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CONCERT
SERIES 1983
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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

Kammerngild 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 Concert Series

presents

THE BEAUX ARTS TRIO

Menahem Pressler, Piano

Isidore Cohen, Violin

Bernard Greenhouse, Cello

Trio in A Major, H. XV/18

Franz Joseph Haydn

Allegro moderato

Andante

Rondo: Allegro

Trio in G Minor, Op. 15

Bedrich Smetana

Moderato assai

Allegro ma non troppo--Andante maestoso

Finale, presto--Moderato assai

Intermission

Trio in D Minor, Op. 49

Felix Mendelssohn

Molto allegro agitato

Andante con moto tranquillo

Scherzo

Finale

Friday, October 21, 1983



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

The Beaux Arts Trio

The Beaux Arts Trio, with members Menahem Pressler, Isidore Cohen, and Bernard Greenhouse, is generally considered to be the leading piano trio performing in the concert world today. The ensemble made its official public debut twenty-seven years ago at the Berkshire Festival at Tanglewood (Massachusetts). After its premiere performance, the late conductor Charles Munch contended, "The marvelous musicality of these three artists has been unknown in trio playing for many years. They are worthy successors of the last great trio--Thibaud, Casals, and Cortot."

Since its debut and this praise by Maestro Munch, the Beaux Arts Trio has been hailed the world over by critics and audiences alike. It has played more than four thousand engagements throughout North America, Europe, South America, and the Far East. It has, likewise, produced an impressive discography of best-selling recordings and has earned international awards for its superlative interpretations of the piano trio literature. The latter include the Grand Prix du Disque, the Union de la Presse Musical Belge, the Gramophone Record of the Year, and the Prix Mondial du Disque (awarded September 1983).

Another high form of praise is the return engagement, which has become a typical phenomenon in the concert life of the Beaux Arts Trio. Its appearance in the UMC Concert Series has become in recent years an annual event. The trio's most recent triumph was a sold-out recital at Lincoln Center's Mostly Mozart Festival.

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Menahem Pressler

Pianist Menahem Pressler, born in Germany and reared in Israel, began his professional career in the United States at the age of seventeen by winning the First Prize in San Francisco's first international piano competition. His first concert tour soon afterwards was highlighted by five solo appearances with the Philadelphia Orchestra. Since then, Pressler's engagements with orchestras of renown have included the New York Philharmonic, the Cleveland Orchestra, the National Symphony in Washington, D.C., the Israeli Philharmonic, and the London Symphony. He has worked with such conductors as Dmitri Mitropoulos, George Szell, Eugene Ormandy, Leopold Stokowski, Georges Enesco, Antal Dorati, Paul Paray, Isler Solomon, and Frederic Waldman. Today Pressler tours extensively throughout the world both as a soloist and as a member of the Beaux Arts Trio. He holds the appointment of Distinguished Professor of Music on the piano faculty of Indiana University. He has recorded for Philips, Musical Heritage, and Monitor.

Isidore Cohen

Violinist Isidore Cohen, who was born in New York City, studied at the Juilliard School of Music with the eminent teacher Ivan Galamian. He has served as concertmaster for many orchestras, including The Little Orchestra Society of New York and the Casals Festival Orchestra in Puerto Rico. Recently he appeared as featured soloist and as concertmaster at the Mostly Mozart Festival at Lincoln Center in New York. In addition to his solo work throughout the United States, Cohen has an impressive background in chamber music, highlighted by his membership in the Juilliard String Quartet, appearances with the Budapest Quartet, and participation in the prestigious Music from Marlboro series.

Bernard Greenhouse

Cellist Bernard Greenhouse has commanded the attention of the music world since his New York recital debut at Town Hall. Formerly a fellowship student at the Juilliard School, Greenhouse studied for over two years in Europe with the great Spanish master Pablo Casals, who held him in the highest regard. He has earned an enviable reputation as one of the leading interpreters of the literature for his instrument. He has appeared in recital, with orchestras, and with chamber ensembles in most of the major cities of Europe and America. He has recorded with Columbia, RCA, Concert Hall, and the American Recording Society. He is a member of the faculties of the Manhattan School of Music and the State University of New York at Stony Brook. He plays the famous "Paganini" Stradivarius cello (dated 1707).

PROGRAM NOTES

The juxtaposition of piano trios by Haydn, Mendelssohn, and Smetana on tonight's program provides an opportunity to reflect on the contrasting lifestyles of composers in history. During the eighteenth and nineteenth centuries, the role of the composer in society underwent a fundamental evolution, which may be characterized generally as a change from pragmatic servant to rather idealistic free agent. This transformation was, of course, strongly affected by an equally striking change in the nature of the music consumer. The relatively small number of aristocratic connoisseurs who sustained composers in the old order was augmented and overwhelmed by the more robust, if less refined, mass audience with middle-class values that supported concert life in the new century.

The altered responsibility of the composer was a mixed blessing. Appealing to a large, somewhat diversified audience was a much different proposition than giving certain pleasure to a single patron. And yet the challenge had a liberating effect. Composers, especially after Beethoven, tended to become much more self-indulgent. Creating art not for a specific patron, not for specific musicians, not for a specific occasion, but for ideal performers and listeners--and, in effect, for posterity--entered the composer's realm. The circumstances surrounding the music-making of Haydn, Mendelssohn, and Smetana illustrate these observations quite well.

* * * * *

Franz Joseph Haydn (1732-1809) wore the uniform of a servant for much of his life. Rising from Austrian peasant stock, he made his mark on the world surprisingly in the relative seclusion of his patron's country estate. He was not a Wunderkind, but acquired his training as a chorister at a cathedral and at the Court in Vienna. In matters of composition, he was largely self-taught. His career was set on course at the pleasure of noblemen. In 1758 he entered the service of Count Morzin and in 1761 became associated with the Esterházy Family, thereby embarking on a lifetime of security.

Between 1762 and 1790, during the regime of Prince Nikolaus Esterházy (known as "the Magnificent" for his emulation of court life in Vienna and at Versailles), Haydn flourished. In addition to daily music, he was obligated to provide two operas and two formal concerts weekly and to execute the manifold duties of the Prince's chief musician. His large output of works was a function of the constant demand for new music. His isolation in the country allowed him to remain original; his rigorous duties forced him to remain creative. Haydn's music achieved popularity through the many distinguished visitors attracted to Esterháza, which had become known for its physical opulence, the hospitality of its host, and the excellence

of its musical entertainments. On the death of Nikolaus, the fifty-eight-year-old Haydn was retained, but his musical establishment was drastically curtailed and his duties were much reduced. For the first time he was able to live and compose, to travel, and to ride the crest of his international fame.

* * * * *

Felix Mendelssohn-Bartholdy (1809-1847) is representative in very special ways of the early nineteenth-century cultural climate, for he was of the new ruling class. His father was a wealthy Berlin banker; members of his family were highly cultivated. Certainly the young Mendelssohn had the benefit of advantages unusual for a composer: well-rounded instruction by carefully chosen teachers, the stimulation of travel, the finest creature comforts, and access to the leading figures of his time. Interestingly enough, his display of remarkable musical powers as a child did not prevent his development of many other talents.

The compositions of Mendelssohn's adolescence are stunning in their musical maturity. The "laboratory" value of an orchestra in his father's house was assuredly not lost on him. How admirable it was that he should use his advantaged status for a life of higher concerns, a life that was consistently marked with artistic accomplishment. As composer, pianist, conductor, and music educator, he made lasting contributions to his time and to history. At his death, all Europe--from England to Russia--mourned. The combination of such a birthright, such gifts, and the ease with which his career apparently progressed makes him a grand exception among composers.

* * * * *

Finally, the life of the great Bohemian master Bedrich Smetana (1824-1884) exemplifies the trials of the freelance composer in the unprotected public sector. After initial disappointments as performer and composer, he accepted the baton of the Philharmonic Society of Göteborg, Sweden. His professional stature consolidated by successes there, he returned in 1861 to Prague to become the preeminent figure in the musical nationalism of his native Czechoslovakia. His homeland, long known for superb musicians, had suffered under Austro-German cultural tyranny since the Counter Reformation and lacked its own indigenous fine-art music.

Smetana's efforts to create a national repertory were not easy ones. Met with violent opposition from critics and power-brokers (who lambasted his admiration of Liszt and Wagner ironically), he prevailed. In time, his operas in the vernacular and symphonic poems, both on patriotic themes, brought him celebrity at home and acclaim abroad. His prime, nevertheless, was dotted with reversals. Ultimately deafness compelled him to relinquish his hard-won positions of influence, and fits of insanity brought his creative life to an end. His life was not in vain: as the unofficial rhapsodist of his people, he personifies one primary aspect of the Romantic dream.

These piano trios, when considered chronologically, illustrate an evolution in the composer's product as well. Coinciding with the modification of intention--from rationalist entertainment to emotional expression--was a change in the nature of preferred thematic material. This is often conspicuously heard as a change in melodic model: from the instrumental type of the eighteenth century to the vocal type of the nineteenth century. An expanded vocabulary of dramatic gestures accompanies this development.

Trio in A Major (1794) by Haydn is a fine example of Classic Era utilitarian music. Its charm and elegant restraint draw little attention to the ingenuity of its creator, who by the time of its inception had been writing trios for over forty years. It is evident from this work and others from Haydn's pen that the origin of the Classic sonata for keyboard, violin, and cello was not the Baroque trio sonata, with its independent lines, but the solo keyboard sonata itself. In spite of the equality-of-parts ideal that is typically associated with fine chamber music, the piano part dominates the texture. The violin part often duplicates its right-hand melody, and the cello even more often doubles the keyboard bass line. The cycle of this piece is comprised of a deliberate sonata form movement, a lyrical slow movement that makes much of both the major and minor versions of its themes, and a lively rondo.

Much of Mendelssohn's music, especially his chamber music, has been unjustifiably neglected until rather recently because of trends in taste and the corresponding lack of published editions. It is, however, generally conceded that his Trio in D Minor, Op. 49 (1839), represents a peak of his achievement. The themes of the first two movements are decidedly lyrical and suggest that parts of this cycle are worthy contributions to his well-known repertory of instrumental "songs without words." The scherzo, without a contrasting trio section, displays a Puckish mood with its attendant energy of perpetual motion and imitative "chases" by the different voices. The finale takes advantage of dramatically contrasting themes and brilliant passage work. The technical demands on the performers and the increased emotional content here are certain signposts of the new era.

Smetana's Trio in G Minor, Op. 15 (1855, revised 1857) is at once boldly personal, intensely national, and extremely romantic. It is an expression of grief at the death of the composer's first child, a four-year-old daughter. The national element permeates the score with rhythms and melodies reminiscent of folk song and folk dance. The opening movement, cast in sonata form, is elegiac in character and seems to combine the qualities of the first two components of the sonata cycle. The middle movement has been identified as a "scherzo doloroso" (a sorrowful scherzo) and is somewhat distinctive for its two contrasting trio sections. The brisk but sober finale reaches its climax as its second theme returns as a funereal march; its triplets are suggestive of muffled drums. The G minor tonality of all three segments is no coincidence: the key had long possessed tragic connotations in the minds of composers. The intensity of expression and the extramusical content of this poignant work are not at all uncommon to the musical aesthetic of the nineteenth century.

CERTAIN MAGIC!

In the next month 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 Tuesday, October 25, the 1981 Gold Medal winner of the Van Cliburn International Piano Competition ANDRE-MICHEL SCHUB will appear in recital. Since his visit here in 1980 with the Chamber Music Society of Lincoln Center, Schub has embarked on a solo career with great success. His program of works by Haydn, Beethoven, Schumann, and Debussy will end with Schumann's memorable cycle of character pieces Carnaval.

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 on Monday, October 31. 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 artistic--ally 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. Their 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!

CONCERT PREVIEWS

Each Concert Series event is preceded by a free CONCERT PREVIEW held at 7:00 p.m. in the Recital Hall of the Fine Arts Building. The Cameline Consort, a local early music ensemble, will assist in the demonstration-lecture for the Deller Consort preview. If you are unfamiliar with the historical instruments of pre-Baroque times, plan to take advantage of this opportunity to find out more about them. For the Pilobolus preview, several dance students from Stephens College will assist in a presentation concerning aspects of modern dance.

UPCOMING DEPARTMENT OF MUSIC EVENTS

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| Oct. 22 (Sa)
7:00 p.m.
Recital Hall | Student Chamber Music Recital
Jennifer Chu, Piano; Karen DeBauche, Clarinet;
Christine Rewolinski, Violin; James Nacy, Cello |
| Oct. 24 (Mo)
8:00 p.m.
Recital Hall | Faculty Recital
Roger Martin, Flute
Jan Houser, Piano |
| Oct. 24-29
8:00 p.m.
Rhynsburger | Musical Theatre Production: No, No, Nanette
Harry Morrison, Musical Director
James M. Miller, Director |
| Oct. 28 (Fr)
8:00 p.m.
Recital Hall | Faculty Baroque Ensemble
Roger Martin, Flute; Dan Willett, Oboe;
Barbara Wood, Bassoon; Edward Thaden, Harpsichord |
| Nov. 1 (Tu)
7:00 p.m.
Recital Hall | Student Recital
Cheryl Nichols, Piano |
| Nov. 1 (Tu)
8:30 p.m.
Recital Hall | Student Recital
David K. Meador, Trumpet
Nan Wade, Piano |
| Nov. 4 (Fr)
8:00 p.m.
Recital Hall | Faculty Recital
Laurence Lowe, Horn
Pamela Cordle, Piano |
| Nov. 6 (Su)
3:00 p.m.
Recital Hall | Collegium Musicum Concert
Andrew Minor, Director |
| Nov. 7 (Mo)
8:00 p.m.
Jesse Auditorium | University Singers Concert
Duncan Couch, Director |
| Nov. 9 (We)
8:00 p.m.
Recital Hall | Student Percussion Ensemble
Frank Krager, Director |

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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AUDIENCE PREFERENCE POLL

In an effort to serve the concert public better, we invite members of tonight's audience to share their opinions concerning the CHAMBER SERIES. Knowing your preferences will help the Concert Series staff plan future seasons of even more attractive programming.

PLEASE LEAVE THE QUESTIONNAIRE IN THE CONVENIENTLY PLACED BOXES IN THE LOBBY AS YOU LEAVE THE AUDITORIUM OR SEND IT TO UMC CONCERT SERIES, 135 FINE ARTS BUILDING. THANK YOU

1. Please review the following list of Chamber Series events of the three most recent seasons (1981-1984):

Soloists

- a. Anthony Newman, harpsichord
- b. Paula Robison/Ruth Laredo, flute/piano
- c. Richard Stolzman, clarinet
- d. Barry Tuckwell, French horn
- e. Michel DeBost, flute
- f. Eugene Istomin, piano

String Quartets

- g. Juilliard Quartet
- h. Amadeus Quartet
- i. Tokyo String Quartet
- j. Cleveland Quartet
- k. American String Quartet

Chamber Orchestras

- l. Toulouse
- m. Kammergild
- n. I Musici

Early Music Groups

- o. Music for a While
- p. London Early Music
- q. Deller Consort

Miscellaneous Ensembles

- r. Tashi
- s. Beaux Arts Trio
- t. Vancouver Chamber Choir
- u. St. Louis Brass Quintet

Identify by letter the three programs that held or hold the most appeal for you.

Identify by letter the three programs that held or hold the least appeal for you.

2. Can you recommend any touring chamber programs that should be considered in the future for our series?
3. Would you view the engagement of a jazz-related chamber group (duo, trio, quartet) favorably?
 - a. Yes
 - b. No

4. Should a series providing chamber music exclusively be maintained in coming years?
 - a. Yes
 - b. No
5. Should the number of events in the Chamber Series be
 - a. Increased
 - b. Kept the same
 - c. Decreased
6. Do you have any comments or suggestions on the quality or variety of performances in the Chamber Series--or any other general comments?

7. In which city or town do you live?

8. What is your occupation?

FOR CHAMBER SERIES SUBSCRIBERS ONLY

1. Did you purchase a subscription this year for the general content, both in quality and variety?
 - a. Yes
 - b. No
2. Did you purchase a subscription this year on the basis of one or two specific concerts?
 - a. Yes
 - b. No

If yes, would you please specify which concerts?
3. Did you also purchase a subscription to the Jesse Series?
 - a. Yes
 - b. No
4. Do you know of any reasons for either increased interest or decreased interest in the Chamber Series this year?