

UNIVERSITY OF MISSOURI-COLUMBIA

CONCERT SERIES 1988- 1989



EXCELLENCE in the PERFORMING ARTS

THE 1988-1989 UNIVERSITY CONCERT SERIES SEASON

All concerts are held in Jesse Auditorium and begin at 8:00 p.m. unless otherwise noted.

JESSE AUDITORIUM SERIES

Canadian Brass
Friday, September 30

Saint Louis Symphony Orchestra
Leonard Slatkin, Conductor
Wednesday, January 25 (7:30 p.m.)

Prague Symphony Orchestra
Jiri Belohlavek, Conductor
Monday, November 7

New York City Opera National Company
Verdi's *La Traviata*
Wednesday, March 1

FIRST NATIONAL BANK CHAMBER MUSIC SERIES

King's Singers
Saturday, October 22

New York Woodwind Quintet
with the Missouri Arts Quintet
Monday, November 14

Scottish Chamber Orchestra
Sir Peter Maxwell Davies, Conductor
Cecile Licad, Pianist
Neil Mackie, Tenor
Friday, November 4

Colorado String Quartet
Wednesday, February 1

Waverly Consort
Tuesday, February 14

STAFF FOR LIFE CONTEMPORARY ARTS SERIES

Gerry Mulligan, Saxophonist
The Gerry Mulligan Quartet
Thursday, October 13

George Shearing, Pianist
Mel Tormé, Vocalist
Monday, March 20

Hubbard Street Dance Company
Wednesday, March 8

Hal Holbrook
Mark Twain Tonight!
Friday, May 5

SPECIAL EVENTS

University Choral Union & Guest Soloists
University Philharmonic Orchestra
Duncan Couch, Conductor
All Beethoven Holiday Concert
Saturday, December 3

University Choral Union & Guest Soloists
University Philharmonic Orchestra
Rossini's *Stabat Mater*
Friday, March 31

University of Missouri-Columbia Opera
Michael Budds, Musicologist
Prologue to Verdi's *La Traviata*
Sunday, February 26 (7:30 p.m.)
University Memorial Union Ballroom

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For Concert Series Information

Jesse Box Office: 314-882-3781

Concert Series Office: 314-882-3875



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CONCERT PREVIEWS

As part of its educational mission to the community, the University Concert Series offers its patrons a program of pre-performance lectures. Intended to serve as informative and entertaining warm-up sessions to evenings of "live" music in Jesse Auditorium, these informal talks by musicologist Michael Budds include commentary on the music to be performed by guest artists as well as recorded highlights of specific pieces. This popular feature of campus concert life has been in existence for seven seasons.

- ◆ Eight previews have been scheduled this season: for each of the four events in the Jesse Auditorium Series, for three events in the First National Bank Chamber Series, and for one event in the Staff for Life Contemporary Arts Series.

30 Sep	Canadian Brass	25 Jan	Saint Louis Symphony
22 Oct	King's Singers	14 Feb	Waverly Consort
04 Nov	Scottish Chamber Orch.	26 Feb	New York City Opera Nat'l Co.
07 Nov	Prague Symphony Orch.	20 Mar	Shearing & Tormé

- ◆ Concert Previews are held one hour immediately prior to the specified performance, typically at 7:00 p.m. in the Fine Arts Recital Hall. The exceptions this season are the preview to the Saint Louis Symphony, which will take place at 6:30 p.m. because of the 7:30 p.m. concert downbeat, and the opera "prologue" (described below).
- ◆ A special introduction to Verdi's *La Traviata* will be held four days before the Jesse Series performance. This event will occur in the Memorial Union Ballroom on Sunday, February 26, at 7:30 p.m. Vocalists from the Music Department will present excerpts from the opera in the context of a lighthearted atmosphere. This preview will once again take the form of a benefit for the Concert Series: a \$5.00 admission charge will be taken at the door; students will be admitted for one dollar with identification. Join us for a pleasant evening of fine singing, commentary, and good humor in preparation for enjoying Verdi's tribute to the "Lady of the Camellias."
- ◆ There is always time for a leisurely walk to Jesse Hall before the concert begins.
- ◆ With the exception of the opera benefit, all Concert Previews are free to the public. All are welcome! Bring a friend!



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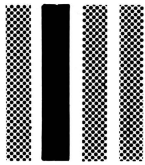


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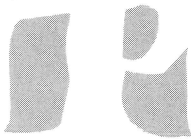
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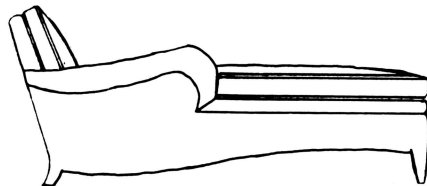
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Jesse Box Office—The headquarters for Concert Series ticket sales is the box office in Jesse Hall, located across from the auditorium entrance. It is open to the public between 10:00 a.m. and 4:00 p.m. the day preceding and the day of an event as well as one hour before each performance. If the weekend interrupts this schedule, the box office will be open on the two work days preceding the event. Mail orders for future concerts may be submitted at the box office window during concert intermissions. For recorded information concerning Jesse Box Office hours for a specific concert, call 314-882-3781.

The campus parking accommodations most convenient for Jesse Box Office patrons are the Jesse Hall Visitors Lot, just south of Jesse Hall, and the metered section of the new Conley Avenue Garage (RC4).

The Purchase of Tickets—Tickets for individual concerts in the three named series may be purchased at Jesse Box Office during its normal business hours throughout the season. The availability of tickets to those concerts identified as Special Events, however, will be limited to several weeks preceding the performance date and will be announced in the media.

Group Discounts—A three-dollar discount on ticket prices for groups of ten or more persons may be arranged in advance by calling 314-882-3571. The group need not be an “official” one, but one especially created for a specific concert.

Sold-Out Houses and Unused Tickets—Any patron unable to make use of a Concert Series ticket is encouraged to return it to either Jesse Box Office or the Concert Series Administrative Office for the benefit of another concert-goer. The holder of the unused ticket will be given a receipt for a tax-deductible contribution to the Concert Series. Returning tickets, especially under the circumstances of a popular event or a sold-out house, is an act of true consideration.

Returned tickets will be sold, on a first come-first served basis, at the Jesse Box Office one hour before the concert begins.

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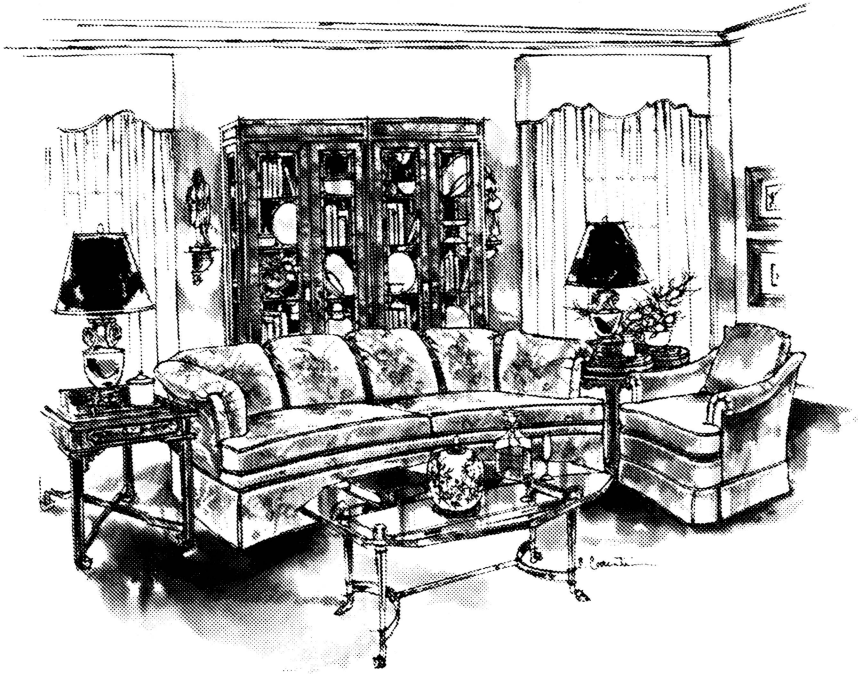
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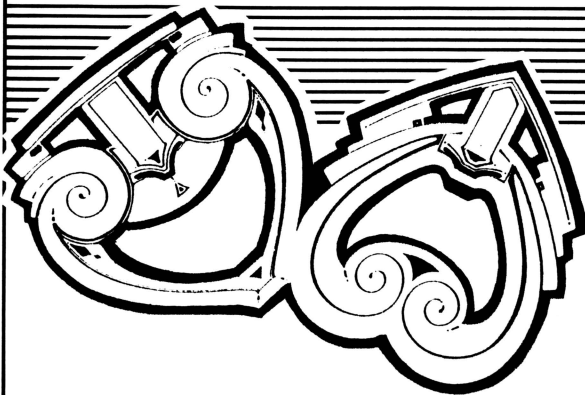
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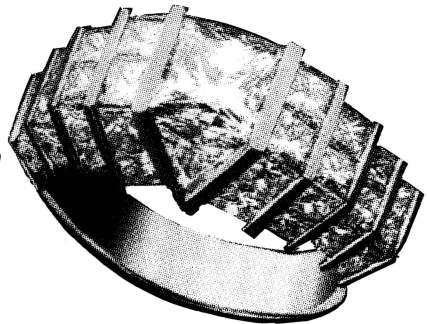
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AUDIENCE REMINDERS

Late Arrivals—After a performance has begun, patrons arriving late will be seated only at the first convenient pause in the program as a courtesy to the artists and to other members of the audience. Please cooperate with the ushers attempting to execute this necessary policy.

Amenities—Restrooms are located on each floor of Jesse Hall, including the basement directly beneath the auditorium lobby. Drinking fountains are located on either side of the inner lobby. Smoking and the consumption of food and beverages are permitted only in the outer lobby (Jesse Hall).

Cameras and Recording Equipment—To fulfill contractual obligations with the artists and to ensure audience enjoyment, cameras and tape recorders are not permitted in the hall during performances. This equipment must be checked at the Box Office.

Emergencies—Physicians on call should notify Jesse Box Office personnel of their seat locations in case of emergencies. Beepers will be monitored in the Box Office during performances.

Distractions—The auditorium's acoustics enhance the sound of coughing, chatting, and other distracting noises. Cough drops are available at the Box Office.

Parking—Vehicles must not be parked in the loading zone of Jesse Auditorium. Unattended or unauthorized vehicles will be towed away.

Ushers—Ushers for Concert Series events are provided by the University Department of Music's chapters of Sigma Alpha Iota and Phi Mu Alpha-Sinfonia and by the Culture Connection, a Missouri Student Association student committee. For information concerning student involvement in Concert Series programs, contact 314-882-3571.




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FIRST NATIONAL BANK MASTER CLASS SERIES

The First National Bank and Trust Company of Columbia has made it possible for the University Concert Series and the Music Department to sponsor a program of master classes and lecture/demonstrations for the sixth consecutive season. Selected artists appearing under the aegis of the Concert Series will be engaged to criticize the performance of local music students in an informal setting.

All interested members of the public are welcome to attend these master classes and are encouraged to do so. The teaching sessions offer unusual opportunities for all present. The students benefit from the expertise and constructive advice of the artists. Members of the audience are able to witness the artists at work, to learn from their comments and anecdotes, and often to hear them perform.

Because negotiations with visiting artists cannot be finalized before the onset of the season, it is possible at this time only to alert the public to the continuation of the master class program. The sessions are typically held in the Fine Arts Building the day before, the day of, or the day following the Jesse Hall appearance. Each class will be well publicized in the media. For more information, contact the Music Department (314-882-2604).



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**CONCERT
SERIES 1988-
1989**

presents

SCOTTISH CHAMBER ORCHESTRA

SIR PETER MAXWELL DAVIES, Conductor

with

CECILE LICAD, Pianist

and

NEIL MACKIE, Tenor

Friday, November 4, 1988
Jesse Auditorium



Financial assistance for this event has been provided, in part, by a generous grant from the First National Bank & Trust Company of Columbia, with additional support from the Missouri Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.

FIRST NATIONAL BANK
CHAMBER MUSIC SERIES

THE PROGRAM

Symphony No. 35 in D Major, K. 385
("Haffner")

Wolfgang Amadeus Mozart

Allegro con spirito
Andante
Menuetto - Trio
Finale: Presto

Into the Labyrinth

Sir Peter Maxwell Davies

Lento
Allegro
Lento
Adagio - Allegro - Andante (alternating)
Lento

Neil Mackie, Tenor

Intermission

Piano Concerto No. 20 in D Minor, K. 466

W. A. Mozart

Allegro
Romanza
Rondo: Allegro assai

Cecile Licad, Pianist

An Orkney Wedding, with Sunrise

Sir Peter Maxwell Davies

SCOTTISH CHAMBER ORCHESTRA

The Scottish Chamber Orchestra was conceived as a national touring company in 1974. In the intervening years, it has outgrown its regional identity and has taken a place among the concert world's respected chamber ensembles. Its first performance in Columbia occurs during its third visit to the United States. Other stops on its current eighteen-concert schedule are San Francisco, Los Angeles, Chicago, Kansas City, St. Louis, Toronto, Washington, and New York. The Orchestra has toured extensively in Europe, the Far East, and North and South America.

The high reputation of the Scottish Chamber Orchestra is indicated by the stature of conductors and soloists with whom the Orchestra has been associated. Raymond Leppard, Dame Janet Baker, Jean-Pierre Rampal, Frederica von Stade, Peter Serkin, Simon Rattle, and Jamie Laredo are but a few of the musical luminaries who have shared its stage. The current Principal Conductor, Jukka-Pekka Saraste, joined the Orchestra just last year and has already presided over concerts that have featured collaborations with Dame Joan Sutherland, the King's Singers, Pinchas Zukerman, and Mitsuko Uchida.

The Scottish Chamber Orchestra prides itself on a repertory that "depicts contemporary ideas against a classical background." Thus, the music of the late eighteenth century regularly shares its programs with the music of the twentieth century. This ensemble has been especially active in commissioning and performing the works of contemporary composers. The recent appointment of Sir Peter Maxwell Davies as associate composer/conductor to its roster has resulted in a number of premières of his works as well as recordings. In fact, the ensemble has commissioned Maxwell Davies to write ten concertos for its principal members during the next five years, a project of historic proportions with no modern equivalent. The discography of performances by the Scottish Chamber Orchestra is growing rapidly; last season twelve new releases, including works by Haydn, Mozart, Rossini, Mendelssohn, and Tippett, were added to its catalogue.

The Scottish Chamber Orchestra graciously acknowledges the generous support of the Dunard Fund USA for its 1988 tour to the United States.

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SIR PETER MAXWELL DAVIES

For the past two decades Sir Peter Maxwell Davies has been a leading figure in the sphere of contemporary British composition. For much of that time, he has been recognized beyond the boundaries of his homeland as a composer of international stature. Many of his more than 150 published pieces are regularly performed in major music centers. In 1981 he was made a Commander of the British Empire. On January 1, 1987, Queen Elizabeth II conferred the honor of knighthood on him for contributions to British music, both in the United Kingdom and throughout the world.

Born in Manchester in 1934, Maxwell Davies was educated at the Royal Manchester College of Music and the Manchester University. He studied composition for a year with Goffredo Petrassi in Rome, where he won the Olivetti Prize for his 1958 *Prolation* for orchestra, and later, in 1962, he worked with Roger Sessions at Princeton University. In 1966 he served as composer-in-residence at the University of Adelaide in Australia.

In the course of his career, Maxwell Davies has produced an impressive body of works for the greatest variety of performance forces in many genres—opera, ballet, film score, symphony, chamber music, and solo works. In 1967, he formed The Fires of London, a chamber ensemble of six virtuoso instrumentalists whose purpose was to perform "new music" created especially their sextet. For over twenty seasons The Fires of London toured the world; more than fifty pieces in its repertory were works by Maxwell Davies, including the notable *Eight Songs for a Mad King* (1969). Since the mid-1970s the composer has received a steady stream of commissions from prominent orchestras, among them, the London Philharmonic Orchestra, the London Sinfonietta, the Boston Symphony Orchestra, the Academy of St. Martin-in-the-Fields, the Scottish Chamber Orchestra, the BBC Philharmonic Orchestra, and the Royal Philharmonic Orchestra. His second grand opera, *Resurrection*, was given its première in Darmstadt this past September.

His association with the Scottish Chamber Orchestra dates from 1983, when he was commissioned by the Orchestra to compose *Into the Labyrinth* for tenor and orchestra. He has likewise agreed to create a concerto for each of the principal members of the Orchestra over a five-year period. The first of the so-called *Strathclyde Concertos*, for oboe, was given its première in Glasgow this past April and has already been performed in the United States.

Since the early 1970s Maxwell Davies has lived and worked on the remote Orkney island of Hoy, off the northernmost tip of Scotland. The culture and history of the Orkneys have made a profound influence on him. In 1976 he organized the St. Magnus Festival as a means of sharing music with his neighbors. Over the years the St. Magnus Festival has become an important part of the musical life of Great Britain.

CECILE LICAD

Pianist Cecile Licad made her professional debut at the 1980 Tanglewood Festival with the Boston Symphony and Seiji Ozawa. The next year she became the first artist in a ten-year period to win the Gold Medal of the Leventritt Competition and began her first full concert season with a performance with the New York Philharmonic under Zubin Mehta. Since these early triumphs, she has risen to international prominence as a recitalist and as the guest soloist of major orchestras the world over.

Born in Manila in 1961, Ms. Licad began formal music training at the age of five and made her debut as an orchestral soloist in the Philippines at the age of seven. At age twelve she moved to the United States to study at the Curtis Institute, where her teachers were Mieczyslaw Horowitz, Seymour Lipkin, and Rudolf Serkin. Later she studied privately with Rudolf Serkin at the Institute for Young Musicians in Guilford, Vermont.

Among her recent accomplishments are a third tour of the Far East, recital and concerto performances throughout Germany, her sixth appearance in London, and a duo tour of Europe with her husband, cellist Antonio Meneses. Her recordings for CBS Masterworks, especially performances of concertos by Rachmaninoff, Saint-Saëns, and Chopin, have been highly praised by critics and have become "best-sellers."

NEIL MACKIE

Neil Mackie is a frequent collaborator with Sir Peter Maxwell Davies and has become associated with his music. The Scottish tenor is the originator of roles in both Maxwell Davies chamber operas and has performed his pieces around the world. *Into the Labyrinth* (1983), commissioned by the Scottish Chamber Orchestra, was conceived for him. Its recording was voted by critics as the best contemporary album of 1985.

Since his London debut with the English Chamber Orchestra under Raymond Leppard, Mackie has established himself as an artist of world-class caliber. He has appeared in Great Britain with the BBC Symphony, the Bournemouth Sinfonietta, the Scottish Chamber Orchestra, the Hallé Orchestra, and the London Sinfonietta. On the Continent he has performed with Amsterdam's Concertgebouw and Rome's RAI, has toured the Low Lands with La Petite Band and conductor Sigiswald Kuijken, and has given recitals in the capitals of Scandinavia. He is a regular guest at festivals at Cheltenham, Aldeburgh, Flanders, and Savonlinna.

As a recording artist, Mackie has also been praised for performances in Haydn's *Creation* and Mozart's *Masses* and *Requiem*. He has made an historic album of the unpublished songs of Britten and is currently collaborating with the Scottish Chamber Orchestra in a recording of Britten's *Serenade*, which will include a recently discovered movement.

SCOTTISH CHAMBER ORCHESTRA

Sir Peter Maxwell Davies, Conducting

First Violin

John Doig
Leader
Julie Taylor
David Jurwitz
Peter Campbell-
Kelly
Gregory Squire
Lorna McLaren
Louise Lathan
Sharon Haslam

Second Violin

Rosemary Ellison
Principal
Sarah Bevan-Baker
Robert McFall
Mary Miller
Niamh Lyons
Wendy Millar

Viola

Simon Rawso
Principal
Mary Breatnach
Stephen King
Jacquie Penfol

Violoncello

Kevin McCrae
Principal
Neil Johnstone
Rhydian Shaxson
John Davidson

String Bass

John Steer
Principal
Adrian Bornet

Flute

David Nicholson
Principal
Elisabeth Dooner

Oboe

Robin Miller
Principal
Maurice Checker

Clarinet

Lewis Morrison
Principal
Ruth Ellis

Bassoon

Ursula Leveaux
Principal
Grant Mackay

Bagpipes

Neil Johnstone

Horn

Robert Cook
Principal
Harry Johnstone

Trumpet

Peter Franks
Principal
Shaun Harrold

Trombone

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PROGRAM NOTES

It might be argued, in general, that there are only three reasons why a composer should be singled out for true greatness. First, a composer is valued if he is a genuine innovator. Although Cicero proclaimed in the century before Christ that "there is nothing new under the sun," he was undoubtedly wrong. From time to time, new ideas or ideas perceived to be new have been brought to bear on the composer's art. Such genius is typically lionized. Second, a composer is honored if he is able to elevate the existing materials of composition to a higher level of sophistication—if he is a refiner of prevailing methods. He does not write music that is especially new, but his compositional gifts mark him as extraordinary! Finally, a composer acquires certain stature if he is identified as an important popularizer of musical ideas or becomes a model for those who come after him. Indeed, the power of an individual composer to serve as an influence on others can straddle the ages. Most importantly, perhaps, these criteria are not mutually exclusive.

A case can be easily made on all three counts for the Austrian *Wunderkind* Wolfgang Amadeus Mozart (1756-1791), although his strongest accomplishments surely fall in his contributions as a refiner of eighteenth-century musical thought. Although it is far too premature to make such judgments about the historical merits of Sir Peter Maxwell Davies (born 1934), one might suppose that he too will be remembered as an imaginative refiner. His style is eclectic, combining the art of the past and the art of the present in terms both intellectual and emotional. Whatever future historians may determine, he stands today as a contemporary composer whose music has found an audience around the world and as one of the bright stars in the British musical firmament.



The symphony by Mozart (1756-1791) known as the "*Haffner*" was manufactured by its composer in 1783 from a serenade he had composed in haste the previous summer. The nickname is derived from Sigmund Haffner, the Bürgomeister of Salzburg, who had commissioned the earlier work for his own elevation to the nobility. Beset by the personal and professional problems that plagued his adulthood, Mozart had undertaken the project only at his father's urging, had worked on it only at the end of the day, and had sent it to Salzburg in piecemeal fashion. In its original version as light-weight entertainment music for open-air performance, the serenade consisted of six movements: March-Allegro-Minuet-Andante-Minuet-March.

When the music was returned to Mozart the following February, he claimed to have "forgotten every single note," but was so pleased by it that he recast this serenade, his second for Haffner, in four movements as *Symphony No. 35 in D Major*. In doing so, he discarded the introductory march and one of the dances and added pairs of flutes and clarinets

to the orchestration of the newly ordered movements I and IV. Mozart presented the "new" work with orchestra for the first time on 23 March 1783 in Vienna at one of his "academies"—subscription concerts that showcased his skills as both composer and performer and that were patronized by the Austrian nobility. The Emperor of Austria was, incidentally, an ear-witness at the première of the "*Haffner*."

Even in its symphonic guise, this music cannot belie the innocence and festivity of its original purpose. In fact, some commentators have considered this work "somewhat amphibious"—obviously no longer a true serenade and yet difficult to perceive as a true symphony—because of its compositional pedigree and because, by comparison, it lacks the substance of the handful of unquestionably great symphonies that Mozart produced in the few years left to him. The composer himself, however, classified it among his symphonies, and it is only as a symphony that it is known today. It has the distinction of being the only Mozart symphony written for eight woodwinds (two flutes, two oboes, two clarinets, and two bassoons).

Academic bickering notwithstanding, the "*Haffner*" *Symphony* is a gem of the Mozartean legacy. The pomp and elegance of the first movement is not created without the expected sophisticated treatment of themes in sonata form. The slow movement is a fine example of eighteenth-century grace and lyrical warmth. The dance presents in a sturdy four-square manner an appealing contrast in its minuet and trio. And to bring the work to conclusion, a rondo with an infectious perpetual motion theme rips playfully past the ear. Perhaps there were good reasons to assert that the Age of the Enlightenment—the Age of Mozart—was "the best of all possible worlds."



It is no small wonder that *Concerto No. 20 in D Minor* was the only piano concerto by Mozart to be embraced wholeheartedly by nineteenth-century musicians and their audiences. The work, which dates from 1785, bears many of the fingerprints of musical Romanticism. It is surely one of the many pieces that bear witness to the fact that, from a purely musical standpoint, the seeds of the nineteenth-century style were carefully, if unknowingly, planted by Haydn and Mozart.

The choice of the minor key is one bit of evidence. The majority of pieces from the Classic Era are, by a decided margin, written in the positive climate of the major mode. (Only two of Mozart's piano concertos are cast in a minor key.) This custom was reversed by Romantics, who preferred the darker, more ominous atmosphere of the minor keys because of their pathetic, dramatic potential. Even more appealing to the Romantic sensibility was the ambiguity of mode heard in the concerto's last movement. Although the finale begins in the minor key, Mozart refused to conclude the piece under this burden and, with the final statement of theme trans-

formed, brings the work to its conclusion in the sunshine of the parallel major (D minor to D major). This procedure became part of the stock in trade of Romantic composers and was used with such regularity that it reached the level of cliché. It, nevertheless, rarely lost its calculated effect as a means of delivering an emotional knock-out punch at the end of the piece, what is now identified as "Romantic fulfillment."

The intentional instability of many aspects of the piece also seems to foreshadow later musical thinking. The "weight" of the music seems to depart from the Classical norm. The outer movements present a tragic gloom complete with prescribed changes in tempo, chromatic progressions, and asymmetrical patterns. The relief offered by the "Romanza" is jarred by its own tempestuous mid-section. The relationship between the soloist and the orchestra provides a further complication, more proof of Mozart's experimental approach in this piece: uncharacteristically the thematic material "shared" by the soloist and the orchestra is only similar, rarely identical. This concerto then may be considered the exception, not the rule, but there can be little doubt that Mozart the dramatist was in rare form when he wrote it.



A fascination for specific locations has traditionally added a special flavor to the music of individual composers. During the last decades of the eighteenth century, a craze for Middle Eastern music made itself felt in Central Europe. Oddly enough, in orchestral works, the addition of cymbals, drums, and triangle was quite sufficient to satisfy the yen for Arabian exotica. The Romantics, who openly acknowledged the appeal of other times and other places, reveled in the hot-blooded culture of Spain as well as the forbidding, desolate edges of Northern Europe. Likewise, at the end of the century, the Impressionists flirted with the mystique of the Far East. It is important to note that, in spite of references to folk elements, this cultivation of local color in music had little to do with the idea of nationalism.

Thus, however distinctive, the influence of the culture and history of the Orkney Islands off the northernmost tip of Scotland on the music of Sir Peter Maxwell Davies has many precedents. Davies himself can trace his ancestry to a region near the Scottish-English border, but the catalyst for his appreciation of Orcadian culture, a combination of both Scottish and Norse elements, and its landscape was his adoption of Hoy, a remote Orkney Island, as his home in 1970. Since that time the composer has turned out a rapid stream of compositions that communicate in some measure his respect for the rich traditions of these islands and for their striking physical environment. One sign of this respect is Maxwell Davies's decision to "re-invent" the local folk idiom in selected compositions rather than to quote it directly.

Orkney Wedding, with Sunrise is a neo-Romantic work in many respects. The composer himself has described the piece as "a picture postcard record of an actual wedding" that he attended on Hoy and has provided the following program:

At the outset, we hear the guests arriving, out of extremely bad weather, at the hall. This is followed by the processional, where the guests are solemnly received by the bride and bridegroom, and presented with their first glass of whisky. The band tunes up, and we get on with the dancing proper. This becomes even wilder, as all concerned feel the results of the whisky, until the lead fiddle can hardly hold the band together any more. We leave the hall into the cold night, with echoes of the processional music in our ears, and as we walk home across the island, the sun rises, over Caithness, to a glorious dawn. The sun is represented by the Highland bagpipes, in full traditional splendour.

The various aspects of this particular wedding celebration in the Scottish islands are set forth with admirable clarity. The characteristic rhythm known as the "Scotch snap," melodies that bring to mind the Highland reel and other dance ditties (as well as their distortion to communicate the drunken revelry), folkish drones, and the use of reed instruments to suggest "the pipes"—all—are used to tell the story and to identify its setting. The climactic entrance of the bagpipes (from the back of the hall) as the sun rises is as effective as it is unexpected. The featured piper Neil Johnstone, a cellist in the orchestra, is the son of the best-known teacher of the bagpipes in Scotland. *Orkney Wedding, with Sunrise* was written for the centenary of the Boston Pops Orchestra in 1985.

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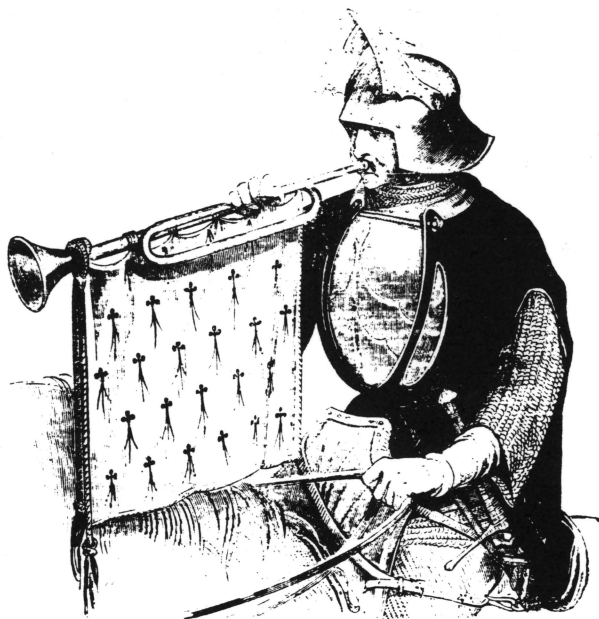
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GOOD NEWS FOR CONCERT SERIES TICKET BUYERS:



A NEW TICKET OUTLET ON CAMPUS

Because of the limited hours of the Jesse Box Office, the Concert Series staff has always been sensitive to the problem of convenient purchase of tickets for its events. For this reason tickets have been made available for purchase at other locations in the community—namely, the Missouri Bookstore, at the First National Bank (main bank downtown and the branch bank at the Columbia Mall), and at the University Hospital and Clinics. Nevertheless, the search for other feasible locations for ticket outlets has been continued.

The Concert Series is therefore pleased to announce that a new outlet has been established:

THE MSA TICKET WINDOW at BRADY COMMONS

The MSA Ticket Window, located on the first floor of the Brady Commons, is open every day, Monday through Friday, 8:00 a.m. to 6:00 p.m. Tickets for the remaining Concert Series events of the Fall Semester are currently on sale. Individual tickets may be purchased by charges to VISA and MASTER-CHARGE only at this location.

ALL BEETHOVEN HOLIDAY CONCERT

Because the clock keeps ticking and the days continue to fly from the calendar, the holidays will be upon us before long. This year the Department of Music and the University Concert Series plan to mark the season of gift-giving by "giving" a concert devoted to the music of Beethoven, whose gift of music belongs to everyone.

On Saturday, December 3rd, the University Choral Union and the University Philharmonic, under the direction of Duncan Couch, will present the following program:

Beethoven: Mass in C Major

Beethoven: Choral Fantasia

Beethoven: Kyrie and Gloria from the Missa Solemnis

The soloists will be soprano Costanza Cuccaro, mezzo soprano Virginia Dupree, tenor Brian Horne, bass Charles Nelson, and pianist Edwin Penhorwood.

The performance will take place at 8:00 p.m. in Jesse Auditorium. Tickets will be available for purchase at the rate of \$6.00 for members of the public and \$4.00 for students with valid identification at all ticket outlets by November 21. The Jesse Box Office will be open Wednesday through Friday, November 30, December 1-2 (10:00 a.m.-4:00 p.m.).

Members of the audience will be selected at random to receive an assortment of holiday remembrances. Plan ahead to celebrate the season with an evening of good cheer and remarkable music!



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The only existing source of long-term financial support for the Concert Series at the University of Missouri-Columbia is the Herbert W. Schooling Concert Series Endowment Fund. Contributions to the Schooling Fund continue to be especially significant in light of the fact that ticket revenue each season constitutes approximately forty percent of the Series's annual budget. Interest income generated by the Fund is used each year to defray the cost of bringing artists of the highest quality to campus.

Organized under the supervision of the University of Missouri Office of Development, the Concert Series Fund was established in 1979 to honor the late Herbert Schooling on his retirement as Chancellor of the Columbia campus. Between 1963 and 1978 Dr. Schooling served the University as Dean of the College of Education, Dean of Faculties, Provost, and Chancellor. A native of Missouri, he devoted his life to the cause of education. His extensive experience at the primary, secondary, and university levels made him a respected leader in his field throughout the state and across the nation. Since 1979, one concert each season has been designated as the Schooling Concert as a means of marking both his generosity of spirit and the very real importance of the endowment fund that bears his name to the continuing success of the Concert Series. The performance of the New York City Opera National Company has been designated as the 1988-1989 Schooling Concert.

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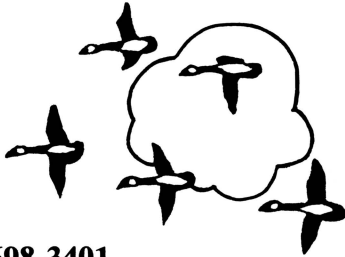
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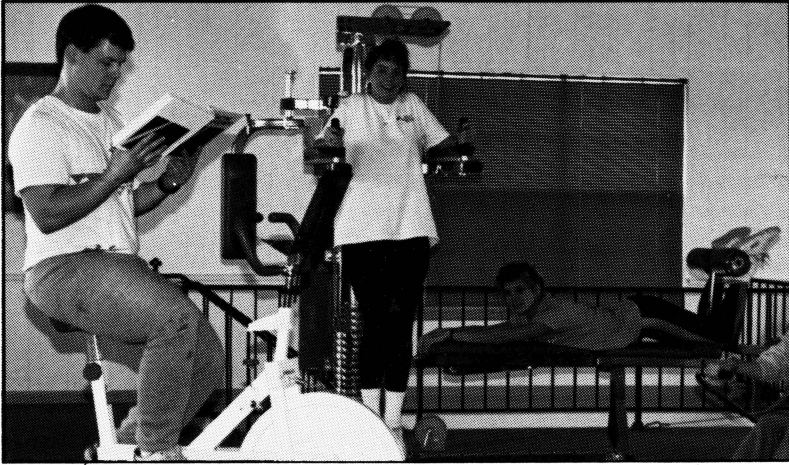


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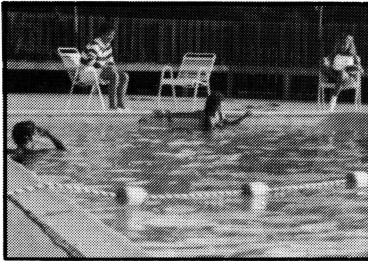
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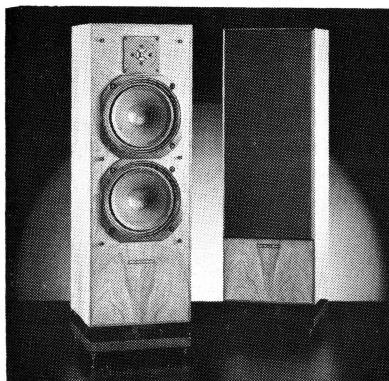
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SUPPLEMENT TO PROGRAM NOTES

Into the Labyrinth by Sir Peter Maxwell Davies, a cantata for tenor and chamber orchestra, was first heard at the St. Magnus Festival on 22 June 1983 with Neil Mackie as soloist. The five-movement work is a setting of passages from the play *The Well* by the Orkney poet George Mackay Brown. Maxwell Davies had provided incidental music for the play in 1981 and has revisited that score in this cantata.

Biographer Paul Griffiths has noted the great significance of Brown's work for the composer by arguing that Maxwell Davies "might not so readily discovered the Orkneyman within himself had he not had the guide of George Mackay Brown's poetry." Beginning with the first piece from his "Orkney" period in 1971, Maxwell Davies has turned repeatedly to the poems of Brown for texts. He has explained the appeal of this particular poet by citing "the internal spring of rhythm," the uncluttered images, and his use of natural phenomena and Christian legends to express the cycle of the year. The composer has summarized his affinity for Brown's work by confessing: "I almost can't read his work without imagining music: it just seems to ask for it."

The character of *Into the Labyrinth* has been called mystical and incantatory. Its highly theatrical impact is a direct result of three factors: the idiomatic text setting of the text for voice; the modern harmonic language, marked by tritonal ambiguities; and the use of the full spectrum of Romantic expressive devices.

INTO THE LABYRINTH

I. Here, is this island. Time is a single day, repeated, over and over—the same people, the same things, dawn to sunset—an unbroken ceremony of birth, love, death; a ritual dance through a patchwork maze, where the old ones die, and children come dancing into Time.

Water, life-giver, brightener, shines on the new-born, and on the dead.

II. Praise be thou, Brother Fire!—the red sun in the sky that ripens the crops, and warms us at hearth in winter, that puts a circle of candle-light on the holy book.

Praise be thou, Brother Wind!—the fine wind of summer, that tosses the barley, and the sea-wind that brings peaceful ships from haven to haven. Bless the circles of sound in the air, when the bell is struck for matins.

Praise be thou, Mother Earth!—the hidden cells of clay that nourish the seed, and the young green shoot, and the yellow stalks of harvest. Bless the bread that is on the table, the bread on the altar.

Praise be thou, Sister Water!—how should we merit this gift of water? It is so beautiful a thing, only the mind of God would have imagined it. It is the seven oceans, it is the single jewel of snow on the window. It is the loch and the burn. It is the palace of fish. It is

the cloud tangled on the hilltop. With joy and astonishment we lower our pails into the well.

III. [A short instrumental movement, which joins onto II.]

IV. What did you find when you opened the first door?—Fire. The red keeper that opened the door to us said, Here are flames for your hearth, fires for the hill-dance in midsummer. Here are your lamps and candles. The door has stood open ever since. But then, the peat-cuttings shrivelled, out on the hillside.

What did you find at the second door?—A good presence. She welcomed us with a strong, pure kiss. Water was bright on our fingers and mouths. Malt seethed in the circle of water before Yule. At last we shut the door of Water. Stones drifted over the source.

Did you knock for entry at the third door?—The door of the wind opened. And there were winnowing fans to separate chaff from grain. There were sails, furled, waiting for a wind to blossom from the west or south. We went a thousand times to the fishing in the west. Then there came engine and oil. We turned our backs on that presence.

The fourth door, Earth. There you stood.—My plough was the key to that door. Out of that deep cupboard I took my bread and ale. I broke the circles of bread and ale with wife and children. We sat at table in peace, all winter. Many a winter, many a generation, many a century. Then the young ones scattered. The plough rusted against a wall.

There is the Earth, that keeps skull, and worm, and sleeping Dragon. Death. The end of bread and breath. The end of all your seekings, the end of your story. A skull under a broken stone.

There is a fifth door to open, through to the unknown, into your dreams—of wealth, science, knowledge. Here is the key to the fifth door. It was forged long ago, when the first number was uttered, and the first questioned asked.—Give me the key!

Is this the end of the island? Is the story told? Is this the end of dance and ceremony?

We have wandered out of the circle, where we were safe, through the fifth door, into the labyrinth.

At the heart of the labyrinth is the treasure. Round the treasure, the Dragon lies, asleep.

And now the island is empty.

V. No longer is Time a single day, rising and falling. Fractured now, Time reaches deep into the past, runs away far into the future: a past all ignorance and savagery; that future, they say, a golden road.

Perhaps in another age, from the secret sources, from the dark, crystal pulse at the heart of the island, a healing current may rise, circles on lucent circle—but now, the source is choked.

If you listen, listen, perhaps the song of Water is still there, hidden, moving, deep under the stones.

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