

UNIVERSITY OF MISSOURI-COLUMBIA

CONCERT
SERIES 1983
1984



Excellence in the Performing Arts

JESSE AUDITORIUM SERIES

Houston Ballet, The Sleeping Beauty, Thursday, September 29

André-Michel Schub, piano, Tuesday, October 25

New York City Opera, La Bohème, Friday, February 3

Saint Louis Symphony Orchestra, Leonard Slatkin, conductor, Wednesday,
March 14

Atlanta Symphony Orchestra, Robert Shaw, conductor, UMC Choral Union,
Friday, March 30

Czech Philharmonic, Nathaniel Rosen, cello, Tuesday, April 3

CHAMBER MUSIC SERIES

Kammergild Chamber Orchestra, Eugene Istomin, piano, Monday, October 10

Beaux Arts Trio, Friday, October 21

Deller Consort, Monday, October 31

Cleveland Quartet, Saturday, November 12

St. Louis Brass Quintet, Friday, March 2

I Musici, Wednesday, April 25

SPECIAL EVENTS

Pilobolus Dance Theatre, Wednesday, November 2

Christmas Choral Concert, Choral Union, UMC Philharmonic and
Distinguished Guest Soloists, Friday, December 2 and Saturday,
December 3

Kansas City Ballet, Wednesday, February 8

American String Quartet (rescheduled) Sunday, April 1

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UMC Choral Union under the direction of
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presents



NY
CITY OPERA NATIONAL COMPANY
BEVERLY SILLS, GENERAL DIRECTOR

LA BOHÈME

PUCCINI'S LYRIC TALE OF LOVE IN BOHEMIAN PARIS

EXCLUSIVE REPRESENTATION BY COLUMBIA ARTISTS MANAGEMENT, INC.

Friday, February 3, 1984



FINANCIAL ASSISTANCE FOR THIS EVENT HAS
BEEN PROVIDED BY THE MISSOURI ARTS COUNCIL

Greetings:

It is once again my pleasure to welcome members of our community to the Chancellor's Festival of Music. This year's series of concerts and related events, the eighth annual celebration of this type at the University of Missouri-Columbia, is indeed a worthy successor to past festivals and will surely prove to be an extraordinary experience for us all.

This year we take note of the musical achievements of an entire era—an era whose music, more than any other, continues to delight us and whose institutions and traditions form the basis for much of our own musical life. Moreover, with the theme "The Grand Spectacle: Music of the Nineteenth Century," we pay tribute not only to the genius of now-legendary composers and performers, but to the new audience of that age. Modern concert-goers must trace their lineage, if not in fact then certainly in spirit, to the ticket-buying public of the nineteenth century. It was public support that allowed the kind of concert life we enjoy today, unprecedented before that time, to flourish.

The mark of that audience is to be found in the music. No matter the setting—the concert hall, the opera house, the recital stage, even the parlor—our nineteenth-century ancestors expected their musical experiences to be extravagant ones. Through music they sought to take an emotional ride. Musicians were more than willing to provide the vehicle. The sweet melodies, the lush harmonies, the dramatic contrasts, the technical brilliance, and the large performing forces all resulted from and contributed to these expectations. In short, through a confluence of aesthetical, musical, and sociological factors, the musical products of that time have every right to be considered "grand spectacles": artworks for the ears, the eyes, the mind, and the soul.

Fortunately the opportunity to indulge ourselves is at hand. Many of the special loves of the nineteenth century—grand opera, operetta, large works for chorus and orchestra, the virtuoso, musical nationalism, among them—will be featured as the Festival unfolds. In accordance with the Festival's purpose, this music will be brought to life by students, local musicians, faculty artists, and distinguished visiting musicians. This year's emphasis on the "grand spectacle" of an earlier time is but another reason for us to acknowledge the Chancellor's Festival of Music as a grand tradition at UMC.

Cordially,



Barbara S. Uehling
Chancellor

THE 8TH ANNUAL
CHANCELLOR'S FESTIVAL OF MUSIC

THE GRAND SPECTACLE:
MUSIC OF THE NINETEENTH CENTURY

LA BOHÈME
New York City Opera
Friday, February 3

THE MIKADO
UMC Opera Workshop
Friday-Saturday
February 24-25

AN EVENING AT ALDEBURGH
Eric Crozier & Nancy Evans
UMC Faculty Performers
University Singers
Friday, March 9

Saint Louis Symphony
Leonard Slatkin, Conductor
Wednesday, March 14

BEETHOVEN'S NINTH
UMC Choral Union
Atlanta Symphony
Robert Shaw, Conductor
Tuesday, March 27

ALL DVOŘÁK PROGRAM
Czech Philharmonic
Nathaniel Rosen, Cellist
Tuesday, April 3

VOICE RECITAL
Patricia Miller, Mezzo Soprano
Sunday, April 15

THE GRAND SPECTACLE: MUSIC OF THE NINETEENTH CENTURY

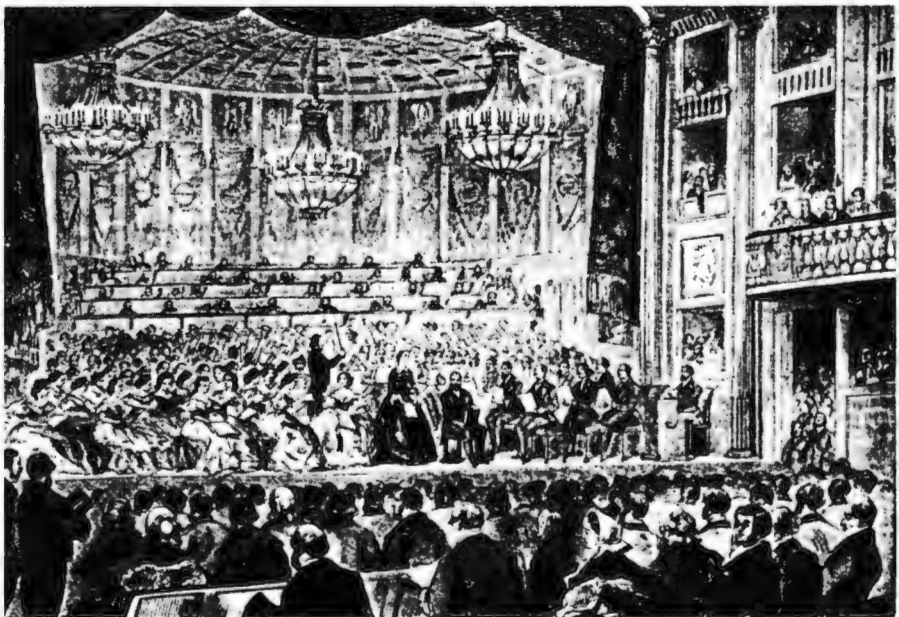
As the eighteenth century came to its close, the longstanding monopoly over fine art held by aristocratic and ecclesiastical interests found itself in serious jeopardy. A new social order created by the far-reaching realities of the industrial revolution and the potency of the democratic spirit was in the ascendancy in Europe and America. With it came a redefinition of the function of art and the artist in society just as revolutionary. At the center of these dramatic changes was a new force that was both the result and the beneficiary of such trends: a new mass audience for art, fortified by the redistribution of wealth, by urbanization, and by social awareness. Much of the history of nineteenth-century art can be best understood by appreciating the then novel relationship between the artist and his middle-class patrons. In the history of music this relationship was especially meaningful.

Whereas creative artists of earlier times had sought to edify the elite, their nineteenth-century counterparts were challenged with pleasing in the public arena a large and much less homogeneous audience. And in spite of nurturing their own often highly personal styles, they were generally sincere in taking the tastes and preferences of the new consumers into consideration. For example, the French literary figure Charles Baudelaire (1821-67) contended, with at least some exaggeration, that "Any book which is not addressed to the majority--in number and in intelligence--is a stupid book." Likewise, the undisputed genius of Italian opera of that period Giuseppe Verdi (1813-1901) confessed that he always composed with "one eye on art, the other on the public." The popular notion of the struggling or eccentric artist, dating from this time, is based, of course, on the plight of those unable to win the public's admiration or those unwilling to compromise to gain it.

Thus, during the nineteenth century, more people than ever before were able to avail themselves of the musician's art. Obviously much of the music created was tailored to the expectations of the audience. It is no coincidence that the era witnessed the proliferation of civic orchestras, public opera houses, amateur choral societies, festivals, academies, and music publishers, or that it oversaw the creation of the solo recital to showcase virtuoso artists whose musicianship thrilled legions of listeners. From a historical perspective, it is clear that there was a premium on music conceived and perceived as emotional expression and on musical extravagance and theatricality of diverse forms. Accordingly, the realm of music became at the hands of various masters a temple of profound art, an institution of moral instruction, a forum of diversified entertainment all directed to the new ticket-buyers.

In short, through a confluence of aesthetical, musical, and sociological factors, the musical products of that time were typically valued as "grand spectacles": artworks for the ears, the eyes, the mind, and the soul. The constantly growing number of patrons and the corresponding increase in the size of performance halls in a sense demanded such a concept and, at the very least, re-enforced the artistic intentions of many composers. This characteristically nineteenth-century attitude, which has continued to hold a strong appeal for music lovers of our century, will be brought into bold relief by a series of truly spectacular events in the 8TH ANNUAL CHANCELLOR'S FESTIVAL OF MUSIC. Whether it be the opulence and melodrama of opera, the satire and tunefulness of operetta, the story-telling responsibilities of the orchestra, the monumental work of art with powerful message, grand gestures, and gigantic forces, the adulation of the virtuoso, or the pride of nationalism, each in its own way will emphasize the interrelationship between music in the Romantic Era and the mass audience who reveled in it.

Notes by Michael Budds



NEW YORK CITY OPERA NATIONAL COMPANY

Beverly Sills, General Director
George Manahan, Music Director
Nancy Kelly, Administrative Director

It had long been Beverly Sills's vision to establish a means for young singers to gain valuable experience and at the same time to bring opera to parts of the country where high quality live opera productions were unavailable or few in number. In 1979 this goal was realized when Miss Sills, as General Director of the New York City Opera, founded the National Opera Touring Company.

During its maiden tour in 1980-81 the ensemble carried Frank Corsaro's celebrated production of Verdi's La Traviata to thirty-four cities and received critical acclaim throughout the country. Additional projects for that season included performances of Rossini's Il Barbiere di Siviglia in Palm Springs, California, and Leoncavallo's I Pagliacci in Bermuda.

In 1981 the Company made several bold changes. It acquired a new representative in Columbia Artists Management, changed its name to the New York City Opera National Company, and expanded its original objectives by providing veteran New York City Opera members the opportunity to polish new roles. As a result, its performances have since featured seasoned professionals as well as the best promising young artists.

Thus reconstituted, the National Company toured the Northeast, the Southeast, and the Midwest in 1983 with an innovative rendition of Bizet's Carmen. For its 1984 season, it is presenting a newly designed production of Puccini's La Bohème to appreciative audiences stretching from New York to Kansas to Toronto. Its complement of seventy-three members is comprised of fourteen soloists, fifteen choristers, a thirty-piece orchestra, and a staff of fourteen.

LA BOHÈME

World Premiere
February 1, 1896
Teatro Regio, Turin

Music by Giacomo Puccini
Libretto by Giuseppe Giacosa and Luigi Illica
(based on a novel by Henri Mürger)

Conducted by George Manahan
Production conceived and directed by David Hicks
Scenery designed by Lloyd Evans
Costumes designed by Joseph A. Citarella
Lighting designed by Mark Stanley
Musical preparation by Mitchell Krieger

Setting: Paris circa 1830

Act I: A Left Bank attic room on Christmas Eve

Act II: The Cafe Momus in the Latin Quarter that evening

Intermission

Act III: The outskirts of Paris two months later

Intermission

Act IV: The attic room the following winter

CAST FOR LA BOHÈME
(in order of vocal appearance)

Marcello, a painter	Richard Pendergraph
Rodolfo, a poet	Christopher Cameron
Colline, a philosopher	Bruce Kramer
Schaunard, a musician	Leslie Tennent
Benoit, their elderly landlord	Robert Brubaker
Mimi, a seamstress	Nicole Philibosian
Musetta, Marcello's girlfriend	Lisbeth Lloyd
Alcindoro, an elderly government official	Robert Brubaker

Company of students, working girls, citizens, street vendors

Phoebe Atkinson	Neil Eddinger	Deborah Saverance
Rick Christman	Jonathan Guss	Kay Schoenfeld
Frank Curtis	John Lewis	Caroline Sielski
Margaret Anne Davis	Virginia Nichols	Irene Tobey
William Dyszel	Stephen O'Mara	George Wyman
	Bridget Ramos	

NEW YORK CITY OPERA NATIONAL COMPANY ORCHESTRA

Violin

John Connelly
Concertmaster
Phillip Coonce
Asst. Concertmaster
Susan Gellert
Principal Second
Robert Gerry
Kate Light
Susan Lorentsen
Gina Tavelli
Mary Whitaker
Ruth Zumstein

Viola

Rachel Evans
Principal
Katherine Greene

Cello

Ravenna Helson
Principal
Yari Bond
Sarah Carter

Bass

Matthew Zory

Flute

Peter Ader
Principal
Kathie Sumrow

Oboe

Claudia Coonce

Clarinet

William Reinert
Principal
Barbara Koostra

Bassoon

Deborah Greitzer

French Horn

Donna Dolson
Principal
Stuart Butterfield

Trumpet

Jeffrey Silberschlag
Principal
Julia Cohen

Trombone

James Biddlecome

Timpani

Daniel Haskins

Percussion

Richard Hilms

Harp

Amy Berger

NEW YORK CITY OPERA NATIONAL COMPANY ADMINISTRATIVE STAFF

George Manahan, Music Director
Nancy Kelly, Administrative Director
Jay Young, Technical Director
Timothy L. Kochert, Assistant to the Administrative Director
Lian Brooke Farrer, Tour Coordinator
David Cash, Company Manager

NEW YORK CITY OPERA NATIONAL COMPANY PRODUCTION STAFF

Production Stage Manager	John Knudsen
Assistant Conductor	Mitchell Krieger
Master Carpenter	Jay Young
Master Electrician	Robert Baxter
Master of Properties	Wes Faulkenberry, Jr.
Makeup Artist	Michael Laudati
Hair Stylist	Monserrate Alvarez
Wardrobe Mistress	Linda Bethel
Wardrobe Master	Frederick V. Grzyb
Assistant Stage Manager	Susan Detrie
Assistant to the Costume Designer	Lynn Patrice Hoffman
Assistant to the Lighting Designer	Susan Detrie

The scenery for this production was underwritten in part by a generous contribution from Royal Caribbean Cruise Line. Additional support for the National Company's activities was provided by the National Endowment for the Arts, CITIBANK/CITICORP, Shell Companies Foundation, and the Rose M. Badgley Charitable Trust.

Transportation of scenery and costumes was made possible through the deeply appreciated generosity of Dr. Milton Ratner, Midwest Emery Freight System, Little Audrey Transportation Company, and Trans-Cold Express, Inc.

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SYNOPSIS OF THE PLOT



Act I. Rodolfo, a poet, and Marcello, a painter, raïl against the cold as they work in their garret apartment on Paris's Left Bank. As they kindle a fire with pages from Rodolfo's latest play, their philosopher roommate Colline arrives in time to enjoy a moment of warmth. The fourth member of the household, the musician Schaunard, bursts in, loaded with provisions. His friends, delighted with the unexpected bounty, ignore his account of how he acquired these riches. Cursing their ingratitude, he demands that they dine out --for today is Christmas Eve.

Before they can leave, they are confronted with their landlord Benoit, who complains of their overdue rent. Marcello cleverly entices him to confess to an adulterous affair. Pretending to be scandalized, the four young artists force him out--without the rent. When his three roommates depart for the Cafe Momus, Rodolfo stays behind to finish some writing, but promises to follow soon.

His efforts are interrupted by a knock at the door. It is Mimi, a frail young seamstress who is his neighbor. She explains that her candle has been blown out by the drafty cold. Her body racked with a violent cough, she collapses and drops her key. She revives herself, relights her candle, and turns to go, but realizes that she has lost her key. As the two search for the missing key, another draft extinguishes both candles. Unbeknownst to Mimi, the poet has found the key and has slipped it into his pocket. In the darkness their hands touch and their fates are mingled. The lovers proceed to introduce themselves in the famous arias "Che gelida manina" [What a frozen little hand] and "Mi chiamano Mimi" [They call me Mimi]. In the subsequent duet, they declare their love for each other and, arm in arm, stroll off to join the party at the cafe.

Act II. The Cafe Momus is bustling with festivity. Rodolfo buys Mimi a pink bonnet and introduces her to his friends. As the group settles down to supper, there is a great commotion as Musetta, who has but recently been Marcello's lover, appears with a new admirer, the wealthy and elderly Alcindoro. To arouse the jealousy of her former beau, she launches into the seductive waltz song "Quando m'en vo" [When I pass by]. Noting its effect on Marcello, she sends Alcindoro off on a meaningless errand--to buy her a pair of shoes that fit better. As soon as he is gone, she falls into Marcello's arms. When the holiday revellers discover that they cannot pay their bill, Musetta instructs the waiter to present the enormous check to the unsuspecting Alcindoro, and they march off to a rousing fanfare.

Act III. In the wintry dawn, street sweepers and vendors make their way through the gates at the edge of Paris. Mimi appears and sends a woman into a nearby inn to fetch Marcello. Learning that Rodolfo is also there, she refuses to go inside. In a fit of jealousy, Rodolfo has left Mimi. She implores Marcello to reason with his friend. When Rodolfo comes outside, Mimi hides from him.

Unaware of Mimi's presence, Rodolfo insists that he can no longer tolerate her flirtations, but Marcello detects his insincerity. When confronted, Rodolfo confesses that he loves Mimi so desperately that he cannot bear to watch her life slip away in his cold apartment. He has quarreled with her so that she will leave him for a wealthy lover able to care for her better. Suddenly, Mimi is overcome by a spell of coughing, and Rodolfo realizes that she has overheard his confession. In the background, the three hear Musetta's wild laughter ring out from the tavern; Marcello, certain that she is indeed flirting, rushes off to investigate.

In the tender aria "Donde lieta usci" [When I happily left], Mimi affectionately bids Rodolfo farewell. As they reminisce, they agree that it is too cruel for lovers to part in winter and postpone their separation until spring comes again. The act is brought to a close with a marvelous operatic device, a quartet in which one couple is presented as gentle and loving, the other as angry and agitated.

Act IV. Winter has come again, and both pairs of lovers have parted. In their attic room the men struggle in vain to concentrate on their work. Instead they can only think of Mimi and Musetta, who have both taken rich new lovers. The duet beginning "O Mimi, tu piu non torni" [O Mimi, you will never return] is the expression of their heartache. When Schaunard and Colline arrive with a scanty supper, the four friends resort to some spirited horseplay to forget their problems. Their fun ends abruptly when Musetta enters with the news that Mimi is outside, too weak to go any further.

As her sick friend is made comfortable, Musetta explains that Mimi has returned to die in the arms of Rodolfo. The friends rally to her aid: Musetta instructs Marcello to sell her earrings to pay a doctor while she herself will buy a muff for Mimi's cold hands. Colline resolves to pawn his overcoat and leaves with Schaunard.

Alone, the lovers reaffirm their devotion. Rodolfo produces the bonnet he once bought her, and they remember their first meeting. Musetta and Marcello return with the muff, presented now as a gift from Rodolfo, and with medicine, which Musetta warms over a candle flame as she prays for her friend's recovery. One by one they realize that Mimi is dead. Screaming her name, Rodolfo throws himself on the lifeless body of his beloved as the curtain falls.



PUCCINI AND LA BOHÈME

In the annals of opera the case of Giacomo Puccini (1858-1924) is a special one. At least three of his works--La Bohème (1896), Tosca (1900), and Madama Butterfly (1904)--are among a handful of the most frequently performed operas of all time. This alone is testimony to his gifts. And yet, although universally hailed as a major composer, he is rarely assessed as a great one according to the highest standards. Not surprisingly, his immense popularity is related to such judgments. One might argue that his ability to identify so completely with his audience kept him from venturing beyond a well-circumscribed and almost personal concept of opera. His artworks, however, were as much a product of his own sensibilities as any other force.

Admittedly, in comparison with Mozart, Wagner, Verdi, and Strauss, Puccini's concept of opera was narrow. The same characters, catholic types rarely deeply drawn, recur from work to work, and there is a sameness of plot as well. He demanded a libretto "full of passion and pain" with "episodes, delicate, luminous, exquisite . . . and with a touch of gay, fresh laughter." He specified to his librettists that the dramatic action "must move forward to the close without interruption, rapid, effective, terrible." He translated these ingredients into a theatrical world of all-pervasive eroticism and sentimentality, of vulgarity and melodrama, of emotional intensity and stupendous effect. For almost a century now, critics have hurled such epithets as "tear-jerker," "shabby little shocker," and "cheap theatrical trash" at his pieces. Such invective reflects the opinions of the commentators, of course, but there is some basis for their criticisms in fact. His fin de siècle audiences did not necessarily care, nor do modern ones.

On the other hand, Puccini's accomplishments--musical and dramatic--are remarkable. He had a keen ear for progressive harmonies and striking orchestrational colors. His theatrical instincts were superb and, as proof of this, most opera-lovers have responded wholeheartedly. Few of them have been able to resist extending their sympathy to his characters or have remained uninvolved in the human tragedies they suffer. How does he win his listeners? In the most direct manner possible, the manner embraced by his countrymen for centuries: by melody and by the expressiveness of the human voice. In the Italian tradition, he contrived to place with the expression of feelings the most memorable music (the aria). As his characters pour out their hearts, the music soars with spine-tingling melodies that suggest that quality of inevitability that marks the highest art. It is these moments that singers live to sing, the same moments that satisfy the audience's desire to take an exhilarating ride on a musical roller-coaster.

The particular kind of melody that permeates Puccini's scores has been described by authority Donald Jay Grout as a musical construction "of peculiar poignancy which seemed to gather up the whole feeling of a scene in a pure and concentrated moment of expression." The dramatic impact of such a device had been appreciated since the beginnings of opera, but the ambition to compose entire operas of such melodic highlights was characteristic only of Puccini and several others of his generation. Grout observes that in Puccini's compositions,

we have, as an apparent ideal if not always an actuality, what may be called a kind of perpetual pregnancy in the melody, whether this is sung or entrusted to the orchestra as a background for vocal recitative. The musical utterance is kept at high tension, almost without repose, as though it were to be feared if the audiences were not continually excited they would go to sleep.

La Bohème, his fourth opera, abounds with examples. It is based on Scènes de la Vie de Bohème by a lesser French writer Henri Mürger (1822-61). That collection of loosely-connected sketches of struggling artists and their loves first appeared in a literary magazine (in serial format) between 1845 and 1848. Mürger had lived the Bohemian life of Paris himself, and his characters are based on his friends. Rodolphe, the poet, is a literary self-portrait of the author. This material in the hands of Puccini becomes a curious mix of realism (known in opera history as verismo) tempered with elements of romanticism and exoticism. It is worth noting that the period's fascination for the exotic could be satisfied, in this instance, by treating a subculture of European society--the unconventional and disreputable demimonde of artists. For the opera the composer insisted on refashioning the novel without destroying its tableau effect. The plot, which hinges on Mimi's love for Rodolfo, is thin, but strong in music-theatrical opportunities of certain communication: the lovers' meeting (Act I), their happiness (Act II), their parting (Act III), and Mimi's death (Act IV).

If Puccini's operas do not engage listeners on as many levels as do, say, Mozart's or Verdi's, there is no denying that his music continues to speak powerfully on his own and most characteristic terms, which by no coincidence were calculated to be attractive to the widest possible audience of opera-goers. In La Bohème, he was able to invest stereotypical characters and common incidents with a poetic halo through music. This was done with such conviction and imagination that the opera's continuing popularity with the increasingly cynical audience of the twentieth century is completely justified.

Notes by Michael Budds

APPRECIATION

The Concert Series and the Friends of Music are happy to acknowledge the following for their contributions of resources and talents in connection with the performance of LA BOHÈME:

Gary and Camille Evans
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SYMPOSIUM: THE IMPACT OF THE NINETEENTH-CENTURY AUDIENCE ON THE ARTS

This year's Chancellor's Festival emphasizes the relationship between the newly constituted audience of the nineteenth century and music. Of course, many other aspects of Western civilization were similarly affected or transformed by the new force in society. To amplify our understanding, the Department of Music will host a symposium addressing this provocative topic. Those participating will be specialists from various departments on the UMC campus. The temper of this event will be informal, and it is hoped that a lively dialogue will ensue among the scholar participants and members of the audience. The symposium will be held at 2:40 p.m. on Thursday, February 16 in the Fine Arts Recital Hall. A reception will follow at the Museum of Art and Archeology.

ART OF A CHANGING SOCIETY: BRITISH WATERCOLORS, 1775-1900

Concert-goers are alerted to a major traveling art exhibition on display until February 19 at the University Museum of Art and Archeology. Fortuitously complementing the theme of this year's Chancellor's Festival, the exhibit presents a survey of British drawings and watercolor paintings between the years 1775 and 1900. This is another fine opportunity to investigate first-hand the tastes and preferences of our nineteenth-century ancestors.

CHANGE OF DATE

BEETHOVEN--CHORAL UNION--ATLANTA SYMPHONY--ROBERT SHAW



All ticket holders to the performance of Beethoven's Symphony No. 9 by the UMC CHORAL UNION and the ATLANTA SYMPHONY ORCHESTRA under the direction of ROBERT SHAW are notified of the following. Originally scheduled for Friday, March 30, this concert will now be held on

TUESDAY, MARCH 27

The Concert Series apologizes for this inconvenience, but the change was necessary to accommodate unforeseen complications in the Atlanta Symphony's tour schedule.

Tickets for this event are no longer available. Any Jesse Series subscribers unable to use their tickets are encouraged to return them to the box office or the Concert Series office for use by other patrons. We will be happy to present you with a receipt for a tax-deductible contribution to the Concert Series (\$13.00 per ticket). This is the policy for all returned tickets for sold-out events.

THE KANSAS CITY BALLET

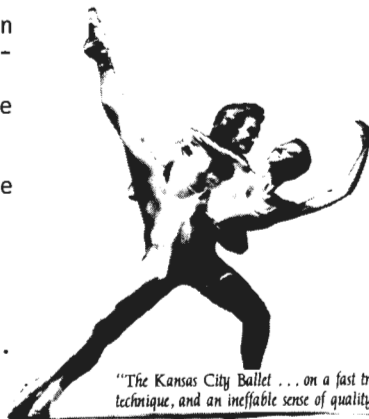
As one of this season's Special Events, the KANSAS CITY BALLET will appear at Jesse Auditorium on Wednesday, February 8. Area dance lovers will not want to miss an opportunity to spend an evening with this regional company that is quickly acquiring a national reputation under the guidance of choreographer Todd Bolender. A program of mixed repertory will be danced to the music of Glazunov, deBanfield, Copland, and Gershwin.

Tickets for this concert will be available at the Jesse Box Office on February 7th and 8th.

THERE WILL BE NO CONCERT PREVIEW PRECEDING THIS EVENT.

KANSAS CITY BALLET

TODD BOLENDER • Artistic Director



"The Kansas City Ballet . . . on a fast track, bringing taste, technique, and an ineffable sense of quality to the heartland."

Ballet News

LOOKING AHEAD

AN EVENING AT ALDEBURGH

For several years it has been the privilege of the UMC Department of Music to enjoy an association with the Britten-Pears School for Advanced Musical Studies in Aldeburgh, England, home of the renowned Aldeburgh International Festival of Music and the Arts. To mark this relationship and its prospects for the future, the Department is sponsoring "An Evening at Aldeburgh" as part of the 8TH ANNUAL CHANCELLOR'S FESTIVAL.

The program will feature a selection of English music, presented by UMC faculty artists, as well as pieces to be performed by the University Singers, with conductor Duncan Couch, during this student ensemble's upcoming concert tour of Great Britain. A highlight of the evening will be a rendition of William Walton's Facade with the narration of Dame Edith Sitwell's poetry provided by distinguished guests from Aldeburgh: librettist and opera producer Eric Crozier and mezzo soprano Nancy Evans. Mr. Crozier, who is perhaps best known for his collaboration with Benjamin Britten in the writing and staging of several operas, will also preside over a slide presentation concerning the Britten-Pears School and the Aldeburgh Festival narrated by Sir Peter Pears.

This event will be held on March 9 at 8:00 p.m. in the Fine Arts Recital Hall. Tickets (\$5.00 per person) are available at the Jesse Box Office. Proceeds from "An Evening at Aldeburgh" will help defray the expense of the University Singers' trip to Great Britain this summer.

VOICE RECITAL BY PATRICIA MILLER

On Sunday, April 15, UMC associate professor and artist-in-residence PATRICIA MILLER will present a voice recital as the finale to the 8TH ANNUAL CHANCELLOR'S FESTIVAL OF MUSIC. For her first campus recital appearance, Miss Miller, a mezzo soprano, will present a selection of arias, French and German art songs, and spirituals. William Glazier will collaborate as piano accompanist.

Miss Miller made her New York City Opera debut in 1981 in the title role of Carmen. She has performed with the San Francisco Opera and major companies in Germany, France, South America, and Australia. In addition, she has appeared as soloist in orchestral concerts in Carnegie Hall and Alice Tully Hall. A recently released recording of Cavalli's Ercole Amante features Miss Miller as soloist.

Tickets (\$5.00 per person) are available for this even, which will be held at 8:00 p.m. in the Fine Arts Recital Hall.

AUDIENCE REMINDERS

CONCERT PREVIEWS

Informal lectures concerning each Concert Series event will be presented by audience educator Michael Budds at 7:00 p.m. in the Recital Hall of the Fine Arts Building. These talks are designed to illuminate and entertain and will include comments on the style and historical context of the works to be heard that evening. Please note the following special information:

- Only one preview will be given for the Christmas Choral Concert. This will occur before the Friday, December 2nd performance.
- A special preview will given for the opera *La Boheme* at 8:00 p.m. on the Wednesday (February 1) before the Friday (February 3) performance. Because the New York City Opera production will be sung in Italian, this preview is especially recommended. UMC voice students will perform key arias.
- Any changes in the CONCERT PREVIEW schedule will be well publicized.

TICKET INFORMATION

Jesse Box Office is open between 10 a.m. and 4 p.m. the day preceding and the day of the event and at 7:00 p.m. immediately prior to a concert. If the weekend interrupts this schedule, the box office will be open on two work days preceding the event. For questions concerning Jesse Box Office hours, call 882-3781.

Approximately three weeks before each event, individual tickets will also be available at the following convenient outlets: the Missouri Bookstore Customer Service Counter, Brady Commons Room 214, and University Hospital & Clinics Personnel Department (1W-42).



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LATE ARRIVALS

After the performance has begun, as a courtesy to the artists and the audience, patrons arriving late will be seated only at the first convenient pause in the program.

DISTRACTIONS

The auditorium's acoustics enhance the sounds 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 insure audience enjoyment, cameras and tape recorders are not permitted in the hall. For your convenience, this equipment may be checked at the Box Office.

PARKING

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

EMERGENCIES

Physicians on call should inform the Box Office of their seat location in case of emergencies.

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 main lobby. Smoking and the consumption of food and beverages are permitted in the outer lobby only.

CONTRIBUTIONS

Contributions to the Herbert Schooling Concert Series Endowment Fund and to Friends of Music are welcomed throughout the year. For more information about the Schooling Fund, contact the Concert Series Office (882-3875); for the Friends of Music, contact the Department of Music (882-2604).

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