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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

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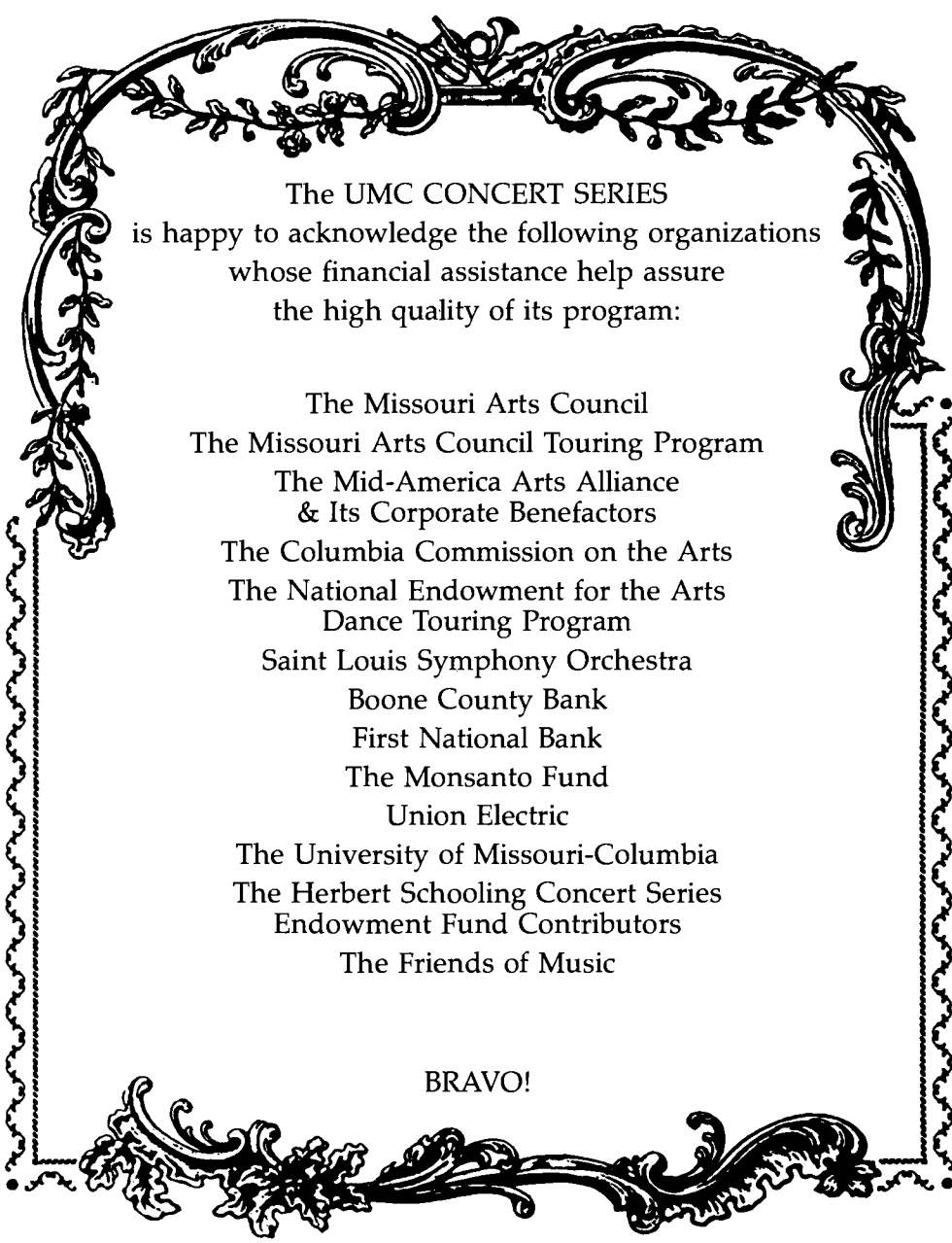
For information on Master Classes call the UMC Department of Music 882-2604

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FIRST NATIONAL BANK CHAMBER MUSIC SERIES

performance of

CONCORD STRING QUARTET

MARK SOKOL, Violin I JOHN KOCHANOWSKI, Viola
ANDREW JENNINGS, Violin II NORMAN FISCHER, Cello

Quartet-in-Residence, Dartmouth College

Quartet in B Minor, Op. 33, No. 1 Franz Joseph Haydn

Allegro moderato
Scherzo: Allegro di molto
Andante
Finale: Presto

Quartet No. 13 in B Flat Major, Op. 138 Dmitri Shostakovich

Adagio - (Doppio Movement) - Tempo primo

Intermission

Quartet No. 14 in C Sharp Minor, Op. 131 Ludwig van Beethoven

Adagio ma non troppo e molto espressivo
Allegro molto vivace
Allegro moderato - Adagio - Più vivace
Andante ma non troppo e molto cantabile
Presto
Adagio quasi un poco andante
Allegro

Tuesday, April 16, 1985
Jesse Auditorium



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CONCORD STRING QUARTET

Hailed as one of the best American string quartets, the eleven-year-old Concord String Quartet is greatly respected for interpretations of the traditional quartet literature and for its commitment to contemporary music. The ensemble has distinguished itself repeatedly with masterful performances of the classics by Haydn, Beethoven, Schubert, and Bartok and with its premieres of over seventy new compositions by such prominent composers as Penderecki, Rochberg, and Henze. Since winning the Walter W. Naumberg Chamber Music Award in 1971, the quartet has performed approximately 1,000 recitals throughout America and Europe and has also released numerous highly praised recordings. Its current repertory approaches two hundred works. Its concert schedule this season includes appearances in New York City and tours throughout the South, the Midwest, and the East Coast. The members of the Concord String Quartet have held appointments as Artists-in-Residence at Dartmouth College in Hanover, New Hampshire for the past ten years.

Violinist MARK SOKOL was reared in Seattle, where he studied for fifteen years with his father Vilem Sokol. He completed his studies with Robert Mann and Dorothy Delay at the Juilliard School. Violinist ANDREW JENNINGS began his violin and chamber music training in his hometown of Buffalo, New York, with Pamela Gearhart and members of the Budapest String Quartet. He too continued his education at Juilliard, where his teachers were Felix Galimir and members of the Juilliard Quartet. Violist JOHN KOCHANOWSKI, a native of South Bend, Indiana, received his formal education at the Interlochen Arts Academy, the Juilliard School with Robert Mann and Walter Trampler, and the Accademia Musicale Chigiana in Siena, Italy, with Bruno Giuranna. Cellist NORMAN FISCHER began his training in his hometown of Plymouth, Michigan and studied at the Interlochen Arts Academy and the Oberlin Conservatory of Music, where his principal teacher was Richard Kapuscinski.

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PROGRAM NOTES

It is a common practice nowadays for musicians to create recital programs that include sample pieces from various periods of music history. This relatively recent approach to concert life has obvious advantages for both performers and listeners. For the artist, there is the opportunity to demonstrate a technical command and a stylistic understanding of music written at conspicuously different times and fashioned in different ways. For the listener, there is the pleasure of hearing a variety of musical stimuli with little danger of being overburdened by an extended exposure to only one composer or only one set of musical conventions. Considering the extensive repertory now available to concert artists, it is nevertheless highly unusual to experience a program of truly representative selections--pieces, one can argue, that faithfully symbolize not only the lifetime achievements of any single composer, but also embody the broadest and finest practice of an era. Tonight's program approaches this ideal!

* * * * *

Franz Joseph Haydn (1732-1809), the "Papa" whose paternity of the string quartet and the Classical style itself is routinely acknowledged, claimed to have written the six compositions of his Opus 33 (1778-1781) "in a new and special way." Although scholars have bickered over the exact meaning of this phrase, many agree that in these works Haydn reached an even higher level of compositional logic, clarity, and economy. Opus 33 comprises his first contributions to the string quartet, his preferred genre, after neglecting it for ten years. During the interim he had spent much of his time creating comic operas for his patron at Esterhaza, and he had become personally acquainted with Mozart--the young man and his remarkable music. Both of these experiences undoubtedly enriched his vision of the kind of instrumental music for which he was the model. For example, the members of the ensemble have been compared to dramatic characters of equal prominence as in opera. The English theorist Tovey goes so far as to identify Haydn's mature quartets as "comedies." The Quartet in B Minor exudes the musical rationalism of its time as well as the good-natured playfulness and abstract elegance of Haydn's imagination. It is an example of the Classic style par excellence.

* * * * *

It has been said that the opening counterpoint of Quartet in C Sharp Minor (1826) by Ludwig van Beethoven (1770-1827) can be compared to waking up on the gloomiest day of the year. But, ah, what a day it turns out to be! This piece is a universe of musical Romanticism as shaped and defined by Beethoven. With such creations, nineteenth-century composers understood that he--their father-figure--had shattered form. They were wrong, of course. What he did was to show how the Classic tradition, especially the sonata cycle and sonata form, could be manipulated and stretched to sustain Romantic content. The seven movements of Opus 131 immediately appear foreboding, but can be easily explained in terms of the four-movement Classic prototype: a ponderous introduction and fast academic movement (I and

II); a recitative-like introduction and a multi-sectioned slow movement (III and IV); a monumental scherzo filled with wit (V); and a somber introduction and dramatic fast finale (VI and VII). As the music unfolds, a host of compositional techniques, including counterpoint of the most profound kind, and a gamut of emotions and moods are presented. The justification for Beethoven's ability to intimidate generations of composers is fully evident in this quartet, which the composer himself considered his finest.

* * * * *

On August 9, 1975, all Soviet newspapers printed an official obituary that began:

In his sixty-ninth year, the great composer of our times passed away--Dmitri Dmitrievich Shostakovich, Deputy of the Supreme Soviet of the U.S.S.R., laureate of the Lenin and State prizes of the U.S.S.R. A faithful son of the Communist Party, an eminent public and state figure, citizen D. D. Shostakovich devoted his entire life to the development of Soviet music, reaffirming the ideals of socialist humanism and internationalism. . . .

In general, this characterization--Shostakovich working happily in the service of the State--had been fully accepted in the West, where his compositions had been honored since the 1920s and where he was known as the chief representative of Russian music under the Soviet regime. It was only in 1979, when the composer's controversial memoirs were published outside of the Soviet Union, that the world gained some insight into his personal struggle as a creative artist within the context of Communist totalitarianism. His reminiscences are filled with bitterness: bitterness directed at his government for the conditions he and his people faced and at those in the Free World who failed to appreciate his dilemma. Soviet authorities, of course, have disputed the authenticity of these revelations.

Shostakovich has left his mark as one of the great symphonists of the twentieth century. He is regarded as the greatest Russian composer of his generation, the first to be trained and to come of age under the new order. From the time of his First Symphony (1925) he enjoyed celebrity status both at home and abroad. This early and enduring fame, coupled with his usefulness as a vehicle for propaganda, made him a special case among composers. Because of the official doctrine of Socialist Realism, his art was circumscribed by governmental ideologies. His attempt to make his music meaningful to the people was apparently sincere; his success at making it acceptable to the Party was arbitrary and artificial. The object of periodic criticism, he was officially rebuked twice and forced to recant publicly his "errors of judgment." In spite of this, his reputation for honesty and integrity among musicians was not diminished, and he did in fact make through his music many courageous gestures considering the repressive nature of his environment. His prolific output reflects a certain "revolutionary romanticism" in his youth, a modern conservatism during the Stalin

reign of terror, and a stark introspection and brooding pessimism toward the end of his life.

Like many of his late works, Quartet No. 13 (1970) presents evidence of Shostakovich's preoccupation with death in his final years. Its three connected sections can be heard as three lamentations, each unrelenting in its melancholy. The second becomes transformed into a macabre "Dance of Death," a theme that has attracted composers since the Middle Ages. When it was completed, Shostakovich dedicated the composition to the dying violist of the Beethoven Quartet of Moscow, an ensemble with which he had enjoyed a long association. Not surprisingly, the viola is featured as the major protagonist and is assigned expressions of particular and haunting anguish and remorse.

Notes by Michael Budds

* * * * *

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!"

The finale of the 1984-1985 UMC Concert Series season will occur on Tuesday, April 23, when the Houston Ballet will take the stage at Jesse Auditorium. On this visit, the company, travelling with its own orchestra, will present a program of mixed repertory strongly reflecting the ballet tradition: Jiri Kylian's Symphony in D to music by Haydn, Ben Stevenson's Three Preludes (1969) to music by Rachmaninoff, and Harald Lander's Etudes (1948) to music by Czerny.

Many members of the audience will remember well the Houston Ballet's crowd-pleasing production of The Sleeping Beauty last year and will want to be on hand for this year's performance. Tickets are still available: \$14.00 for the public; \$13.00 for students.



THE UMC CONCERT SERIES THANKS ITS SUPPORTERS

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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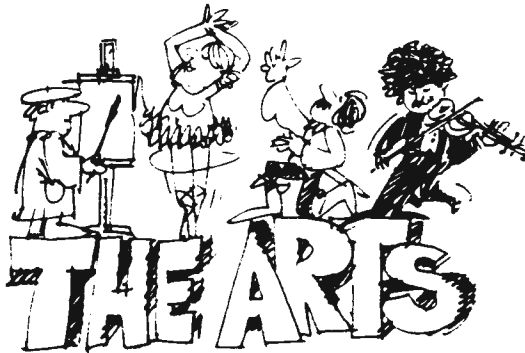
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AUDIENCE REMINDERS

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 concert. 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.

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

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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.

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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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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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