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Saint Louis Symphony Orchestra, Misha Dichter, piano; Leonard Slatkin, conductor
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Alvin Ailey American Dance Theater
Tuesday, January 22
New York City Opera National Company, *Rigoletto*
Sunday, March 10
Bach Aria Group
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Ars Musica
Wednesday, February 13
Beaux Arts Trio
Saturday, February 23
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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
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Christmas Choral Concert *Messiah*, Choral Union, UMC Philharmonic;
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Friday, December 7 and Saturday, December 8
Alvin Ailey American Dance Theater
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Saint Louis Symphony Orchestra, Garrick Ohlsson, piano;
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Thursday, March 14
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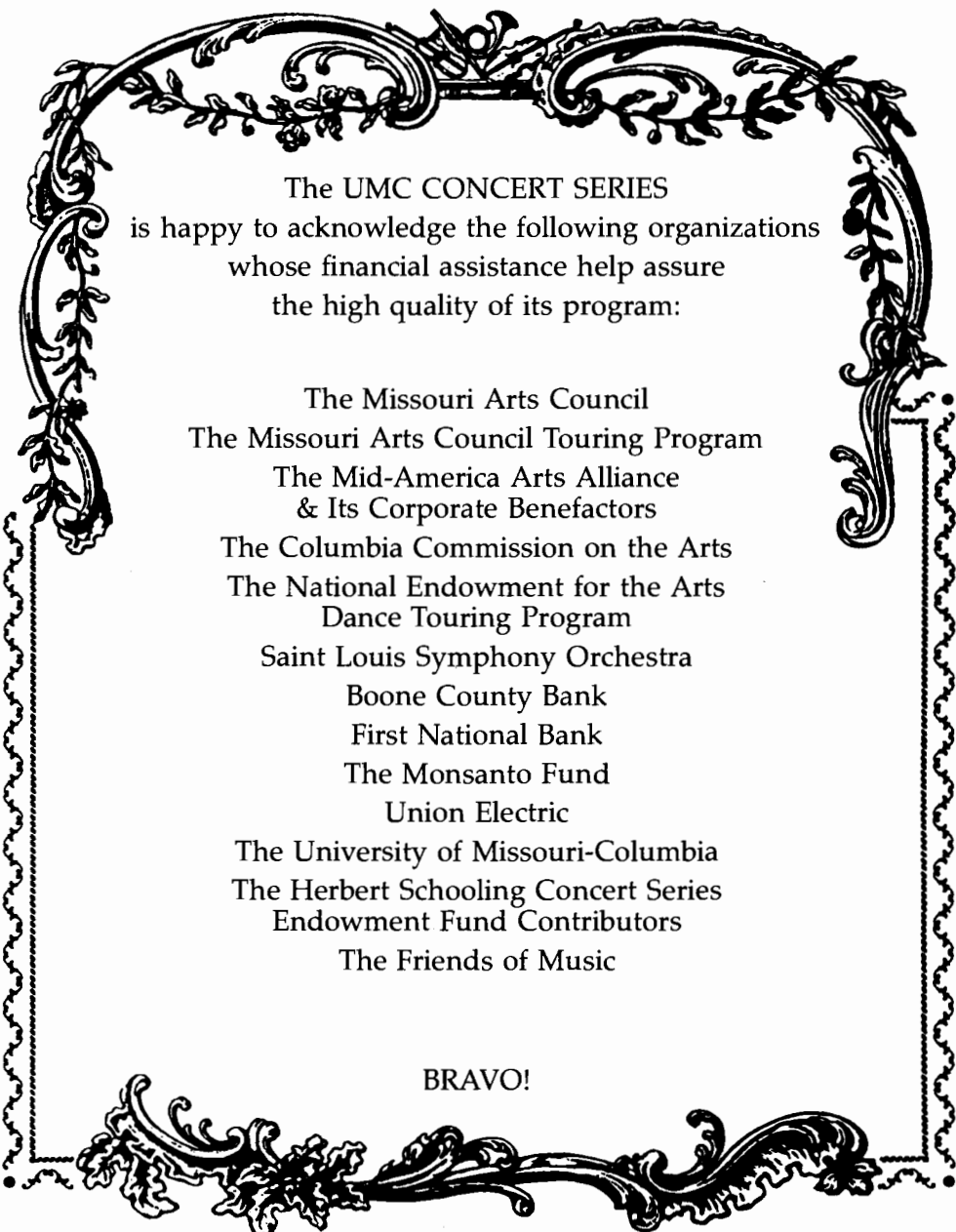
For information on Master Classes call the UMC Department of Music 882-2604

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FIRST NATIONAL BANK CHAMBER MUSIC SERIES

performance of

RICHARD STOLTZMAN, Clarinet

BILL DOUGLAS, Bassoon & Piano

La Fille au cheveux de lin [transcription] Claude Debussy
Arabesque II [transcription]

Quatuor pour la Fin du Temps Olivier Messiaen
Abîme des oiseaux (for unaccompanied clarinet)

Two-Part Inventions for Clarinet & Bassoon J. S. Bach
[transcriptions]

Miniatures Bill Douglas

Intermission

Entrata No. 2 William Thomas McKinley

Drei Romanzen, Op. 94 Robert Schumann
Nicht schnell
Einfach, innig
Nicht schnell

Sonata for Clarinet & Piano (1962) Francis Poulenc
Allegro tristamente
Romanza: Très calme
Allegro con fuoco: Très animé

Thursday, January 24, 1985



THIS PROGRAM IS MADE POSSIBLE BY SUPPORT FROM THE MISSOURI ARTS COUNCIL AND THE NATIONAL ENDOWMENT FOR THE ARTS, THROUGH THEIR PARTICIPATION IN MID-AMERICA ARTS ALLIANCE, A REGIONAL ARTS ORGANIZATION, AND FROM THE FIRST NATIONAL BANK AND TRUST COMPANY OF COLUMBIA.

RICHARD STOLTZMAN AND BILL DOUGLAS

Clarinetist Richard Stoltzman and pianist-bassoonist-composer Bill Douglas first met as graduate students at Yale University. Their artistic partnership dates from the early 1970s, when each served on the faculty of the California Institute of the Arts. Their popularity as concert artists is a direct outgrowth of their attempts at Cal Arts to bring all types of music to the largest possible audience and to transmit their personal delight in performing to their listeners. In the intervening years they have become highly regarded for the quality of their musicianship, the impressive range of their repertory, and the informality and the idealism of their approach.

Soloist with the world's major orchestras, recitalist, chamber player, Grammy-winning recording artist--Richard Stoltzman has achieved the kind of prominence that eludes all but a handful of internationally acclaimed musicians. As Artist of the Week at the 1980 Edinburgh Festival, for example, he demonstrated the scope of his versatility in a series of performances as soloist with the London Symphony, in recital with pianist Emanuel Ax, and as Bill Douglas's partner in sessions of jazz improvisation. A long-time participant at the Marlboro Festival, Stoltzman has performed chamber music throughout the world with eminent ensembles. He is also recognized as an important interpreter of the concerto literature for his instrument. In 1982 he made history as the first clarinetist to be presented in recital at Carnegie Hall.

Canadian-born Bill Douglas received his formal training in music at the University of Toronto and Yale University. At Yale, he studied composition with Mel Powell and Yuhudi Wyner and bassoon with Eli Catmen and Robert Bloom. In 1977 Douglas was commissioned by both the Canada and Ontario Arts Councils to compose extended works, the first of which was given its premiere at the International Festival of Contemporary Music in Warsaw, Poland in 1978. His composition, Celebration II for clarinet and strings, has been performed by TASHI over fifty times and was recently recorded by the group. As a bassoonist, he has been a member of the Toronto and New Haven Symphonies and the Canadian Opera Orchestra, is the founder of the Val Verde Bassoon Sextet and the six-member Boulder Bassoon Band, and has recorded with TASHI. An active composer and recitalist, Douglas is currently coordinator of the music department at the Naropa Institute in Boulder.

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PROGRAM NOTES

In the family of musical instruments the clarinet is a relatively youthful member. It is descended from the single-reed shawm, the chalumeau, and in its initial, early eighteenth-century form was similar in tone quality to its cousin, the oboe. Largely due to modifications in its reed, the clarinet established its true identity by the mid-1700s, when it was accepted into the orchestra by progressive composers such as Jean-Philippe Rameau, Johann Stamitz, and Francois Joseph Gossec. It has been assumed that Mozart first heard the wind instrument he was to favor above all others in London in 1764.

Once accepted and refined, the clarinet has proved to be one of the more versatile instruments that Western musicians have had at their disposal. By now there is a long tradition of composers' employing it to add warmth or brilliance to their chamber and orchestral scores. In the early years of the twentieth century, Afro-American musicians adopted the clarinet as a distinctive voice for dixieland jazz combos, in which it was used to provide a layer of harmonic filigree to the busy texture. And, just as important, the clarinet has been and continues to be the "work-horse" of the wind band.

Surely its general popularity in modern times is closely related to the peculiar fact that the clarinet is, in a sense, three instruments in one. The clarinet can produce three distinctive timbres, each associated with a different register: the lush, silky low register below the break (the chalumeau); the trumpet-like, crystalline middle register above the break (the clarion or clarino); and the bright, somewhat brittle upper register (the altissimo). Like singers, clarinetists strive to produce a consistency and evenness of sound throughout the range of possible pitches, but the variety of timbral possibilities does tend to set the clarinet apart. Indeed, it gives the clarinet much of its colorful personality.

* * * * *

Through the years the French have produced more than their fair share of composer-provocateurs--musical mavericks, rebels, renegades. Their presence has been especially evident in the twentieth century, when such figures as Claude Debussy (1862-1918), Erik Satie (1866-1925), Olivier Messiaen (born 1908), and Pierre Boulez (born 1925) have flourished. Each intentionally rejected the status quo--either by deliberately going against the grain or by clinging to eccentric ideals, and each has been surrounded in controversy. Two of those cited are represented on tonight's program: Debussy, by transcriptions of character pieces, and Messiaen, by an excerpt from his Quatuor pour la Fin du Temps [Quartet for the End of Time].

Both a reactionary and a visionary, Debussy helped set the stage for many of the "radical" trends of twentieth-century music. His compositions are filled with unorthodoxies from a nineteenth-

century point of view. In effect, he elevated musical "mistakes" to the realm of high art and created a style of music, commonly known as Impressionism, based on his antagonisms toward tradition and on his look beyond the perimeters of European music. His genius is no more apparent than in his works for the piano, an instrument he approached with such originality to make it seem new. It is perhaps difficult now to hear pieces of such delicate beauty as "La Fille au cheveux de lin" [The Girl with the Flaxen Hair] (1910) and "Arabesque II" (1891) as the products of a one-man revolution.

Whereas Debussy's innovations were of such a seductive character that they were quickly taken up by composers throughout the Western world and introduced into music of all kinds, the accomplishments of Olivier Messiaen have remained much more circumscribed and personal in spite of his influence as a famous teacher. His music exhibits a mixture of Catholic mysticism, Indian rhythms, bird songs, bizarre instrumentation, and idiosyncratic compositional procedures. With its strange combination of erudition and manipulative emotionalism, his musical language suggests a counterpart to Surrealism.

Messiaen's Quartet for the End of Time is a justly famous composition. Scored for clarinet, violin, cello, and piano, it was written in Stalag VIII at the German concentration camp at Görlitz, where the composer was imprisoned after his capture in 1939, and was first performed there on January 15, 1941. Its title is a reference to the prophecy of the Angel in the Apocalypse who "turned his hand toward heaven, and swore, 'There will be Time no longer'" (Revelations X:5-6). Although obviously a reflection on the cruel circumstances of war, the title has a purely musical meaning as well: Messiaen sought to "end time" in fine-art music by breaking out of the centuries-old harness of regular meter. In this piece his rhythmic innovations appeared fully developed for the first time. It is also the first instance of his use of an identifiable bird song.

"Abyss of the Birds," the third of eight movements, is a solo for unaccompanied clarinet. The prevailing music is purposefully dark. To Messiaen it portrays "the abyss of Time, its sadness and its weariness." Its spell, however, is dramatically broken by a passage inspired by the song of birds, who represent to him "the opposite of Time; they are our desire for light, for the stars, and for the things of heaven."

* * * * *

Although the generic term "invention" is an uncommon one in the history of music, it is nonetheless extremely well-known because of its traditional application to a set of keyboard pieces found in Johann Sebastian Bach's Klavierbüchlein [Little Keyboard Book].

Conceived as didactic studies for his son Wilhelm Friedemann and assembled in the early 1720s, these two- and three-part compositions were designated by the composer "praeambulum" and "fantasia," respectively. Through them Bach intended to initiate the student in the challenges of elementary polyphonic music, all preparatory to embarking on more substantial works. His exercises have been studied and performed for generations as miniature masterpieces in fugal style and as immediately accessible examples of his mastery of learned counterpoint. The transcription of selected inventions for clarinet and bassoon should reveal in a telling manner the shifting balance between the independence and interdependence of the two voices that make up the fabric of the music. It also represents a memorable tribute to Bach the teacher and Bach the composer during the tercentennial celebration of his birth.

* * * * *

The Drei Romanzen (1849) of Robert Schumann (1810-1856) were earmarked by the composer to feature the oboe, but were also noted as appropriate for the clarinet or the violin. With the original forces, the set of character pieces constitutes one of the major nineteenth-century contributions to the oboe literature. The title carries with it little meaning other than indicating an instrumental piece of a lyrical nature. The three movements then should be understood as "songs" for the chosen instrument with the piano accompaniment participating mightily in the creation of mood and dramatic effect. The second includes a performance direction especially associated with Schumann's brand of Romanticism--"Innig"--and instructs the performers to render the music in a heartfelt and tender manner. As noted, the role of the "accompaniment" is especially important: most authorities contend that the piano is the point of departure for Schumann's chamber music.

* * * * *

The Sonata for Clarinet and Piano (1962) is one of the last important works from the pen of French composer Francis Poulenc (1899-1962). It is regarded by many commentators as one of the finest sonatas of the twentieth century. Although a member of Les Six, a loose association of young French Satie disciples who advocated anti-German, neo-classic ideals in the 1920s, Poulenc was no crusader. Throughout his career he operated comfortably within a modern compositional system created by others and made no apologies for it. The inspiration for much of his best music was the human voice; as a composer of twentieth-century French song, he probably has no peers. This sense of lyricism spills over into his instrumental works as well. With its clarity of line, contemporary wit and tunefulness, and polished harmony, this sonata is an especially compelling example of his mature style. Thus, to the end of his life, he eschewed abstract profundities and maintained his career-long understanding of music as sophisticated entertainment. It is likely that his music will bear the test of time quite well.

Notes by Michael Budds



BACH & HANDEL: A 300TH BIRTHDAY CELEBRATION

With the performances of Messiah in early December, the birthday festivities are already under way. UMC's Department of Music and Concert Series have guaranteed that in the months ahead local musicians and music lovers will be given ample opportunity to mark the occasion. Under the banner of The Ninth Annual Chancellor's Festival of Music, the following series of events has been scheduled:

- On February 13 a concert of orchestral music by Bach and Handel will be performed on historically correct instruments by members of Ars Musica, an American ensemble devoted to the music of the 17th and 18th centuries.
- A Hymn Festival with organist Walter L. Pelz and the University Singers will be held at the First United Methodist Church on February 17. This event will feature congregational singing of well-known Lutheran chorales as well as performances of Bach's own organ preludes to them and other masterpieces for organ from his pen. Use your imagination and travel back to the Thomaskirche in early 18th-century Leipzig!
- To place the music of the High Baroque in context, an interdisciplinary symposium, titled "Bach & Handel: The Temper of Their Times," will be presented on the afternoon of March 14. A panel of UMC scholars will discuss the cultural climate of early 18th-century Europe with special attention given to attitudes and achievements in science, religion and philosophy, literature, and music.
- A concert of vocal and instrumental music by the renowned Bach Aria Group has been programmed for March 28. Featured at this performance will be Bach's splendid "wedding" cantata, Wachet auf, ruft uns die Stimme (No. 140), and his Brandenburg Concerto No. 4.
- As a finale, a gala performance of Handel's oratorio Judas Maccabaeus by distinguished guest artists, the Choral Union, and the University Philharmonic will take place on April 13.

Tickets for the Ars Musica concert, the Bach Aria Group concert, and Judas Maccabaeus are available. The symposium and hymn festival are open to the public without admission fee.

This is one birthday party you won't want to miss! Celebrate!

HAPPY NEW YEAR

There is indeed "an embarrassment of riches" for music lovers to choose from this semester. In addition to the the Bach and Handel celebration, please note the following list of outstanding musical events:

- On January 24 clarinetist Richard Stoltzman and pianist Bill Douglas will present a recital featuring music by Poulenc and Messiaen and transcriptions of works by Bach, Schumann, and Debussy.
- The Beaux Arts Trio, a legendary ensemble in the concert world and one especially popular with local audiences, will return to UMC on February 23 for another evening of impeccable artistry.
- On March 1-3 the Music Department will serve as host to Region 6 of the American Society of University Composers. The conference will serve as a forum for performances of recently composed works by American composers from Missouri and surrounding states. Members of the public owe it to themselves to sample the diversity and quality of the music of our time!
- As a highlight of the ASUC Conference, the eminent American composer and music critic Virgil Thomson will visit the UMC campus. "An Evening with Virgil Thomson," including the performance of his music by UMC faculty members and a presentation by Mr. Thomson, will occur on March 2. The following day the University Philharmonic will give the premiere of a new work by Thomson: Four Saints: An Olio.
- The New York City Opera National Company will return to UMC on March 10 to perform Verdi's immortal Rigoletto. (Only a limited number of tickets are still available.) A preview, entitled "Verdi, Vengeance, and Vino," with audience educator Michael Budds and UMC voice students, will take place in the Union Ballroom on March 8.
- The finale appearance of the Saint Louis Symphony Orchestra for this season will occur on March 14. Joining the orchestra for a program of Haydn, Grieg, Debussy, and Stravinsky will be conductor Raphael Fruhbeck de Burgos and pianist Garrick Ohlsson.
- And still to come in the spring are the Concord String Quartet and the Houston Ballet.



The Enid Jackson Kemper Lecture Series presents:

MRS. JEHAN EL-SADAT

February 19, 1985

8:00 p.m.

Jesse
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AUDIENCE REMINDERS

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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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.

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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.

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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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