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CONCERT  
SERIES 1983  
1984



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## 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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gratefully acknowledges the sponsorship of  
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of the performance of  
Beethoven's *Ninth Symphony*  
by the Atlanta Symphony and the  
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# UMC Concert Series

presents

ANDRÉ-MICHEL SCHUB, Piano

Sonata in E Flat Major, H. XVI/52

Franz Joseph Haydn

Allegro moderato  
Adagio  
Finale (Presto)

Sonata No. 23 in F Minor, Op. 57  
("Appassionata")

Ludwig van Beethoven

Allegro assai  
Andante con moto--Allegro ma non troppo

Intermission

Four Preludes from Book II

Claude Debussy

Brouillards  
Les Fées sont d'exquises danseuses  
Bruyères  
General Lavine--eccentric

Carnaval, Op. 9

Robert Schumann

Préambule	Chiarina
Pierrot	Chopin
Arlequin	Estrella
Valse noble	Reconnaissance
Eusebius	Pantalon et Colombine
Florestan	Valse allemande
Coquette	Intermezzo: Paganini
Replique	Aveu
Sphinxes	Promenade
Papillons	Pause
ASCH-SCHA	Marche des "Davidsbündler"
(Lettres dansantes)	contre les Philistins

Tuesday, October 25, 1983



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

## André-Michel Schub

The eyes of the world first focused on André-Michel Schub when he made headlines and front pages as the Gold Medal winner of the 1981 Van Cliburn International Competition. In the several seasons since, his reputation as a pianist of the first order has been repeatedly confirmed by audiences and critics alike.

The 1983-1984 season finds Schub performing with the National Symphony and Rostropovich, the Chicago Symphony and Leinsdorf, the Houston Symphony and Comissiona at Carnegie Hall, and the orchestras of New Orleans, Vancouver, Buffalo, and Detroit, among others. He will be featured with the Guarneri String Quartet in a chamber music program at Lincoln Center's Alice Tully Hall and will perform in recital on the Great Performer's Series, also at Lincoln Center. He will also tour Australia in a series of orchestral and performances and recitals this year.

His past credits are equally impressive. He has appeared as soloist with all the major American orchestras, has made recital tours of the United States, Europe, and Japan, and has become a favorite at music festivals, both as a soloist and as a chamber music player. He has likewise appeared on numerous television programs. He is an Artist-Member of the Chamber Music Society of Lincoln Center and records for Vox Cum Laude.

The thirty-year-old New Yorker was born in France and came as an infant to the United States with his family. He began his piano studies with his mother at the age of four and later continued his training with Jascha Zayde and at The Curtis Institute with Rudolph Serkin. He made his New York recital debut at Alice Tully Hall in 1974. In addition to the Van Cliburn medal, he has also been honored with the First Prize of the Naumburg International Piano Competition (1974) and with the Avery Fisher Award (1977).

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## PROGRAM NOTES

The well-known doggerel verse associated with a theme from the Surprise Symphony--"Papa Haydn's dead and gone, but his memory lingers on"--holds more wisdom than many might realize. Joseph Haydn (1732-1809) was indeed the towering figure of the second half of eighteenth-century music. The leadership he provided over a long career influenced the course of instrumental music until the modern era. Although his compositions for keyboard constitute a relatively minor part of his total output, several of his forty-seven sonatas for solo keyboard--especially late ones written specifically for the pianoforte--are comparable in scope and substance to his most important string quartets and symphonies. Sonata in E Flat Major (1794), his most popular sonata with modern pianists, is one of these exceptions.

The Classic Era sonata was not typically intended as a show piece for composer or performer, but was conceived as a source of modest diversion for amateurs or as a pedagogical study for a composer's students. The E-Flat Sonata is clearly neither modest nor pedagogical. The technical demands on the performer are formidable; the overall effect of the music is brilliant. The piece was written for an Englishwoman, Therese Jansen, who must have been a rather remarkable musician. Haydn exhibits an uncanny resourcefulness in exploring the potential of the newly popular piano. This demonstration of the instrument's power, range, and capacity for sheer sound would not have been lost on the musicians and music lovers of his time, as it might be on listeners today. It must be remembered, however, that Haydn's pianoforte was a much more delicate instrument than the modern piano.

With the benefit of hindsight, many features found in the late compositions of Haydn and Mozart are now understood as preludes to Romantic practice, and many of the exceptional aspects of this work can be appreciated accordingly. The harmonic surprises, the tendency toward Romantic lyricism, the greater range of expression achieved in various ways, and the virtuosic element itself all point to the future.

\* \* \* \* \*

Ludwig van Beethoven (1770-1827) did not assign the "Appassionata" nickname to his Sonata No. 23 in F Minor, Op. 57 (1807), but he did leave clues--musical clues--concerning his dramatic intentions. Chief among these is the reuse of the "fate motive" from his Fifth Symphony. The melodic shape and rhythmic identity of this motive pervade the sonata's first movement and bring immediately to mind the noble struggle of man over himself and his environment.

Beethoven placed great emphasis on his piano sonatas and was probably the first important composer to do so. In many instances, his experiments with new procedures were worked out in this genre before he extended them to other categories of compositions. Each of the three movements of the "Appassionata" abounds with his highly

personal and influential solutions. For example, in Movement I, the seemingly independent themes embody an organic relationship: the bright second theme is, in fact, a mirror image of the dark first theme. These themes likewise share rhythmic details. The sonata form structure, moreover, is stretched to accommodate the dynamic force of his ideas. The second movement, a set of three increasingly ornate variations on a chorale-like theme, also exhibits unorthodoxies. The theme is "recapitulated" unexpectedly as its conclusion, and the movement is linked by an improvisatory passage of broken chords to the finale without a break. The finale itself, not the lighthearted music one might predict, is a breathless and driven study of keyboard figuration with elements of sonata form and rondo form and with an effective journey from the minor mode to a final cadence in the parallel major. Beethoven's emphasis on the endings of individual movements and on the ending of the whole cycle is a function of the theatrical nature of his music and is the basis for the notion of "Romantic fulfillment" adopted almost universally by several generations of his successors.

\* \* \* \* \*

At the end of the nineteenth-century pianistic continuum stands another truly innovative giant--Claude Debussy (1862-1918). By nature a maverick, Debussy chafed under the weight of the musical establishment as early as his school days. He seems to have been fully aware of the facts that the musical language of the Classic-Romantic epoch had been well explored and that over one hundred years of intense concentration on the piano had exhausted its idiomatic advantages. In a sense, he approached the piano as a new instrument, analyzing and determining the technical resources of its purely physical qualities and transforming these very limitations and defects into newly discovered virtues.

His findings are, perhaps, no better illustrated than in his twenty-four Préludes, a collection of character pieces extraordinary for the variety of poetic themes and musical effects. The four selections from Book II (1913) on this program, in order of performance, evoke the play of light and imagination caused by foggy mists, the revelry of fairies, the pastoral calm of the Scottish highland and the delicate beauty of its flowers, and the antics of an American minstrel entertainer, Edward Lavine. It is noteworthy that Debussy placed programmatic titles at the end of his preludes instead of at the beginning, as if to imply that his characterizations were suggestive rather than definitive and that, in the spirit of the Symbolist poets of his time, his music should optimally set off a chain reaction of associations.

The pianistic and compositional effects conceived by Debussy are stunning. Like so many good ideas with the passing of time, his may seem less astonishing to our ears because their popularity has raised many to the level of cliché. Yet his striking coloristic use of dissonance, his receptiveness to non-Western and "illegitimate" musical practices, his fresh approach to detail and nuance, and his delight in pure sound marked the rites of transition to twentieth-century music.

\* \* \* \* \*



The generation of "true Romantics"--those composers who flourished in the 1830s and 1840s--established the character piece for piano as a preferred genre of progressive musical expression. Preoccupied with writing poetically inspired music and with contriving "new flasks for the new wine," these men adopted the lyric miniature for piano as the laboratory for their individuality and their imagination. Leading these efforts, both with the example of his compositions and with the guidance and judgments of his criticism, was Robert Schumann (1810-1856), considered to be the most characteristic of the German Romantics. Music for the piano was at the heart of his life's work.

Schumann's Carnaval: Scènes mignonnes sur quatre notes, Op. 9 (1835), a suite of twenty-one character pieces, is particularly memorable for its state-of-the-art musical constructions and for its rich referential content. True to its time, the cycle is unified musically as well as extra-musically. Most of its themes can be related to one of three motives the composer sets forth somewhat cryptically as "Sphinxes" (often not played in performances). These are derived by arranging pitches corresponding to the musical letters in his own name (S-C-H-u-m-A-n-n) identical to those in the name of female friend's hometown (A-S-C-H). The themes of the first movement, moreover, recur in the finale, thereby satisfying a desire for symmetry.

On the extra-musical level, the order and nature of the movements are determined by his use of the programmatic device of the masked ball, which explains the four categories of titles and pieces in the suite. There are, of course, acknowledgements of popular dance music--waltzes, a promenade, and the final grand march (with its quotation of the standard "last dance" tune of contemporary balls). There are portraits of personalities present--the young lady from Asch Ernestine von Fricken (Estrella), Schumann's future wife Clara Wieck (Chiarina), and the musicians Chopin and Paganini. Of even greater interest are the indications that Schumann himself is in attendance. It was his idiosyncrasy (and possibly a foreshadowing of his later mental illness) to identify contrasting aspects of his own personality by name. In Carnaval he provides musical equivalents of the two most dominant of these, the passionate Florestan and the dreamy Eusebius. There are also depictions of other guests in costume, those impersonating the stereotypes from the commedia delle arte--Pierrot, Arlequin, Pantalon, and Colombine. Finally, there are musical descriptions of scenes of love-making--the flirtations of a coquette, the assignations of lovers, the revealing of identities, and the confessions of love.

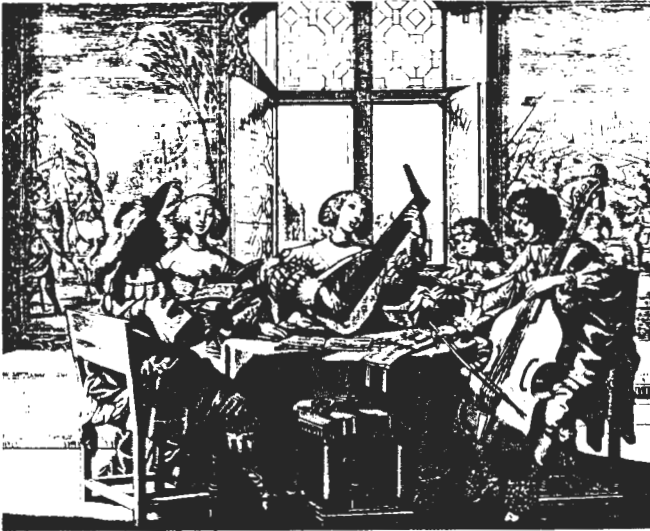
By joining these miniatures together, Schumann created a work on the grand scale filled with contrast and drama. His contention that he assigned the titles after the pieces had been composed does not really minimize their effectiveness, but rather confirms the rule that music must make sense as music before it will make sense as program music.

Notes by Michael Budds

## CERTAIN MAGIC!

In the next few weeks the Jesse Auditorium stage holds certain magic for UMC Concert Series patrons. Even without the waving of a wand or rabbits jumping from black hats, concert-goers can benefit from a positive spell--perhaps the afterglow of The Sleeping Beauty's Good Fairy--and enjoy the talents of fine touring artists.

On Monday, October 31, the DELLER CONSORT from Great Britain, with its five vocalists and five instrumentalists, will bring a selection of European court music from the late Renaissance to Columbia. For connoisseurs, for students of music, and for members of the general public, the appearance of this esteemed veteran ensemble in the early music revival represents a still relatively rare opportunity to hear early music brought to life by specialists.



A few nights later, on Wednesday, November 2, the contemporary dance troupe PILOBOLUS will present its certifiably unique synthesis of dance, acrobatics, kinetic sculpture, design, and humor. This is indeed a "special event." The Concert Series is greatly pleased to sponsor a performance by such innovative and artistically significant dancers. This concert should not be missed!

Bringing the fall segment of this year's season to a close will be the CLEVELAND QUARTET. Its program, on Saturday, November 12, will consist of treasures from the nineteenth-century literature for string quartet by Beethoven, Brahms, and Ravel. Hearing four musicians play as one is musical magic of the first order.

Each of these events will be preceded by a free CONCERT PREVIEW held at 7:00 p.m. in the Recital Hall of the Fine Arts Building. For the Deller Consort preview, the Cameline Consort, a local early music ensemble, will assist in the lecture-demonstration. For the Pilobolus preview, representatives from the Dance Department of Stephens College will participate in a presentation concerning aspects of modern dance. All concert-goers are welcome!

A LOOK AHEAD  
TO THE HOLIDAYS

Although the leaves are just turning color and the major festivals of autumn are still before us, it is not too early to look ahead to the winter holidays. For the Department of Music and the Concert Series of the University of Missouri-Columbia, it has become a tradition to commemorate the Yuletide season with a gala concert of choral music featuring guest soloists. This year will be no exception.



On the evenings of December 2 and 3 (Friday and Saturday), the four-hundred-voice CHORAL UNION, under the direction of Professor DUNCAN COUCH, will join forces with the UNIVERSITY PHILHARMONIC and special guests to herald in the holidays. Five young professionals--soprano GWENDOLYN BRADLEY, soprano LINDA PLAKE SPARLIN, mezzo soprano PATRICIA MILLER, tenor JOHN LA PIERRE, and bass JOHN STEPHENS--will appear as soloists. Audience members will remember Ms. Bradley for her moving solo in the performance of the Brahms Requiem last spring. Newly appointed Artist-in-Residence at the UMC Department of Music Patricia Miller, who made her debut with the New York City Opera in 1981 in the title role of Carmen, will be making her first public appearances in Columbia at this time.

The selection of music takes advantage of the long and illustrious tradition of sacred music in our culture. The program will consist of three settings of the timeless hymn of praise to God beginning with the well-known phrase "Glory be to God on high." The first is an excerpt from Johann Sebastian Bach's monumental non-denominational Mass in B Minor (1738), one of the great musical confessions of faith of all time. This will be followed by "Gloria" from Missa di Gloria (1880) by Giacomo Puccini. This work is an interesting one both as an example of early efforts at sacred music by a composer who later became universally popular as a creator of opera and as an example of the effective mixing of the sacred and the theatrical by nineteenth-century musicians. The concluding composition will be Frenchman Francis Poulenc's provocative setting of the same text in the modern style (1959).

Thus, members of the audience will be carried from the intricate glories of the Baroque to the sublime theatricality of high Romanticism to the clean and pungent musical expression of our own era. Plan to be among them--to be uplifted by the musical praise of three centuries and to begin the holiday season with a first-class musical experience!

## AMADEUS AT JESSE AUDITORIUM

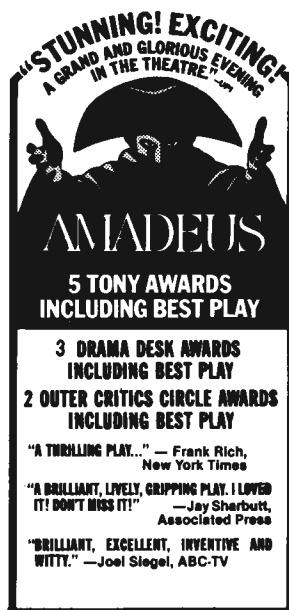
The Concert Series is happy to bring the following announcement of interest to the attention of its patrons:

An exclusive one-night performance of Peter Shaffer's acclaimed Broadway play Amadeus, the winner of five Tony awards including "Best Play," will be given in Columbia at 8:00 p.m. at Jesse Auditorium on Sunday, October 30 by its National Broadway Touring Company. The production is sponsored by the MSA Theatre Committee.

Amadeus, a drama with music, revolves around the rivalry between two eighteenth-century composers--the immortal Wolfgang Amadeus Mozart and Viennese court composer Antonio Salieri. The work is a study of the humanness of men of music and deals with themes of jealousy, revenge, mediocrity vs. genius, and the tragedy of recognizing one's own limitations.

Tickets for Amadeus are \$10.50 and \$11.50 for MSA members and \$12.50 and \$13.50 for the public. Tickets may be purchased in advance at Streetside Records, Record Bar, and the Memorial Union Ticket Window (weekdays, 9:00 a.m. to 3:30 p.m.) and on the night of the performance at the Jesse Box Office.

Don't miss this exciting opportunity to experience Amadeus and to share in the magic of Broadway!



## 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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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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