

UNIVERSITY OF MISSOURI-COLUMBIA

# CONCERT SERIES 1986- 1987

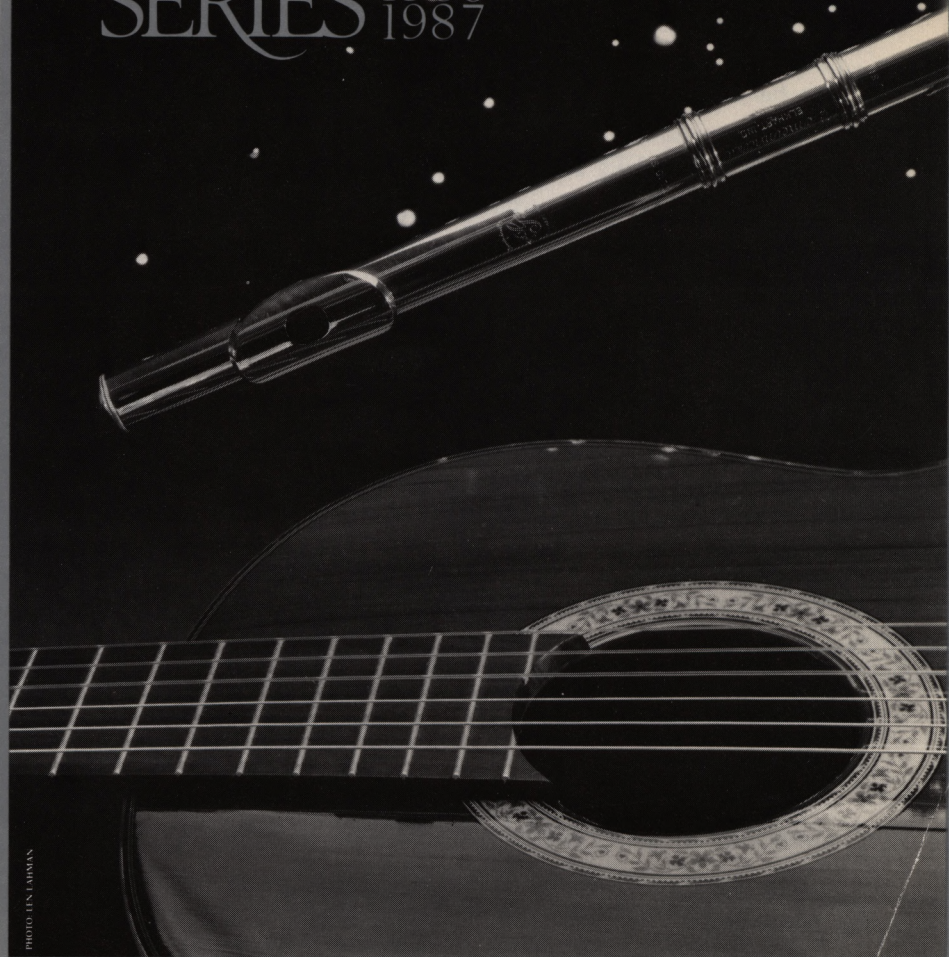


PHOTO: JEN CARMAN

EXCELLENCE  
*in the PERFORMING ARTS*

# The 1986-1987 UMC Concert Series Season

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

## JESSE AUDITORIUM SERIES

Dance Theatre of Harlem  
Saturday, October 11

Roberta Alexander, Soprano  
Simon Estes, Bass-Baritone  
Tuesday, November 18

Saint Louis Symphony Orchestra  
Elmar Oliveira, Violinist  
Leonard Slatkin, Conductor  
Thursday, January 29 (7:30 p.m.)

Frankfurt Radio Symphony  
Minoru Nojima, Pianist  
Saturday, February 28

New York City Opera National Company  
Puccini's *Madama Butterfly*  
Monday, March 30

## FIRST NATIONAL BANK CHAMBER MUSIC SERIES

Anthony & Joseph Paratore, Duo-Pianists  
Wednesday, October 1

Cleveland Quartet  
Emanuel Ax, Pianist  
Friday, October 24

Juilliard Quartet  
Monday, February 2

Franz Liszt Chamber Orchestra  
Alain Marion, Flutist  
Sunday, February 22

Eliot Fisk, Guitarist  
Paula Robison, Flutist  
Friday, March 6

Beaux Art Trio  
Walter Trampler, Violist  
Friday, April 3

## SPECIAL EVENTS

Santiago Rodriguez, Pianist  
Thursday, November 6

UMC Choral Union & Guest Soloists  
University Philharmonic & Brass Choir  
Holiday Concert, "Carols & Brass"  
Friday, December 5

UMC Choral Union & Guest Soloists  
University Philharmonic  
"Messiah Sing-Along"  
Sunday, December 7 (3:00 p.m.)

Guthrie Theater  
George Bernard Shaw's *Candida*  
Saturday, February 14

UMC Choral Union & Guest Soloists  
Saint Louis Symphony Orchestra  
Mozart's *Requiem*  
Sunday, March 1 (7:30 p.m.)

Cleo Laine & John Dankworth  
The Dankworth Quartet  
Friday, March 27

### For Concert Series Information

Jesse Box Office: 314-882-3781

Concert Series Office: 314-882-3875

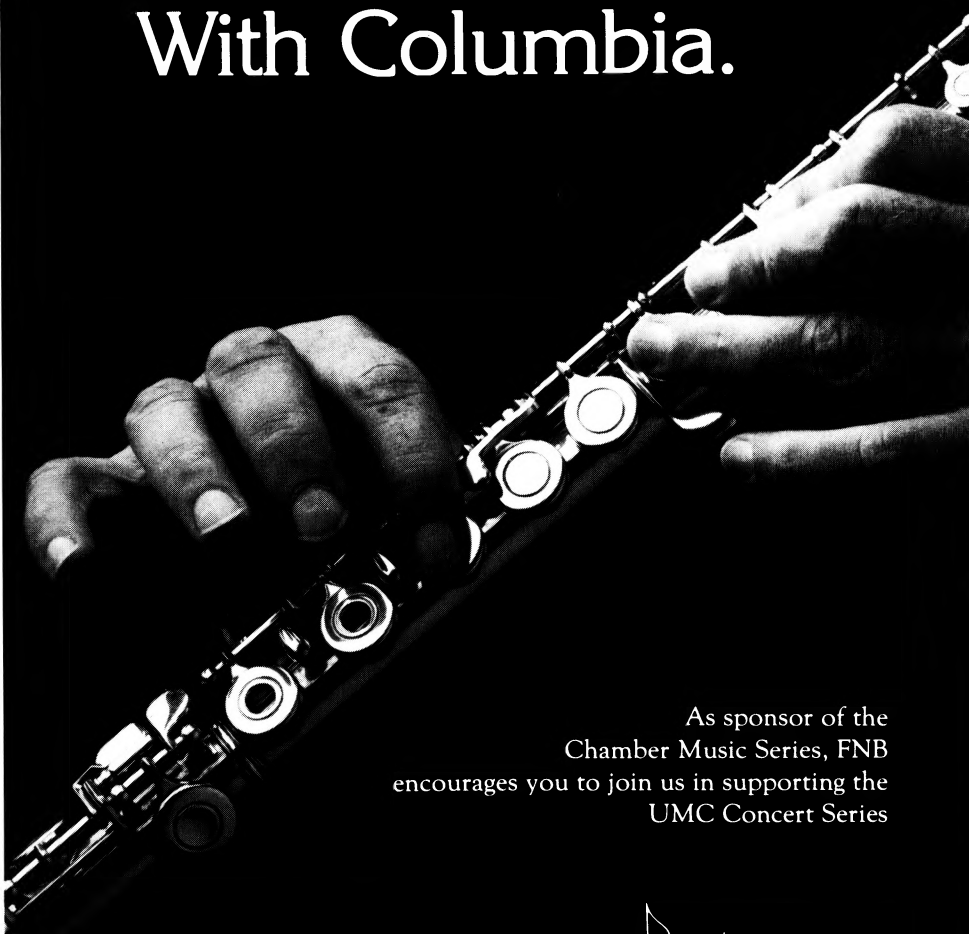


THE UMC CONCERT SERIES  
takes pride in publicly acknowledging  
those organizations whose generosity assures  
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The Missouri Arts Council  
The Missouri Arts Council Touring Program  
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The First National Bank & Trust Company  
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The Saint Louis Symphony Orchestra  
The James and Vera Olson Fund for the Arts  
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## Concert Previews

For many members of the UMC Concert Series audience, the program of pre-performance lectures known as Concert Previews has become a popular addition to an enjoyable evening of "live" music at Jesse Auditorium. Musicologist Michael Budds, of the Department of Music and the Concert Series staff, will once again present informative and entertaining commentary on the repertory of selected guest artists. Ten lectures have been scheduled for the 1986-1987 season. Interested members of the audience should note well the following details.

- Concert Previews are held one hour immediately prior to specified performances, typically at 7:00 p.m., in the Recital Hall of the Fine Arts Building. The only exceptions to this rule are the preview to the opera (described below) and the previews to performances by the Saint Louis Symphony Orchestra (which will begin at 6:30 p.m.)
- There is always time for a leisurely walk to Jesse Auditorium following a Concert Preview presentation.
- Concert Previews are scheduled for each of the five events in the Jesse Auditorium Series.
- A special Opera Preview to Puccini's *Madama Butterfly* will be held six days before the Jesse Series performance. This event will take place at 7:30 p.m. in the Memorial Union Ballroom on Tuesday, March 24. Vocalists associated with the University will present highlights from the opera in the context of a light-hearted atmosphere. The preview to the opera will once again take the form of a benefit for the Concert Series: a nominal admission charge will be taken at the door; University students will be admitted free. Join us for a pleasant evening of commentary, fine singing, and good humor in preparation for enjoying turn-of-the-century Japan through the eyes of Giacomo Puccini.
- The remaining lectures will be given in connection with the following performances:  
Cleveland Quartet & Emanuel Ax—24 October      Franz Liszt Chamber  
Orchestra—22 February      Mozart's *Requiem* (6:30 p.m.)—1 March      Eliot Fisk  
& Paula Robison—6 March      Cleo Laine & John Dankworth—27 March

With the exception of the opera benefit, all Concert Previews are free to the public. There is no need to be "in the dark" when the lights go down at a Concert Series performance! Bring a friend! All are welcome!

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## Master Classes

Thanks to the continuing generosity of the First National Bank and Trust Company of Columbia, the Concert Series and the Department of Music are pleased to announce another season of master classes. This is the third year that the First National Bank has provided support for a program of this kind.

Because negotiations with the visiting artists have not been completed before the onset of the season, it is only possible to report tentative plans for the series at the time of this printing. Pianist Minoru Nojima has agreed to preside over a session devoted to the music of Mozart, and the members of the Beaux Arts Trio—violinist Isidore Cohen, cellist Bernard Greenhouse, and pianist Menachem Pressler—have consented to work with local students. The violist Walter Trampler, the flutist Paula Robison, and the singers Roberta Alexander and Simon Estes have also been approached for participation in this year's program.

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 selected to perform benefit from the expertise and constructive advice of the guest artists. Members of the audience are able to witness the artists at work in an informal setting, to learn from their comments and anecdotes, and often to hear them perform.

The master classes are typically held in the Fine Arts Building the day before, the day of, or the day following the Jesse concert appearance. Each class will be well publicized in Concert Series materials and in the media. For more information, contact the Department of Music (882-2604).

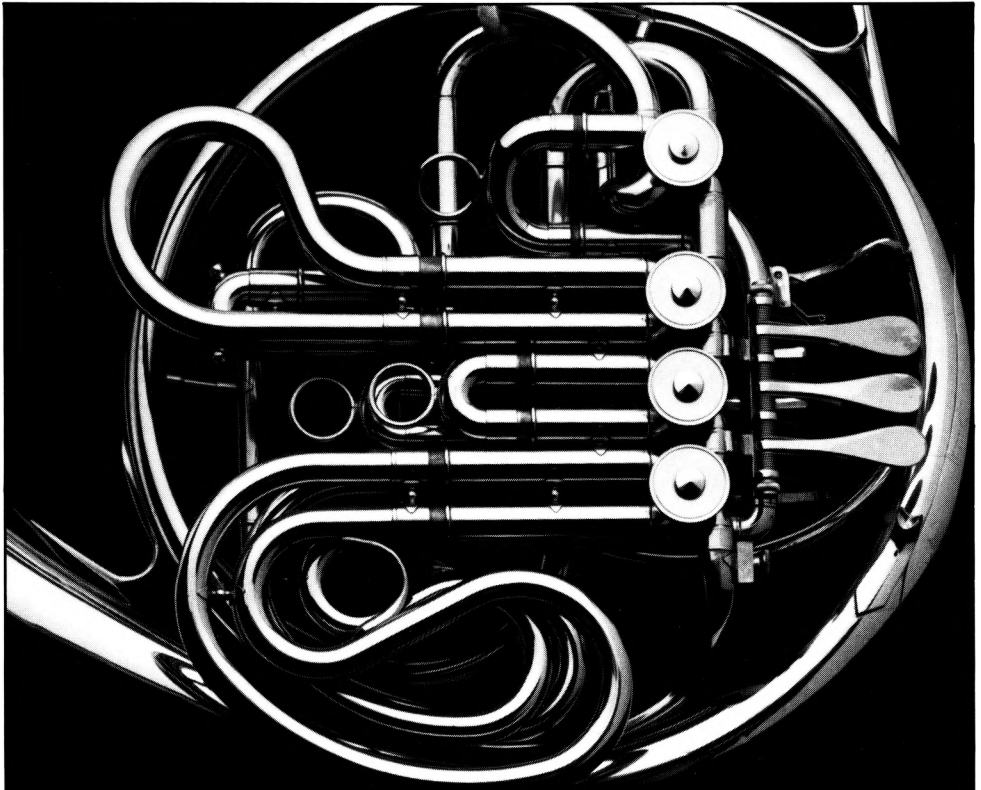
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the inexpressible is music."**

**—Aldous Huxley**

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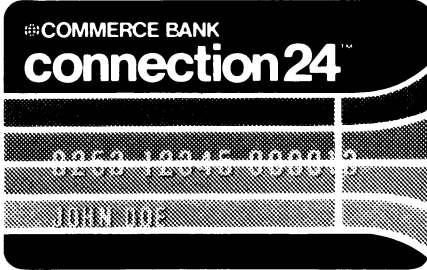
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## Ticket Information

**Ticket Purchase**—Tickets to individual concerts will be made available to the public after October 23rd, once the season subscription sales campaign has been completed. At that time tickets for any of the season's events (except the holiday concerts and the Mozart *Requiem*) may be purchased.

**Jesse Box Office**—Headquarters for ticket sales to Concert Series events is the Jesse Box Office, located in Jesse Hall across from the auditorium. It is open for business between 10:00 a.m. and 4:00 p.m. the day preceding and the day of an event and one hour immediately prior to a concert. If the weekend interrupts this schedule, the Box Office will be open on the two work days preceding the event. For more information concerning Jesse Box Office hours for a specific concert, call 314-882-3781.

**Ticket Outlets**—With the cooperation of several local businesses, the Concert Series has established four ticket outlets within the community. A block of tickets for each concert will be distributed to each outlet, where patrons may purchase tickets during normal business hours. Ticket outlets for the 1986-1987 season are located at the following locations:

First National Bank & Trust Company (Main Bank—8th & Broadway)  
Camelot Records (Columbia Mall)  
Missouri Bookstore (Customer Service Counter)  
UMC Hospital & Clinics Personnel Office (1W-42)

**Group Discounts**—A discount on ticket prices for groups of ten or more persons may be arranged by calling 314-882-3875.

**Sold-Out Houses and Unused Tickets**—Any Jesse Series subscribers unable to make use of their tickets are encouraged to return them to the Box Office or the Concert Series Office for use by other persons. Patrons will receive a receipt for a tax-deductible contribution to the Concert Series. Returning tickets under these circumstances is a gesture of kindness in case of sold-out houses.

Returned tickets to any Concert Series event will be sold, on a first come-first serve basis, at the Jesse Box Office one hour before the concert begins.

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### Music lovers, make a note of our convenient ticket outlets:

**First National Bank & Trust Company**  
(Main Bank—8th & Broadway)

**UMC Hospital & Clinics**  
(Personnel Office—1W-42)

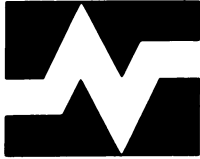


**Camelot Records**  
(Columbia Mall)

**Missouri Bookstore**  
(Customer Service Counter)

*Tickets to UMC Concert Series events for sale during regular business hours*

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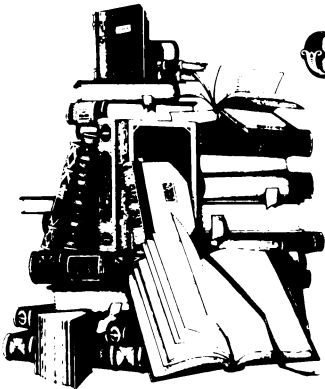
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## Audience Reminders

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

**Distractions**—The auditorium's acoustics enhance the sound of coughing and other distracting noises; cough drops are available at the Box Office.

**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 Box Office personnel of their seat locations in case of emergencies. Beepers will be monitored in the Box Office during performances.

**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).

## Audience Reminders

**Ushers**—Ushers for Concert Series events are provided by the UMC Department of Music's chapters of Sigma Alpha Iota and Phi Mu Alpha and by the Culture Connection, an MSA student committee. For information concerning student involvement in Concert Series programs, call 314-882-3875.

**Concert Series Volunteers**—Interested members of the audience can make invaluable contributions to the success of the Concert Series through donations of time and energy. Assistance needs—stuffing envelopes, attaching mailing labels, answering telephones, etc.—vary throughout the year. Working times will be arranged at the convenience of volunteers. For more information, call Joyce Mitchell at 314-882-3875.

**Contributions**—Donations and financial gifts to the music programs at the University are welcomed throughout the year. Members of the community are encouraged to invest in the future of the Concert Series by contributing to the Herbert Schooling Concert Series Endowment Fund. Local businesses are invited to become members of the Corporate Contributors' Program, established last year to supplement the basic operational expenses of the Concert Series. For more information concerning either of these funds, contact the Concert Series Office (314-882-3875).

Individuals wishing to lend their support to the UMC Department of Music through the highly successful scholarship program of the Friends of Music should contact the Music Department (314-882-2604).

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*Bill Bates,  
Chairman of the Board  
Kay Roberts,  
Sterling Classic Director*



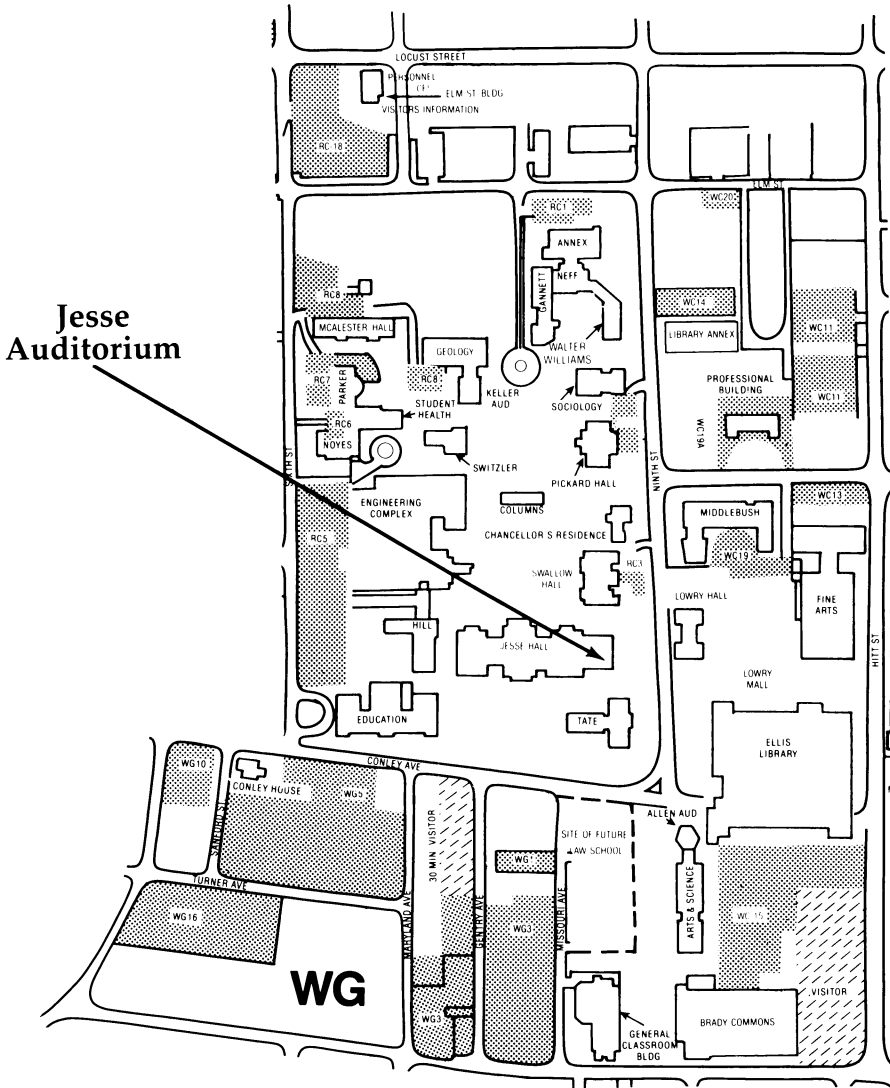
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# Parking

Vehicles must not be parked in the loading zone of Jesse Auditorium. Any unattended or unauthorized vehicles will be towed away.

Because of university construction projects, many patrons will be forced to find alternative parking places during Concert Series events. Concert-goers should consult the map of the central campus area, provided below, to determine suitable parking for this year's concerts.



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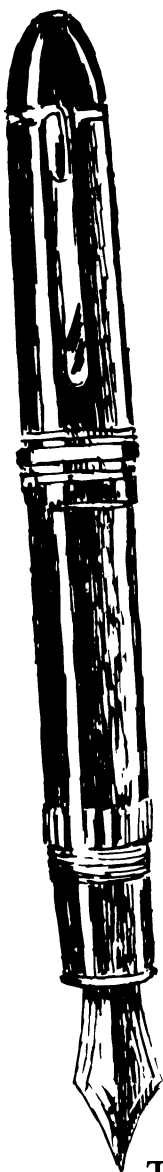
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## RECENT ARTISTS PUT THEIR FEELINGS TO PEN

*Monday, Nov. 15, 1982*

Santiago Rodriguez:

"To Frank and Diane, you have the best Bösendorfer in the U.S."

*Friday, Oct. 22, 1982*

Joseph Paratore and Anthony Paratore:

"To Frank, thanks for all your help. Bravo!"

*Tuesday, Oct. 25, 1983*

André-Michel Schub:

"To Frank Hennessy with admiration for a truly gorgeous piano." Mr. Schub told Frank Hennessy that if this Bösendorfer were in New York it would be out on concert rental every day for \$1,000.00 a day.

*Thursday, Nov. 29, 1984*

Itzhak Perlman and Samuel Sanders:

To Frank Hennessy and Chris Teeter, "Truthfully, I never realized how beautiful a piano could sound until I played your sensational Bösendorfer. Bravo!"

*Wednesday, Feb. 17, 1982*

Vladimir Ashkenazy:

When he finished practicing, I asked him if he wanted me, (Frank Hennessy) to make any changes. Ashkenazy answered: "Change nothing, the piano is fine."

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UNIVERSITY OF MISSOURI-COLUMBIA  
CONCERT  
SERIES 1986-  
1987

presents

# Requiem

by Wolfgang Amadeus Mozart

in Its Traditional Form

Completed by Franz Xaver Süssmayr

DIANE REGAINS, Soprano

CATHERINE ROBBIN, Mezzo-Soprano

JOHN LaPIERRE, Tenor

KURT LINK, Bass

UMC CHORAL UNION

DUNCAN COUCH, Conductor

THE SAINT LOUIS SYMPHONY ORCHESTRA

JERE LANTZ, Conducting

as part of

The Eleventh Annual Chancellor's Festival of Music

Sunday, March 1, 1987  
Jesse Auditorium

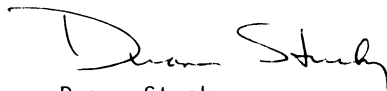
Greetings:

It is my pleasure to welcome members of the University community and our friends from the Columbia area to events comprising the Eleventh Annual Chancellor's Festival of Music. The role of the University in nurturing the arts in Mid-Missouri has, of course, a long and distinguished history. The recent formation of a School of Fine Arts on our campus is continuing proof of a strong commitment to the arts. This commitment is made not only in the spirit of obligation to preserve our civilization, which is implicit in the mission of the University, but is approached with the understanding that the arts are not a luxury but a necessity. The quality of all our lives is directly influenced by the stimulation of our senses and the enrichment of our experiences that only the arts can provide.

As in years past, the performances that make up the Chancellor's Festival represent a cross section of the music-making that always flourishes on our campus as well as a sampling of the artistry that belongs to the world at large. Ensembles sponsored by the Department of Music and artists from the music faculty will share the spotlight with illustrious musicians from the concert world. The Chancellor's Festival was founded with such a goal in mind.

We, at the University of Missouri-Columbia, can take pride in the very existence of such a festival and should applaud ourselves for its annual success. The concentration on the works of Mozart for this year's series of concerts promises musical experiences of a very special kind. The opportunities to share, to learn, to enjoy, and to marvel can benefit us all!

Sincerely,

A handwritten signature in cursive script that reads "Duane Stucky". The signature is written in dark ink and is positioned above the printed name.

Duane Stucky  
Interim Chancellor

The Eleventh Annual Chancellor's Festival of Music  
MOSTLY MOZART



The Chancellor's Festival of Music this year pays tribute to Wolfgang Amadeus Mozart, the remarkable child of the Enlightenment who has held music lovers spellbound for two centuries by the scope of his creativity and the irresistible beauty of his compositions. In recent years Mozart has become the subject of renewed fascination. Although his personality may have been child-like and even childish, he was, as a musician, so supremely sophisticated and incorruptible as to defy human understanding. Few composers have been so revered.

If indeed eighteenth-century Europe was "the best of all possible worlds," as Voltaire claimed, one of his reasons must have been the music of Mozart, music that has sweetened and stimulated civilization ever since.

Sponsored by the Department of Music in the School of Fine Arts, the University Concert Series, the Missouri Arts Council, the University Development Fund Board, the Mid-America Arts Alliance, the Columbia Commission on the Arts, and the First National Bank of Columbia.

## THE PROGRAM

Symphony No. 40 in G Minor, K. 550

W. A. Mozart

Molto allegro

Andante

Menuetto: Allegretto

Allegro assai

### Intermission

Requiem, K. 626

W. A. Mozart/F. X. Süssmayr

Introitus: Requiem

Kyrie

Sequenz

Dies irae

Tuba miram

Rex tremendae

Recordare

Confutatis

Lacrimosa

Offertorium

Domine Deus

Hostias

Sanctus

Benedictus

Agnus Dei

Communio: Lux aeterna

The Missouri Concert Touring Series of the Saint Louis Symphony Orchestra is funded, in part, by grants from the Missouri Arts Council, Union Electric, and Union Pacific Foundation.

Tonight's concert is being underwritten by a generous grant from the Union Pacific Foundation.



## PROGRAM NOTES

It is little wonder that society should respond to the life and works of Wolfgang Amadeus Mozart (1756-1791) with fanciful legends. The need in lesser mortals to explain or describe an extraordinary gift like his or the ungrateful circumstances of his life is a compelling one. The lack of detailed information concerning several episodes in his life, indeed, invites the imaginative approach. Mythology, however touching or appealing, should not make us forget this fascinating man. The unusual precocity of his talent, the terrible struggle for recognition, the early death, and the humiliation of a pauper's grave--and the incomparable legacy of his musical achievement--are facts. He was one of us!

The popularity of the recent play (and film) by Peter Shaffer illustrates how enchanting historical fiction can be. Admittedly the playwright's purpose was not the presentation of fact, but many members of the audience undoubtedly overlooked his poetic license. The circumstances surrounding Mozart's final three symphonies and the Requiem have been especially embellished in popular culture now for almost two hundred years.

It has been believed that Mozart composed his last three symphonies in a whirlwind in the summer of 1788 and was pathetically deprived of the pleasure of hearing them performed before his death three years later. Moreover, it was imagined that he composed them out of an uncharacteristic, Romantic need. The only truth here is the incredible speed of composition. Modern research suggests that Mozart conceived these works with the hope of obtaining a position in England and, that once the idea of the trip was set aside, he himself performed these pieces on a tour of several German cities in 1789. Interestingly enough, Antonio Salieri, the villain of Amadeus, probably presided over the Vienna premiere of Symphony No. 40 before Mozart's death.

Nor was Salieri the anonymous motivation for the Requiem Mass left unfinished at Mozart's death. And he did not appear at the composer's deathbed to take musical dictation! The Mass was commissioned by Count Franz von Walsegg zu Stuppach, a dilettante who liked to pass himself off to unsuspecting admirers as a composer. His demand for secrecy was a function of this fraud; Mozart's acceptance of this bizarre arrangement was due to his destitution. It is likely that he never knew the identity of the Count. Finally the idea that Mozart was obsessed with the Requiem, that he was "driven" to complete it before his own demise, is nonsense. He was involved in a fair number of projects, including The Magic Flute, during the same period and probably did not single it out with any greater concern than any other work.

The truth does not diminish the emotional impact or the artistic integrity of either of these masterpieces. Each can easily find a special place in our hearts and minds without pandering to our imaginations. The meaning of Mozart's life and works is much more valuable as fact than it is diverting as fiction.

Notes by Michael Budds

SAINT LOUIS SYMPHONY ORCHESTRA

Leonard Slatkin, Beofor Music Director & Conductor  
Raymond Leppard, Ann Whitney Olin Principal Guest Conductor  
Joan Tower, Composer-in-Residence

David J. Hyslop, Executive Director  
Joan T. Briccetti, General Manager

Currently enjoying its one-hundred-seventh concert season, the Saint Louis Symphony Orchestra continues to expand its influence and stature throughout the world. Founded in 1880 by a young German organist, the ensemble has in recent years reached the highest level of critical acclaim under the leadership of Maestro Leonard Slatkin, its American-born and American-trained music director.

The record of achievement that has accompanied the Saint Louis Symphony Orchestra's enhanced reputation is noteworthy: a discography that includes recordings on seven well-established labels; recorded performances that have earned numerous Grammy nominations and two Grammy Awards; the broadcast of a concert series recorded live at Powell Hall and heard on more than two-hundred National Public Radio stations throughout the United States and Canada; annual appearances in New York City and regular visits to other American music centers; and successful tours of Europe and the Far East.

In 1983 the Saint Louis Symphony Orchestra embarked on a special relationship with the Concert Series of the University of Missouri-Columbia. Since that year the Orchestra has performed to enthusiastic audiences in Jesse Auditorium two or three times each season.

RCA, Angel/EMI, Telarc, Nonesuch, Vox,  
Candide, Turnabout, New World Records

Steinway Piano

Concerts by the Saint Louis Symphony Orchestra can be heard locally each week on NPR station KBIA-FM 91.3.

# SAINT LOUIS SYMPHONY ORCHESTRA

## 1986-1987 Season

LEONARD SLATKIN, Beofor Music Director and Conductor  
RAYMOND LEPPARD, Ann Whitney Olin Principal Guest Conductor  
RICHARD HAYMAN, McDonnell Douglas Principal Pops Conductor  
TSUNG YEH, Exxon/Arts Endowment Conductor  
THOMAS PECK, Southwestern Bell Foundation Chorus Director  
JOAN TOWER, Composer-in-Residence

### FIRST VIOLINS

Jacques Israelievitch, Concertmaster  
*Eloise and Oscar Johnson, Jr. Chair*  
John Korman, Associate Concertmaster  
*Louis D. Beaumont Chair*  
Silvian Iticovici, Second Associate Concertmaster  
Takaaki Sugitani, Assistant Concertmaster  
Dana Edson Myers John Lippi  
Darwyn Apple Manuel Ramos  
Charlene Clark Robert Swain  
Lawrence Diamond Helen Shklar Tung  
Jenny Lind Jones Miran Viher  
Eiko Kataoka Haruka Watanabe  
James Krohn Hiroko Yoshida

### SECOND VIOLINS

Cara Mia Antonello, Principal  
*Dr. Frederick Eno Woodruff Chair*  
Beverly Schiebler, Associate Principal  
\*Brent Akins Louis Kampouris  
Deborah Bloom Thomas LeVeck  
Marka Akins Thomas Pettigrew  
Peggy Andrix Wendy Plank  
Elizabeth Crowder Judith Riediger  
Carol Wolowsky Denos Adrian Walker  
Elizabeth Dziekonski *Music Assistance Fund*  
Lorraine Glass-Harris *Orchestral Fellow*  
M. Louise Grossheider

### VIOLAS

Thomas Dumm, Principal  
*Ben H. and Katherine G. Wells Chair*  
Kathleen Mattis, Associate Principal  
\*Christian Woehr Morris Jacob  
Gerald Fleminger William Martin  
Leonid Gotman Margaret Salomon  
Lee Gronemeyer Charles Weiser  
Lynn Hague †Sara Pandolfi

### VIOLONCELLOS

John Sant' Ambrogio, Principal  
*Frank Y. and Katherine G. Gladney Chair*  
Savely Schuster, Associate Principal  
*Ruth and Bernard Fischlowitz Chair*  
\*Catherine Lehr Masayoshi Kataoka  
Stephen Balderston Kenneth Pinckney  
Marilyn Beabout Robert Silverman  
Richard Brewer Sallie WeMott  
Aleksander Ciechanski †David Ellis  
Anne Fagerburg

### DOUBLE BASSES

Henry Loew, Principal  
*Symphony Women's Association Chair*  
Carolyn White, Associate Principal  
\*Christopher Carson Ralph Maisel  
Warren Claunch Donald Martin  
Joseph Kleeman Richard Muehlmann

### HARP

Frances Tietov, Principal  
*Elizabeth Eliot*  
*Mallinckrodt Chair*

### FLUTES

Jacob Berg, Principal  
*Audrey E. Claus Chair*  
\*Janice Smith  
Janice Coleman  
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## SOLOISTS

In 1985 soprano DIANE REGAINS was invited by Gian Carlo Menotti to appear at Scotland's Edinburgh Festival in a production of his opera The Consul. Her successful debut with the Chicago Symphony in Orff's Carmina Burana led to engagements with other major American orchestras, such as the Cincinnati and Houston Symphonies. She has appeared with the Saint Louis Symphony Orchestra on three previous occasions in the music of Handel, Haydn, and Gounod. Currently a faculty member of Northern Illinois University, she performs frequently at Chicago's Grant Park Concerts, with the Chicago Opera Theater, and as a guest of the Vermeer String Quartet. She holds professional degrees from Indiana University and the Chicago Conservatory.

Canadian mezzo-soprano CATHERINE ROBBIN began her career as a prize winner in vocal competitions in Great Britain, France, and Switzerland. Successful debuts at Carnegie Hall and the Kennedy Center, as well as recital and concert engagements across the United States and Canada, soon followed. On Christmas Day 1986 she was heard in a nationally broadcast performance of Messiah sponsored by the Canadian Broadcast Company. She has made recordings with the Vancouver Chamber Choir, the Monteverdi Choir, and the English Baroque Singers; her first solo album appeared in 1985. Miss Robbins makes her Saint Louis Symphony Orchestra debut in this series of concerts.

Tenor JOHN LaPIERRE, a native of Bennington, Vermont, is a graduate of the State University of New York at Purchase and the Saint Louis Conservatory of Music. In addition to numerous roles with the Opera Theatre of Saint Louis, he has appeared with the St. Paul Chamber Orchestra, the Boston Symphony Orchestra, the Banff Festival, the Marlboro Music Festival, Opera Omaha, Wolf Trap Opera, the Berkshire Music Center at Tanglewood, and the Washington Choral Arts Society. He was a National Semi-Finalist in the 1985 Metropolitan Opera National Council Auditions and was the recipient of the first Richard Gaddes Singers Program Award given by the Opera Theatre of Saint Louis in 1986. He is a student of Edward Zambara.

Bass KURT LINK can be heard on the Grammy Award-winning recording of Schoenberg's Moses and Aaron with the Chicago Symphony Orchestra, Georg Solti conducting (1985). In addition to his affiliation with numerous regional opera companies, he has sung with the Chicago Lyric Opera, the New York City Opera, the Houston Grand Opera, and the Opera Theatre of Saint Louis. In 1985 he returned to the Santa Fe Opera as a principal artist. As a soloist with orchestras, he has appeared under the baton of such conductors as Erich Leinsdorf, Eugene Ormandy, Claudio Abbado, Riccard Muti, and Leonard Slatkin. A native of Pennsylvania, Mr. Link attended the Lawrence University Conservatory of Music.

## JERE LANTZ

Guest conductor of today's performance in Jere Lantz, the music director of the Rochester Symphony Orchestra and Chorale of Rochester, Minnesota. His affiliation with the Saint Louis Symphony Orchestra recently took the form of assistant to Maestro Leonard Slatkin during the Orchestra's recent tour to the Far East. His career as a conductor includes associations with the Minnesota Orchestra, the Santa Cruz Symphony, the St. Paul Chamber Orchestra, the Savannah Symphony, the Shreveport Symphony, and the Kansas City Symphony. He has served as the music director of the St. Cloud Orchestra and the Midwest Opera Theater and as associate director of the Minnesota Opera Company.

Mr. Lantz is a strong advocate of contemporary music and has presided over numerous world premieres. He has lectured at Yale University, the University of New Hampshire, and the University of Minnesota-Rochester Center and participated in the proceedings of the American Choral Foundation and the American Symphony Orchestra League. He often prepares his own program notes and has contributed articles to Symphony Magazine.



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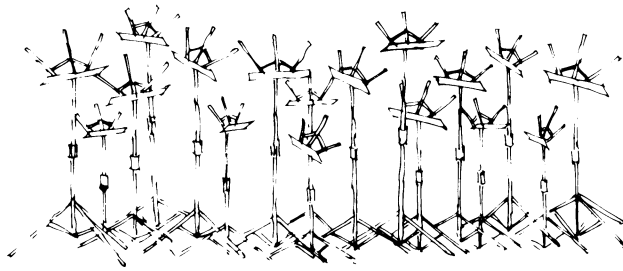
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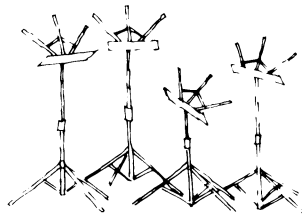
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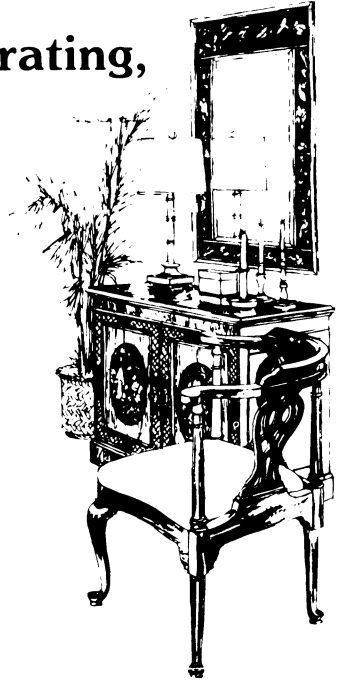
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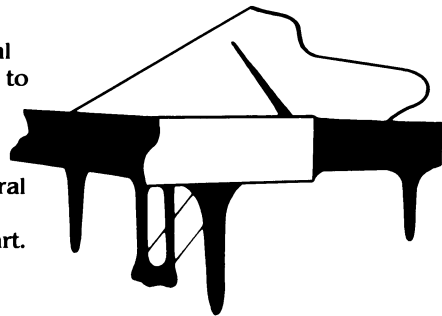
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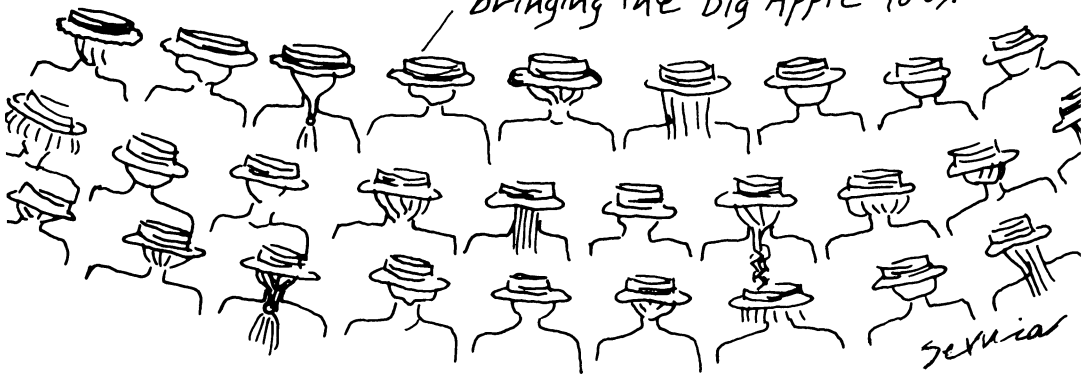
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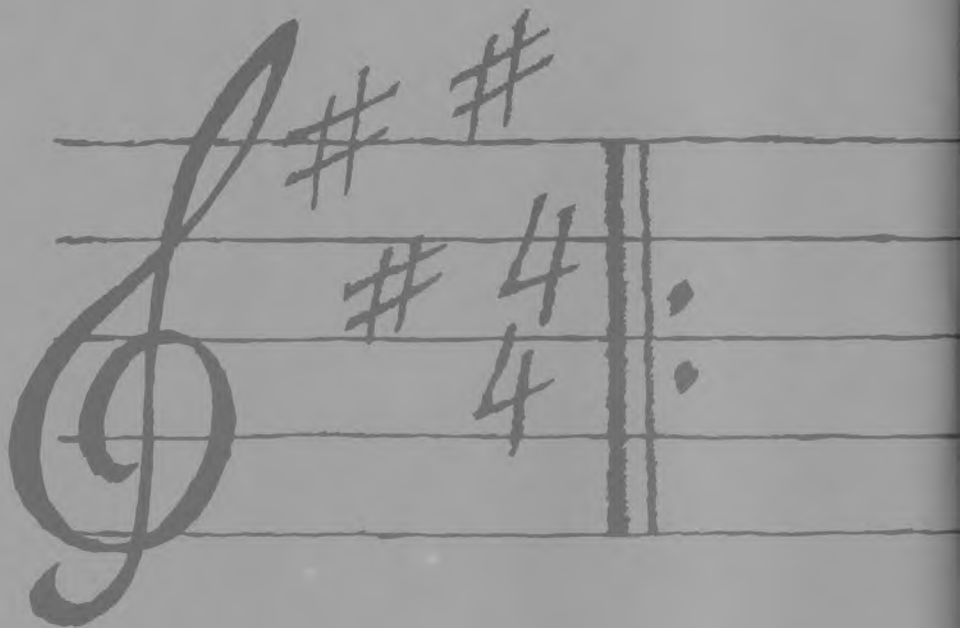
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