alice Oglesby
Lorentz Ottzen
Oscar Pereira
Benjamin Picone
Susan Pitard
Carol Ramirez
Juan Ramirez
Ronda Respass
Richard Robinson
Alex Sabbeth
Patricio Salvatierra
Edward Scruggs
Ann Pinney Steck
Patricia Vas Dias
Frank Walton

Viola

Reid Harris
Principal
Peter Bertolino
Assistant Principal
Ardath Cohen
John Detrino
Manuel Diaz
Enid Jones
Robert Jones
Marian Kent
Haskell Marrinson
Heidi Moss Nitchie
Robert Parcells

Cello

Christopher Rex
Principal
Dona Vellek
Assistant Principal
Edmond Basson
Jere Flint
Kay Gardner
Kathleen Kee
Bruce Klingbeil
Larry LeMaster
Nan Maddox
Bonita Potts
Paul Warner

Bass

Ralph Jones
Principal
Dale Schmidt
Co-Principal
Jane Little
Assistant Principal
Harvey Kaufman
Michael Kenady
Thomas Thoreson
Randolph Ujcich
Wiley Weaver

Flute

Warren Little
Principal
Paul Brittan
Assistant Principal
Principal Second Flute
Angela Allen

Piccolo

Angela Allen

Oboe

Jonathan Dlouhy
Principal
Deborah Workman
Patrick McFarland

English Horn

Patrick McFarland

Clarinet

Lee Morgan
Principal
Norman Baker
Associate Principal
William Rappaport
Douglas Smith

Bass Clarinet

Douglas Smith

Bassoon

Carl Nitchie
Principal
Charles Nussbaum
Assistant Principal
Principal Second Bassoon
Daniel Dowdakin

Contrabassoon

Daniel Dowdakin

Horn

Brice Andrus
Principal
Steven Gross
Assistant Principal
John Henigbaum
Thomas Witte
Christopher Scheufler

Trumpet

John Head
Principal
Joseph Walthall
Assistant Principal
Principal Second Trumpet
Larry Black

Trombone

Harry Maddox
Principal
Richard Hansbery
Donald Wells

Bass Trombone

Donald Wells

Tuba

Michael Moore
Principal

Timpani

Mark Yancich
Principal
William Wilder
Assistant Principal

Percussion

Jack Bell
Principal
William Wilder
Eugene Rehm

Harp

Judith Beattie
Principal

Keyboard

Alice Oglesby

Personnel Manager

Martin Sauser
Joseph Walthall, Assistant

Librarians

Lawrence Tarlow
Stephen Horvath
Jonathan Martin
Frank Walton

Stage Personnel

Robert Russell
Stage Manager
Ed Evans
Mel Poole

Players listed alphabetically

Reference was made by the Chairman to the two meetings—one on the Western campus and one on the campus of Murray—of the presidents and other administrators from Western and Murray and announcement was made of a joint meeting of the members of the Boards of Regents of the two institutions. The meeting, scheduled for November 21, will be held in the Regents Conference Room, Wetherby Administration Building on the Western campus. The Chairman commented that the meeting would further emphasize the cooperation that exists between the universities.

Chairman Cole commented on the importance of Western Kentucky University to the economic development of Bowling Green, the surrounding area, and the Commonwealth. He emphasized the importance of adequate funding stating that the lack of it would adversely affect the economy of Bowling Green and the ability of this area to attract industry.

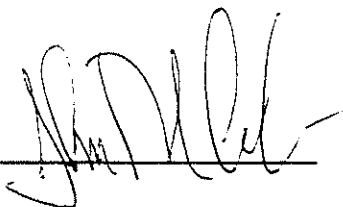
Chairman Cole and President Zacharias expressed appreciation for the presence of members of the Committee of 75. An invitation was extended by the President for the Committee of 75 and the Board of Regents to a buffet luncheon which was served in the lobby adjoining the Regents Conference Room. After being served, the members of the Committee of 75, Regents, and other guests returned to the Regents Room to enjoy their meal and receive information and a presentation to the committee members.

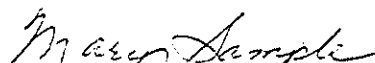
There being no further business to come before the Board, the meeting adjourned at approximately 12 noon.


CERTIFICATION OF SECRETARY

I hereby certify that the minutes herein above set forth an accurate record of votes and actions taken by the Board of Regents of Western Kentucky University in its special meeting held on October 31, 1981, in the Regents Conference Room of the Wetherby Administration Building on the Western campus and further certify that the meeting was held in compliance with KRS 61.810, 61.815, 61.820, and 61.825 (enacted as Sections 2, 3, 4, and 5 of House Bill 100, 1974 Regular Session, General Assembly).

Chairman




Mary Sample, Secretary


Mary Sample, Secretary