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1985

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JESSE AUDITORIUM SERIES

Saint Louis Symphony Orchestra, Misha Dichter, piano; Leonard Slatkin, conductor
Friday, September 28
Itzhak Perlman, violin; Samuel Sanders, piano
Thursday, November 29
Alvin Ailey American Dance Theater
Tuesday, January 22
New York City Opera National Company, *Rigoletto*
Sunday, March 10
Bach Aria Group
Thursday, March 28

FIRST NATIONAL BANK CHAMBER MUSIC SERIES

Northern Sinfonia of England, Barry Tuckwell, French horn
Wednesday, October 17
Emanuel Ax, piano; Yo Yo Ma, cello
Wednesday, November 7
Richard Stoltzman, clarinet; Bill Douglas, piano
Thursday, January 24
Ars Musica
Wednesday, February 13
Beaux Arts Trio
Saturday, February 23
Concord Quartet
Tuesday, April 16

SPECIAL EVENTS

Saint Louis Symphony Pops Concert, Richard Hayman, conductor; UMC Choral Union and Patricia Miller, Artist-in-Residence
Sunday, October 28
Nikolais Dance Theatre
Monday, November 12
Christmas Choral Concert *Messiah*, Choral Union, UMC Philharmonic;
Distinguished Guest Soloists and Duncan Couch, conductor
Friday, December 7 and Saturday, December 8
Alvin Ailey American Dance Theater
Wednesday, January 23
Saint Louis Symphony Orchestra, Garrick Ohlsson, piano;
Raphael Fruhbeck de Burgos, conductor
Thursday, March 14
Houston Ballet (with orchestra)
Tuesday, April 23

FIRST NATIONAL BANK MASTER CLASS SERIES

Barry Tuckwell, French horn To be arranged	Ars Musica, Baroque music February 13
Emanuel Ax, piano To be arranged	Beaux Arts Trio February 23
Yo Yo Ma, cello To be arranged	Bach Aria Group March 28
Richard Stoltzman, clarinet January 24	

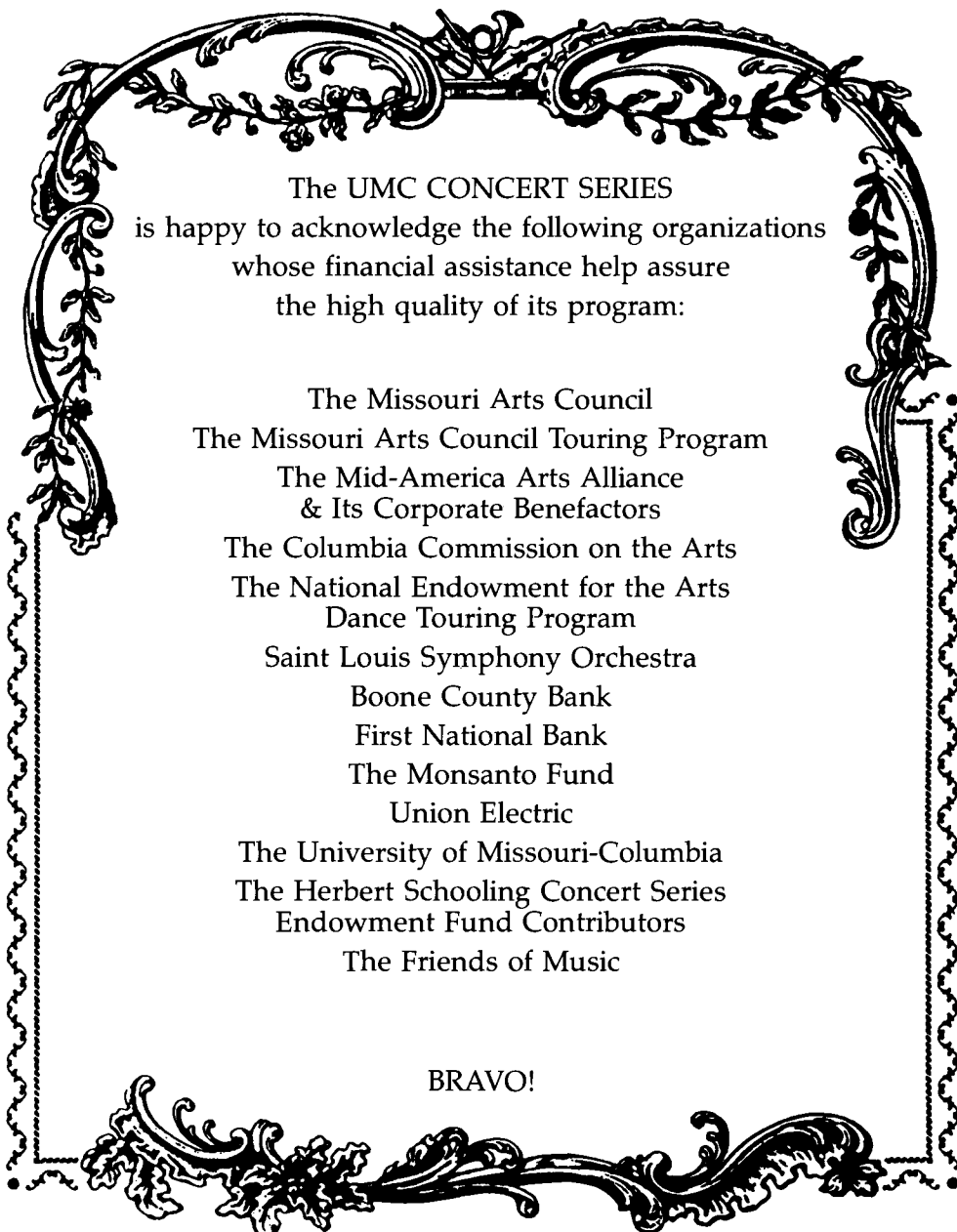
For information on Master Classes call the UMC Department of Music 882-2604

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FOR CONCERT SERIES INFORMATION

Jesse Box Office (314)882-3781

Concert Series Office (314)882-3875



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The Ninth Annual Chancellor's Festival of Music
BACH & HANDEL: A 300TH BIRTHDAY CELEBRATION

The University of Missouri-Columbia
Concert Series & Music Department

present

THE BACH ARIA GROUP

SAMUEL BARON, Flute & Music Director
DAVID BRITTON, Tenor BARBARA PEARSON, Soprano
JAN DE GAETANI, Alto DANIEL PHILLIPS, Violin
TIMOTHY EDDY, Cello RONALD ROSEMAN, Oboe
THOMAS PAUL, Bass YEHUDI WYNER, Keyboard

with

STEVEN GEIBEL, Flute

UNIVERSITY SINGERS
DUNCAN COUCH, Conductor

UNIVERSITY CHAMBER ORCHESTRA
EDWARD DOLBASHIAN, Conductor

DUNCAN COUCH, Conducting

Thursday, March 28, 1985
Jesse Auditorium



FINANCIAL ASSISTANCE FOR FESTIVAL EVENTS
HAS BEEN PROVIDED BY THE MISSOURI ARTS
COUNCIL, THE MID-AMERICA ARTS ALLIANCE,
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AND THE FIRST NATIONAL BANK OF COLUMBIA.



FROM THE CHANCELLOR

Greetings. . . .

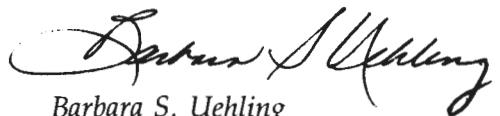
It is the duty of each generation to re-evaluate the past according to its own light. Part of the mission of the modern university is to provide leadership in this important endeavor. With regard to music, the university—with its artists and scholars—has appropriately become the center of performances that enable us all to enjoy and review treasures from the past.

During the 1984-1985 season, musicians around the world will take the 300th anniversaries of the births of Johann Sebastian Bach and George Frideric Handel as the opportunity to program special performances of their music and to reconsider their achievements. The University of Missouri-Columbia is proud to participate in this international tribute. Accordingly, the Ninth Annual Chancellor's Festival of Music will be devoted to sampling the creative works of these two prolific Saxon masters who were born in 1685 and who have come to represent their age to posterity.

In all probability, our hearing a variety of their compositions—sacred and secular, vocal and instrumental—as the Festival unfolds will yield no surprises. The received opinion of earlier generations will no doubt be confirmed, and we will all have been enriched by our renewal of interest and experience in their marvelous contributions to civilization.

The visits to campus of illustrious touring artists and the splendid efforts of our music faculty, music students and other members of the University community have by tradition made the Chancellor's Festival a memorable experience and an unqualified success. I am certain that this year's program of events will prove to be no exception. I hope you will join us in our birthday celebrations. The glories of the High Baroque are at hand!

Cordially,

A handwritten signature in black ink, appearing to read "Barbara S. Uehling". The signature is written in a cursive, flowing style with a large initial 'B'.

Barbara S. Uehling

The Ninth Annual Chancellor's Festival of Music

BACH & HANDEL:
A 300th BIRTHDAY CELEBRATION

Handel Oratorio
MESSIAH
UMC Choral Union
UMC Philharmonic Orchestra
December 7-8, 1984
Jesse Auditorium

Concert with Period Instruments
ARS MUSICA
February 13, 1985
Jesse Auditorium

HYMN FESTIVAL
Walter L. Pelz, Organ
University Singers
Concert Chorale
UMC Brass Choir
February 17, 1985
Missouri United Methodist Church

Interdisciplinary Symposium
BACH & HANDEL:
THE TEMPER OF THEIR TIMES
March 14, 1985
Fine Arts Recital Hall

BACH ARIA GROUP
University Singers
University Chamber Orchestra
March 28, 1985
Jesse Auditorium

Handel Oratorio
JUDAS MACCABAEUS
UMC Choral Union
UMC Philharmonic Orchestra
April 12, 1985
Jesse Auditorium

CONFERENCE OF THE
AMERICAN SOCIETY OF UNIVERSITY COMPOSERS

Interdisciplinary Symposium
VIRGIL THOMSON:
PORTRAIT OF AN AMERICAN COMPOSER
February 28, 1985
Fine Arts Recital Hall

CONCERT OF NEW MUSIC 1
March 1, 1985
Fine Arts Recital Hall

CONCERT OF NEW MUSIC 2
March 1, 1985
Firestone-Baars Chapel

CONCERT OF NEW MUSIC 3
March 2, 1985
Fine Arts Recital Hall

CONCERT OF NEW MUSIC 4
March 2, 1985
Fine Arts Recital Hall

AN EVENING WITH VIRGIL THOMSON
Virgil Thomson, Distinguished Guest
UMC Faculty & Students
March 2, 1985
Fine Arts Recital Hall

ORCHESTRAL CONCERT
UMC Philharmonic Orchestra
University Singers
March 3, 1985
Jesse Auditorium

MASTER CLASS SERIES

Yo Yo Ma, cello
November 7, 1984

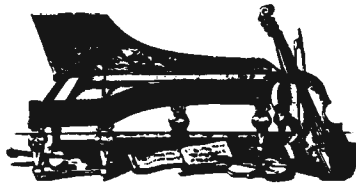
Richard Stoltzman, clarinet
January 24, 1985

Beaux Arts Trio
February 23, 1985

Emanuel Ax, piano
November 7, 1984

Ars Musica
February 12, 1985

Bach Aria Group
March 26-28, 1985



A PROGRAM OF MUSIC BY JOHANN SEBASTIAN BACH

Cantata 140: Wachet auf, ruft uns die Stimme

Chorus (Chorus & Orchestra): Wachet auf!

Recitative (Tenor & Continuo): Er kommt, der Bräut'gam kommt

Duet (Soprano, Bass, Violin & Continuo):

Wann kommst du, mein Heil

Chorale (Tenors & Orchestra): Zion hört die Wächter singen

Recitative (Bass & Orchestra): So geh herein zu mir

Duet (Soprano, Bass, Oboe & Continuo): Mein Freund ist mein!

Chorale (Chorus & Orchestra): Gloria sei dir gesungen

Barbara Pearson, Soprano Daniel Phillips, Violin
David Britton, Tenor Timothy Eddy, Cello
Thomas Paul, Bass Yehudi Wyner, Harpsichord
University Singers & University Chamber Orchestra
Duncan Couch, Conductor

A Selection of Arias

Aria (Soprano, Oboe & Continuo) from Cantata 187:

Gott versorget

Aria (Bass, Flute & Continuo) from Cantata 8: Doch weichet

Aria (Alto, Violin & Continuo) from Cantata 86:

Ich will doch wohl Rosen brechen

Aria (Tenor, Cello & Continuo) from Cantata 182:

Jesu, lass durch Wohl und Weh

The Bach Aria Group

Chorus from Cantata 172: Erschallet, ihr Lieder

University Singers & University Chamber Orchestra
Duncan Couch, Conductor

Intermission

Brandenburg Concerto No. 4 in G Major
for Violin, Two Flutes & Continuo (BWV 1049)

Allegro
Andante
Presto

Daniel Phillips, Violin
Samuel Baron, Flute
Steven Geibel, Flute
University Chamber Orchestra

A Selection of Arias & Duets

Aria (Alto, Cello & Continuo) from Cantata 70:

Wann kommt der Tag

Duet (Tenor, Bass, Instruments & Continuo) from Cantata 146:

Wie will ich mich freuen

Aria (Tenor, Flute & Continuo) from Mass in B Minor:

Benedictus

Duet (Soprano, Alto, Cello & Continuo) from Cantata 78:

Wir eilen

The Bach Aria Group

* * * * *

THE BACH ARIA GROUP

The Bach Aria Group has the distinction of being one of the very few musical ensembles in the world--and certainly the most venerated--to concentrate exclusively on the performance and study of the music of Johann Sebastian Bach. From the time of its founding in 1946 until 1980, the Bach Aria Group was sponsored and directed by musicologist and philanthropist William Scheide. Motivated by an encyclopedic knowledge of Bach's music and an intense commitment to its universality and relevance, he assembled nine vocalists and instrumentalists and charged them with bringing to twentieth-century listeners a body of Bach's compositions that was relatively unknown and infrequently performed: the chamber music for vocal soloists found in his cantatas, oratorios, and Masses.

In the ensuing years, the Bach Aria Group has enjoyed great success in fulfilling its mission. By touring, broadcasting, and recording, the ensemble has amassed impressive credentials. Because of the superb musicianship of its members, both as soloists and as ensemble players, and because of its specialized repertory, it has been a major force in the constantly growing appreciation of Bach's music throughout the world.

When Scheide retired in 1980, the group was reorganized under the musical direction of flutist Samuel Baron, and a new performance policy was adopted. Recital programs have now been broadened to include works from the master's instrumental literature, both chamber music and solo pieces, along with cantatas in complete form and selected arias. In addition, its members serve as the faculty of the Bach Aria Festival and Institute, held each summer at the State University of New York at Stony Brook. A special contribution of the Bach Aria Group to contemporary musical culture is a series of master classes and "mini-festivals" conducted at music centers around the country. Tonight's concert, with the participation of students from the University of Missouri-Columbia, is the climax of such a visit to UMC's Department of Music.

MEMBERS OF THE BACH ARIA GROUP

Flutist SAMUEL BARON, a member of the Bach Aria Group since 1965 and its music director since 1980, is active as a solo recitalist, a chamber player, and a recording artist. He was a charter member of the New York Woodwind Quintet and is the founder and director of the Bach Aria Festival and Institute at the State University of New York at Stony Brook, where he has been professor of music since 1972. He is also a teacher of flute at Juilliard and the principal flutist and assistant conductor of the Musica Aeterna series at New York's Metropolitan Museum of Art. His recordings include Bach's complete flute sonatas, his own transcription of The Art of Fugue, and contemporary pieces written for him.

Presently a member of the faculties of Juilliard, Yale, the State University of New York, and Queens College, RONALD ROSEMAN has been co-principal oboist of the New York Philharmonic as well as soloist with Musica Sacra. He is also known for his work with the New York Pro Musica between 1957 and 1971 and the New York Woodwind Quintet since 1961. He has released over thirty recordings of solo and chamber literature. A member of the Bach Aria Group since 1981, Roseman is also an active composer whose works have recently enjoyed performances in New York City.

Cellist TIMOTHY EDDY has earned distinction as a concert soloist, chamber musician, and recording artist. The winner of awards at the Gaspar Cassado International Violoncello Competition (Italy), the New York Violoncello Society Competition, the Dealey Contest in Dallas, and the Denver Symphony Contest, he performs regularly with the Galimir Quartet and has toured with "Music from Marlboro" throughout America. He teaches at the State University of New York at Stony Brook and at the Mannes College of Music. He has been a member of the Bach Aria Group since 1981.

Keyboard artist, composer, and conductor YEHUDI WYNER is Dean of Music at the State University of New York at Purchase. In addition, he performs, teaches, and coaches vocal and chamber music at Tanglewood. Formerly on the faculty of Yale University, he has served as music director of the New Haven Opera Theater and as composer-in-residence at the Santa Fe Chamber Music Festival. The recording of his Intermedio, a lyric ballet for soprano and strings, received a Prix de Rome and two Guggenheim Fellowships. He has been keyboardist with the Bach Aria Group since 1970.

Winner of the Michael's Award of Young Concert Artists in 1978, violinist DANIEL PHILLIPS has toured extensively as a recitalist and has been hailed for his guest appearances with orchestras throughout the United States. A distinguished chamber artist as well, he formed with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma a much praised string quartet. He has also appeared with the Chamber Music Society of Lincoln Center and at music festivals in Santa Fe, Charleston (Spoleto), Austria, and Italy. He records with TASHI and "Music from Marlboro." This is his second season as a member of the Bach Aria Group.

Tenor DAVID BRITTON made his New York debut with Musica Sacra and his New York operatic debut with the Metropolitan's Mini-Met production of Thomson's Four Saints in Three Acts in 1973. Since then he has performed with prestigious oratorio societies, orchestras, and opera companies--from San Francisco to Israel, from St. Louis to Lyon, France. His most recent recordings include Pergolesi's Music Master with the Los Angeles Chamber Orchestra, conducted by Gerard Schwarz, and Bach's St. Matthew Passion, conducted by Raymond Leppard. This is his third season with the Bach Aria Group.

A winner of the Metropolitan Opera Auditions, soprano BARBARA PEARSON is a frequent performer in opera and oratorio and as the guest of major symphony orchestras. She has appeared for several seasons with the Cologne Opera in roles by Wagner and Strauss and has been a frequent soloist with the Chicago Symphony Orchestra. Under the baton of Sir Georg Solti, she has sung works by Wagner, Mahler, and Schoenberg; under the direction of Margaret Hillis, she has sung oratorio roles by Mendelssohn, Brahms, and Bruckner.

In recital, oratorio, or opera, bass THOMAS PAUL has earned the enviable reputation as a consummate singer. His enormous repertory and impeccable musicianship have made him the choice of such eminent conductors as Boulez, Dorati, Leinsdorf, Mehta, Ormandy, Ozawa, Shaw, Solti, and Steinberg. His versatility is also evident in his range of roles in the opera house and on recordings. Among his recent recordings are masterworks by Bach and Handel, Berlioz, and Varese and Carter. He is a member of the faculty of the Eastman School of Music.

Mezzo-soprano JAN DE GAETANI, renowned throughout the world for her particular interpretive gifts, is considered among the finest singers of Lieder our country has produced. Her song recitals are met repeatedly with enthusiasm and glowing notices. Many of her performances, such as her recording of songs of Charles Ives, are considered definitive. She has been a champion of contemporary composers, moreover, and many important compositions have been written for her and recorded by her. Widely known as a remarkable teacher, she is a member of the faculty of the Eastman School of Music. She is a frequent guest of the Bach Aria Group.

* * * * *

Joining members of the Bach Aria Group for tonight's performance is flutist STEVEN GEIBEL, Assistant Professor of flute and chamber music at the University of Missouri-Columbia. He is a charter member of the Missouri Arts Quintet and principal flutist of the University Chamber Orchestra. Formerly a member of the faculty of Stephens College, he holds degrees from the University of Illinois and the University of Missouri-Columbia and is currently completing his doctorate at Florida State University, where he is a student of Charles Delaney. He has appeared in master classes with Marcel Moyse, Michel DeBost, and Robert Willoughby. He is active in central Missouri as a clinician and chamber music coach.

UNIVERSITY SINGERS
DUNCAN COUCH, Conductor

Soprano I

*Kathy Baht
Carrie Burchett
*Terri Cooper
*Carrie DeLapp
*Sarah Griffiths
*Joni Lane
Annie V. Picard
*Carol Robertson
Susan Seward
Christine M. Wallace

Soprano II

*Jacqueline Dumas
*Myrna Kay Goessman
*Kara Gower
Jennifer Holcomb
*Kris Kelly
*Kelly Knight
*Christi Rippetto
*Laureen M. Reyburn
Susan Riddle

Alto I

Melania Bruner
Susan Hasselriis
Rachel E. Ernst
*Stacy Hite
*Wendelin Lockett

Julia Matthews
*Cheryl Nichols
Sharon Perkins
*Kathleen Zollner

Alto II

Kim Bailey
Alana Barragan
*Amy Bishop
*Celeste M. Brown
Carol Kouba
*Ruthann Lovetang
Rebecca Tatlow
Karen Williams

Tenor I

Kevin Baker
*Timothy Bentch
Hugh S. Emerson
*Richard Hirschberger
Gary D. Kelb
*Terry Lester
Randal Wilson

Tenor II

Don Bennett
Kurt Bannick Ford
Tony Hartsfield
*Randy Leonard

*Daniel E. Mabe
*Kevin Olsen
Vince Shelby
Ray Smith
*Douglas S. Yarwood

Bass I

David Benz
*Ross Bernhardt
*Gregory A. Fuller
*Mark Holcomb
*Mark Allen Jess
Kent Jones
Stephen M. Winter

Bass II

David Barlet
*Eric A. Foley
*Jeffrey Groves
*Vincent Mast
Larry Mudd
Ryan Rostine
Lee Schneider
Jess Wade

Accompanist

Julie Atteberry

UNIVERSITY CHAMBER ORCHESTRA
EDWARD DOLBASHIAN, Conductor

Violin I

Tonya Goldstein
Jie Li Gu
*Diane A. Penney
*Christine Rewolinski
Co-Concertmaster
*Clarissa Southerlin
Co-Concertmaster
*Amy Tremain

Violin II

Barbara Borg
Michele Hiscavich
Kendall Itoku
Susan Riepl
Bruce Shu
Principal

+UMC Faculty

Viola

*Deanna Fedderson
*Laura Loncaric
*Lisa Sabez
*Jennifer Shallenberger
Principal

Violoncello

Linda Kruger
*Nelsimar G. Neves
+Carleton Spotts
Principal

String Bass

+Sue Stubbs
Principal
*Douglas S. Yarwood

*Friends of Music Scholar

Bassoon

Barbara E. Garrett

Trumpet

°Lisa Blackmore
°Mark Blackmore
Principal
Mark Maher

Horn

+Laurence Lowe

Harpsichord

+Edward Thaden

Timpani

Cliff McDaniel

°UMC Alumnus



JOHANN SEBASTIAN BACH

Johann Sebastian Bach has become one of those cultural icons so universally adulated and so automatically revered that many of us have accepted his legacy and the received opinion concerning it without much thought or effort--the "Ah! Bach!" school of music appreciation. More is the pity! The law of human nature that declares that one receives from an experience in proportion to what one expends in the process applies emphatically to listening to his music. It can be tuneful. It can be elegant, playful, ominous, or majestic. It often exudes a compelling physical energy. But, at the same time, it is often profoundly abstract. It is often rhetorical (in the best sense of that word) and is frequently fortified by symbolism. It can be overtly fastidious or even pedantic. It is in many instances deceptively complex and proudly intellectual. Altogether it represents some of the most ingenious musical accomplishments of man. The result of this informed consensus is, of course, that listening (and re-listening) to his creations is one of the richest musical experiences available to man. It should be approached in the spirit of a high--and almost limitless--adventure and should not be overburdened with gratuitous reverence or vapid hero worship.

Bach began his career with a flourish. Soon after his apprenticeship, he began to move through a series of increasingly responsible positions. His reputation as a remarkable virtuoso on the

organ spread quickly. In time he enjoyed the patronage and friendship of a music-loving prince. At the age of thirty-eight, when he was appointed Cantor of the Thomaskirche in Leipzig by the default of preferred candidates, his career ostensibly entered a less gratifying phase. There he labored until his death, and there, as the scholar Karl Geiringer has observed, it was his tragic fate not to be appreciated. In spite of mediocre performers, a lack of public acclaim, annoying non-musical duties, and changing tastes in music, Bach remained true to himself, not to his times, and produced a corpus of monumental works in which he single-handedly transcended the practices of the past several centuries. A man tempered by the religious zeal of the seventeenth century, his complicated creations were, in fact, inaccessible to the children of rationalism. The majority of his contemporaries found his music over-wrought and old-fashioned. His passing was not marked with much demonstration of loss. It remained for later generations to realize that he had "provided the crowning glory to the art of a vanishing era." And while it is certainly true that his polyphonic art identified him as a conservative, his mastery of harmony was of the most progressive kind and foretold the developments of the next two centuries.

Tonight's selections--a sacred cantata, a concerto grosso, and excerpts from other sacred works--actually only provide a hint of the scope of Bach's imagination. The cantata, Wachet auf, was written in 1731 for the twenty-seventh Sunday after Trinity and, according to custom, was intended by the composer to amplify the gospel lesson of the day, the parable of the ten wise and foolish virgins. Bach chose Philipp Nicolai's incomparable hymn paraphrasing this text as the musical scaffolding for the occasion. From a theological and ultimately musical point of view, the result is a marvelous example of the strategy of explaining "unknowable" matters of faith by means of perfectly understandable aspects of life on earth. In this case the metaphor for the union of Christ and the Church, of the Heavenly Father and the human soul, is described in terms of the physical union of man and woman, the bridegroom and his bride. The "consummation" of the plot and the music comes in the final joyous chorale, cast in familiar style, in which the congregation would join in the singing of the well-known hymn tune. The remaining vocal pieces are taken from similar works and provide further evidence of how Bach combined all the elements of his product--text, vocal line, instrumental obbligato, bass line, harmony, and rhythmic detail--into a unified expression of faith. Purely musical considerations are heightened, not sacrificed in the process.

Concerto No. 4 in G Major, with its concertino of two flutes and violin, is one of the famous set of six sent in 1721 to the Margrave of Brandenburg. Its movements can be characterized as an optimistic opener in a pastoral mode, a serious dialogue in deliberate tempo, and a good-natured fugal finale. The Baroque concerto was not so much a vehicle for the technical display of soloists as it was a study of the interplay among various sound sources. In characteristic fashion Bach takes the conventions to new heights and depths. Only when one engages the ear, the heart, and the mind is he fully entitled to respond: "Ah! Bach!"

Notes by Michael Budds

TRANSLATIONS OF THE TEXTS

Cantata 140: Wachtet auf

I. Chorus

Awake, the voice of the watchman
 high on the tower calls to us,
 Awake, city of Jerusalem!
 Midnight is the hour called;
 They call to us with bright voices:
 Where are you, wise virgins?
 Cheer up, the bridegroom comes.
 Arise, take your lamps!
 Hallelujah! Prepare yourself
 for the wedding;
 You must go out to meet him.

II. Recitative

He comes, the bridegroom comes!
 Daughters of Zion come forth.
 He hurries from heaven
 to your mother's house.
 The bridegroom comes,
 who springs on the hills
 Like a deer or a young hart,
 and brings you the wedding meal.
 Wake up, prepare yourself
 to receive the bridegroom.
 There, look, he comes along.

III. Duet

When com'st thou, my Lord?
 I come, thine own.
 I wait with burning oil.
 Open the hall
 for the heavenly meal.
 I open the hall
 to the heavenly meal.
 Come, Jesus!
 I come.
 Come, beloved soul!

IV. Chorale

Zion hears the watchmen singing,
 her heart leaps with joy.
 She wakes and arises quickly,
 her friend comes from heaven,
 Many by grace made strong,
 by might truth
 Her light grows bright,
 her star rises.
 Now come, you worthy Crown,
 Lord Jesus, Son of God. Hosanna!
 We all follow you to the room of joy
 and partake of the evening meal.

V. Recitative

Come, enter in with me,
 my chosen bride!
 I have pledged my troth
 to you for eternity!
 I will take you to my heart,
 and on my arm
 I will set you as a seal and
 I will delight your sorrowing eye.
 Forget now, O Soul,
 the anguish, the pain,
 That you had to endure;
 On my left side you shall rest,
 and on my right shall I kiss you.

VI. Duet

My friend is mine!
 And I am thine!
 Nothing will separate this love,
 I want to be with you.
 You shall be with me
 to graze in heaven's roses.
 There will be the joy of fulfillment,
 There will the rapture be.

VII. Chorale

Glory be sung to you
 with men's and angels' tongues,
 with harps and beautiful cymbals.

The gates at your city are
 built of twelve pearls.
 We are consorts of the angels
 high around your throne.

No eye has ever seen,
 nor ear has ever heard such joy.
 Therefore we are happy,
 forever in sweet jubilation.

Chorus from Cantata 172

Resound then, O voices,
 and ring out your praises!
 O blest season sharing.

God welcomes the righteous,
 his temples preparing.

Cantata 187: Aria

God provides for all life
that here below draws breath.
Will he only to me not give
what he has promised to all?
Dispel, you worries. His solicitude
is mindful of me as well,
And becomes daily renewed for me
through many gifts of father love.

Cantata 8: Aria

Desist, you senseless
and futile worries,
My Jesus calls me:
who would not go?
Nothing that pleases me
does the world possess!
Appear to me,
blessed happy morning,
When transfigured and handsome,
I may stand before Jesus.

Cantata 86: Aria

I will indeed pick roses
even though the thorns prick me.
For I am sure of this:
that my prayers and my pleading
To God go surely to the heart
for his Word promises me that.

Cantata 182: Aria

Jesus, let me through weal and woe
also go with you.
Though the world shouts only "Crucify!"
do not let me run away.
Lord, before your cross banner
I find here crown and palms.

Cantata 70: Aria

When comes the day
on which we go out
from the Egypt of this world?
Ah, let us quickly
flee from Sodom
before the fire overtakes us.
Souls, wake up
from your smugness,
Know that it is the last time.

Cantata 146: Duet

How will I rejoice myself,
how will I refresh myself,
When all temporary
tribulations are over.
There I gleam like stars,
there I shine like suns,
There disturbs
the heavenly blessed rapture
No mourning, wailing,
or outcry.

Mass in B Minor: Aria

Blessed are those
who come in the name of the Lord.

Cantata 78: Duet

We hurry with weak
yet diligent footsteps,
Oh Jesu, oh master,
to seek help from you!
You seek conscientiously
the sick and the straying.
Ah, hear, how we our voices raise
to plead for help!
May your gracious countenance
bring rejoicing to us.



COMING ATTRACTIONS

On Saturday and Sunday, March 30 and 31, the UMC Music Department will sponsor a BACH CELLO FESTIVAL, at which high school cellists from Missouri and Oklahoma and UMC faculty cellist CARLETON SPOTTS will perform the unaccompanied Suites of J. S. Bach. Highlights of the festival will be two recitals by Prof. Spotts devoted to the Bach Suites (8:00 p.m., Saturday, and 4:00 p.m., Sunday), a lecture by UMC musicologist MICHAEL BUDDS (7:00 p.m., Saturday), and a panel discussion on performance practice (1:30 p.m., Sunday). Participants in the latter will be professional cellists from the area: NORMAN HOLLANDER, principal of the Kansas City Symphony; DAVID CHENBURG, string specialist with the Raytown Public Schools; JAMES EATON, principal of Kansas City's Fox Theatre Orchestra; and JEAN DEXTER, string educator in Independence. All programs will be held in the Fine Arts Recital Hall and are free to the public. For more information, call 882-2604.

The finale of the Ninth Annual Chancellor's Festival of Music will take the form of the spring gala of the 400-voice UMC CHORAL UNION, assisted by guest soloists and the UNIVERSITY CHAMBER ORCHESTRA, on Friday, April 12. This year's program will be devoted to Handel's oratorio Judas Maccabaeus. EDWARD DOLBASHIAN will conduct.

Music lovers who eagerly await performances of Handel's Messiah each December will take delight in this grand composition, also ranked among his masterpieces. Although its story describing the deeds of one of Jewish history's most illustrious heroes is less familiar to most concert-goers, Judas Maccabaeus abounds in memorable ceremonial choruses and appealing airs similar to those heard in Messiah. Tickets are \$6.00 each for members of the audience.

On Friday, April 19, the UMC Concert Series is pleased to present HAL HOLBROOK in MARK TWAIN TONIGHT!, his acclaimed one-man show filled with the wit and wisdom of one of this country's greatest writers. Holbrook's famous impersonation of Missouri's own Samuel Clemens has become a classic attraction and one of the longest-running entertainments in theatrical history. He has designed a special program for the Columbia audience.

Ticket prices are \$11.00 for the public and \$10.00 for students. Plan not to miss this engaging experience in American culture-- its down-home humor, its penetrating social satire, and its philosophical provocation! Mark April 19th on your calendar for Mark Twain Tonight!



**HAL
HOLBROOK**
•
*"Mark Twain
Tonight!"*

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As another season comes to a close, the staff of the University of Missouri-Columbia Concert Series is happy to acknowledge publicly the assistance and support of individuals and organizations in our community. Unfortunately the arts can flourish only with the generosity and enthusiasm of local patrons. We are, of course, grateful to the concert-going public in general; the following, however, are worthy of our special gratitude.

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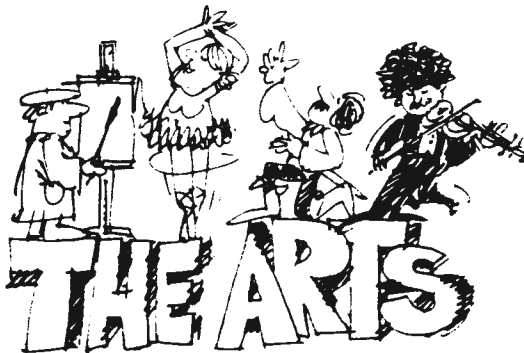
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LOOKING AHEAD!

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CONCERT PREVIEWS

This is the third season that the UMC Concert Series is able to offer its patrons the added feature of informal lectures concerning the repertory of its guest artists. The general success and usefulness of this series of informal talks by audience educator Michael Budds can be inferred from last year's attendance: approximately 1,800 concert-goers attended the fifteen lectures given. This year it is necessary to reduce somewhat the number of such talks, and interested members of the audience should note well the following details.

- Concert Previews are held at 7:00 p.m. in the Recital Hall of the Fine Arts Building immediately preceding specified concerts. Ample time for a leisurely walk to Jesse Auditorium is provided following each talk.
- Concert Previews will be provided for each of the five events in the Jesse Series, including a presentation with dancers for the January 22 appearance of the Alvin Ailey American Dance Theater.
- A special "Opera Preview" to Verdi's *Rigoletto* featuring UMC voice students will be held at 8:00 p.m. on March 8 (Friday), two days before the New York City Opera National Company production. Because the opera will be sung in its original Italian version, this lecture may be especially informative to those unfamiliar with the work.
- Concert Previews for the Chamber Series will be given only for the two chamber orchestras: the Northern Sinfonia of England on October 17 and the baroque ensemble Ars Musica on February 13.
- A Concert Preview will also be given for the third appearance this season of the Saint Louis Symphony Orchestra, a special event to be held on March 14. Because of the 7:30 p.m. downbeat for this concert, the lecture will commence at 6:30 p.m. It is hoped that a specially-prepared box supper can be made available for purchase as a convenience to interested concert-goers. More information will be announced.

Concert Previews are designed to entertain as well as to illuminate with comments on the style and historical context of the works to be heard that evening. An attempt is made to call attention to those aspects of the music that will heighten both the appreciation and enjoyment of the "live" performance. The lectures are free. Bring a friend. All are welcome!

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AUDIENCE REMINDERS

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Jesse Box Office is open between 10:00 a.m. and 4:00 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 the 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 outlets: the Missouri Bookstore Customer Service Counter, Brady Commons Room 214, and University Hospital & Clinics Personnel Department (1W-42).

Discounts on ticket prices for groups of ten or more persons may be arranged. For information, call 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 patrons. We will be happy to present you with a receipt for a tax-deductible contribution to the Concert Series. Returning tickets is a gesture of certain kindness in case of sold-out concerts.

When all tickets for a particular event have been sold, a waiting list for the resale of any returned tickets will be maintained at the Jesse Box Office starting one hour before the program begins.

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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 ushers attempting to execute this policy.

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. 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.

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Physicians on call should inform the Box Office of their seat locations in case of emergencies. Beepers will be monitored in the Box Office.

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.

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Ushers for Concert Series events are provided by UMC Department of Music's chapters of Sigma Alpha Iota and Phi Mu Alpha and by the Culture Connection, an MSA student committee.



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