

UNIVERSITY OF MISSOURI-COLUMBIA

CONCERT  
SERIES 1983  
1984



*Excellence in the Performing Arts*

## **JESSE AUDITORIUM SERIES**

Houston Ballet, *The Sleeping Beauty*, Thursday, September 29

André-Michel Schub, piano, Tuesday, October 25

New York City Opera, *La Bohème*, Friday, February 3

Saint Louis Symphony Orchestra, Leonard Slatkin, conductor, Wednesday,  
March 14

Atlanta Symphony Orchestra, Robert Shaw, conductor, UMC Choral Union,  
Friday, March 30

Czech Philharmonic, Nathaniel Rosen, cello, Tuesday, April 3

## **CHAMBER MUSIC SERIES**

Kammergild Chamber Orchestra, Eugene Istomin, piano, Monday, October 10

Beaux Arts Trio, Friday, October 21

Deller Consort, Monday, October 31

Cleveland Quartet, Saturday, November 12

St. Louis Brass Quintet, Friday, March 2

I Musici, Wednesday, April 25

## **SPECIAL EVENTS**

Pilobolus Dance Theatre, Wednesday, November 2

Christmas Choral Concert, Choral Union, UMC Philharmonic and  
Distinguished Guest Soloists, Friday, December 2 and Saturday,  
December 3

Kansas City Ballet, Wednesday, February 8

American String Quartet (rescheduled) Sunday, April 1

**The UMC Concert Series  
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by the Atlanta Symphony and the  
UMC Choral Union under the direction of  
Robert Shaw**

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# UMC Concert Series

presents

THE CZECH PHILHARMONIC  
JIRI BELOHLAVEK, Conductor

with

NATHANIEL ROSEN, Cellist

Carnival Overture, Op. 92 Antonín Dvořák

Concerto in B Minor for Antonín Dvořák  
Cello and Orchestra, Op. 104

Allegro  
Adagio ma non troppo  
Allegro moderato

Nathaniel Rosen, Cellist

Intermission

Symphony No. 8 in G Major, Op. 88 Antonín Dvořák

Allegro con brio  
Adagio  
Allegretto grazioso  
Allegro ma non troppo

Tuesday, April 3, 1984

This event was made possible  
in part through the generosity of



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Greetings:

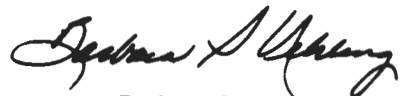
*It is once again my pleasure to welcome members of our community to the Chancellor's Festival of Music. This year's series of concerts and related events, the eighth annual celebration of this type at the University of Missouri-Columbia, is indeed a worthy successor to past festivals and will surely prove to be an extraordinary experience for us all.*

*This year we take note of the musical achievements of an entire era—an era whose music, more than any other, continues to delight us and whose institutions and traditions form the basis for much of our own musical life. Moreover, with the theme "The Grand Spectacle: Music of the Nineteenth Century," we pay tribute not only to the genius of now-legendary composers and performers, but to the new audience of that age. Modern concert-goers must trace their lineage, if not in fact then certainly in spirit, to the ticket-buying public of the nineteenth century. It was public support that allowed the kind of concert life we enjoy today, unprecedented before that time, to flourish.*

*The mark of that audience is to be found in the music. No matter the setting—the concert hall, the opera house, the recital stage, even the parlor—our nineteenth-century ancestors expected their musical experiences to be extravagant ones. Through music they sought to take an emotional ride. Musicians were more than willing to provide the vehicle. The sweet melodies, the lush harmonies, the dramatic contrasts, the technical brilliance, and the large performing forces all resulted from and contributed to these expectations. In short, through a confluence of aesthetic, musical, and sociological factors, the musical products of that time have every right to be considered "grand spectacles": artworks for the ears, the eyes, the mind, and the soul.*

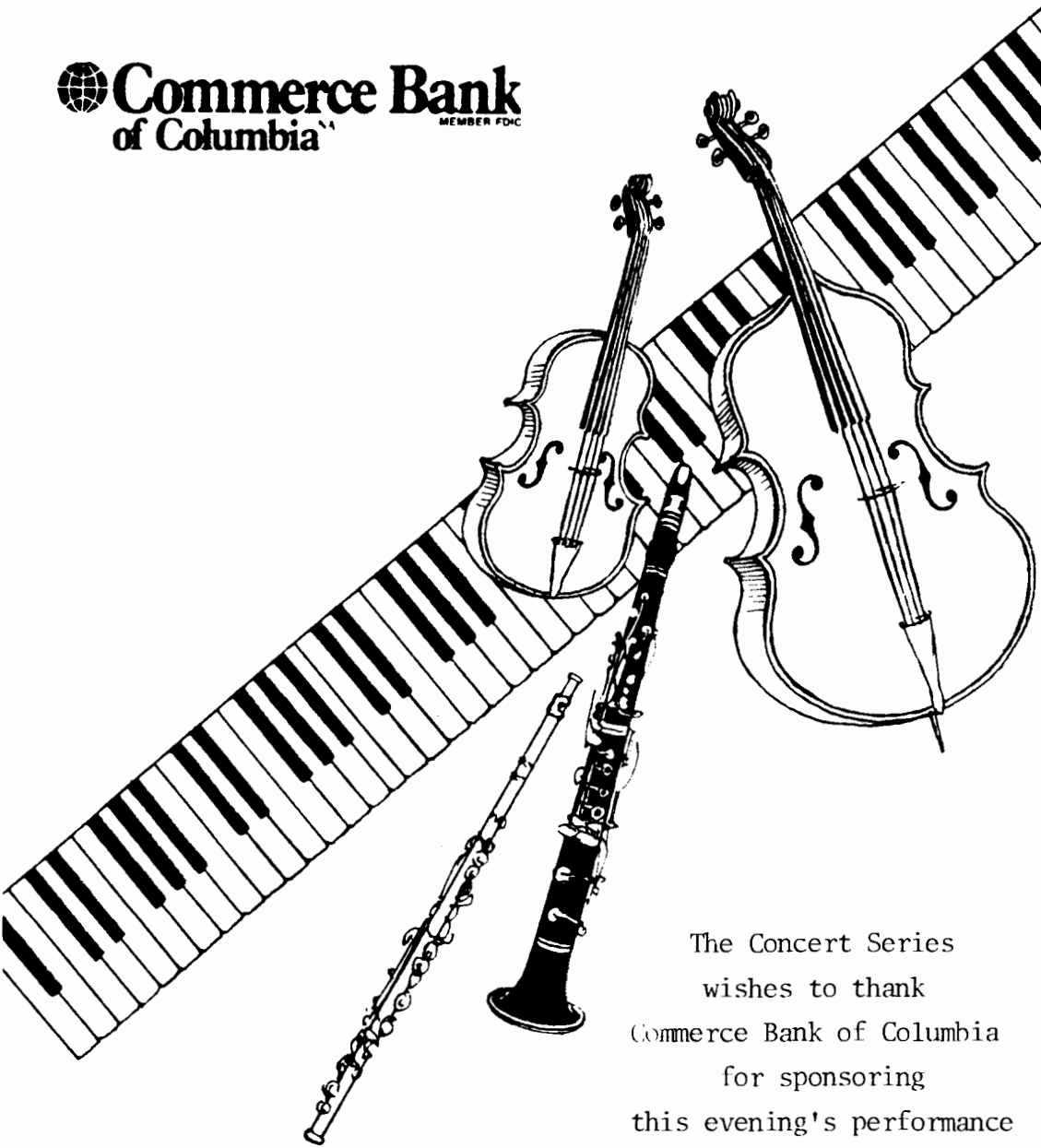
*Fortunately the opportunity to indulge ourselves is at hand. Many of the special loves of the nineteenth century—grand opera, operetta, large works for chorus and orchestra, the virtuoso, musical nationalism, among them—will be featured as the Festival unfolds. In accordance with the Festival's purpose, this music will be brought to life by students, local musicians, faculty artists, and distinguished visiting musicians. This year's emphasis on the "grand spectacle" of an earlier time is but another reason for us to acknowledge the Chancellor's Festival of Music as a grand tradition at UMC.*

Cordially,



Barbara S. Uehling  
Chancellor

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THE 8TH ANNUAL  
CHANCELLOR'S FESTIVAL OF MUSIC

THE GRAND SPECTACLE  
MUSIC OF THE NINETEENTH CENTURY

LA BOHÈME

New York City Opera  
8:00 pm, Friday, February 3  
Jesse Auditorium

THE MIKADO

UMC Opera Workshop  
8:00 pm, Friday-Saturday  
February 24-25  
Jesse Auditorium

AN EVENING AT ALDEBURGH

Eric Crozier & Nancy Evans  
UMC Faculty Performers  
University Singers  
8:00 pm, Friday, March 9  
Fine Arts Recital Hall

BEETHOVEN'S NINTH

UMC Choral Union  
Atlanta Symphony  
Robert Shaw, Conductor  
8:00 pm, Tuesday, March 27  
Jesse Auditorium

SYMPOSIUM

"The Impact of the Nineteenth-  
Century Audience on the Arts"  
2:40 pm, Thursday, February 16  
Fine Arts Recital Hall

LECTURE

Eric Crozier  
"Thomas Hardy: Novelist,  
Poet, Musician"  
2:40 pm, Tuesday, March 6  
Museum of Art & Archaeology

ORCHESTRA CONCERT

Saint Louis Symphony  
Leonard Slatkin, Conductor  
8:00 pm, Wednesday, March 14  
Jesse Auditorium

ALL DVORÁK PROGRAM

Czech Philharmonic  
Nathaniel Rosen, Cellist  
8:00 pm, Tuesday, April 3  
Jesse Auditorium

VOICE RECITAL

Patricia Miller, Mezzo Soprano  
8:00 pm, Sunday, April 15  
Fine Arts Recital Hall

THE 8TH ANNUAL CHANCELLOR'S FESTIVAL OF MUSIC  
THE GRAND SPECTACLE: MUSIC OF THE NINETEENTH CENTURY

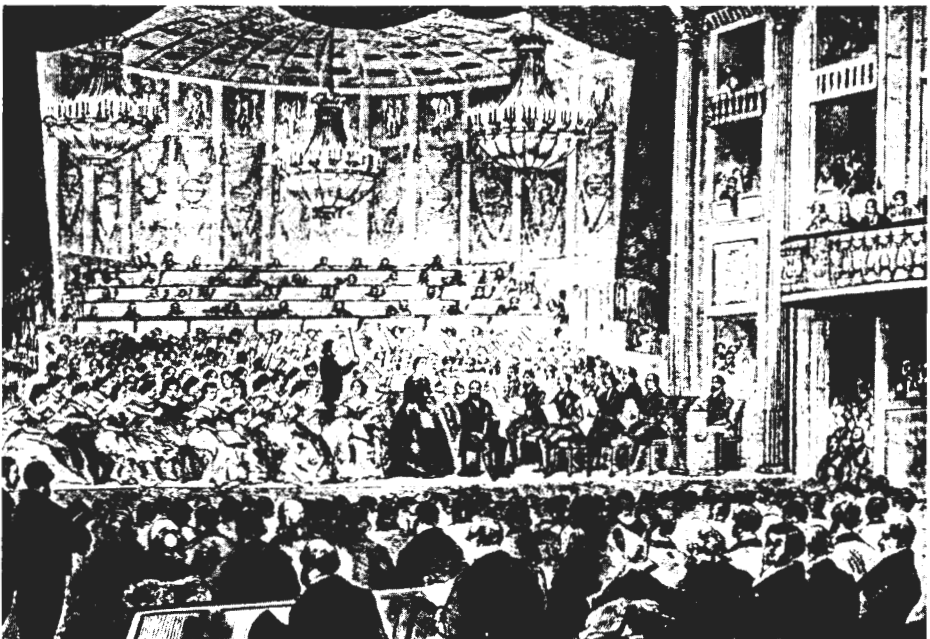
As the eighteenth century came to its close, the longstanding monopoly over fine art held by aristocratic and ecclesiastical interests found itself in serious jeopardy. A new social order created by the far-reaching realities of the industrial revolution and the potency of the democratic spirit was in the ascendency in Europe and America. With it came a redefinition of the function of art and the artist in society just as revolutionary. At the center of these dramatic changes was a new force that was both the result and the beneficiary of such trends: a new mass audience for art, fortified by the redistribution of wealth, by urbanization, and by social awareness. Much of the history of nineteenth-century art can be best understood by appreciating the then novel relationship between the artist and his middle-class patrons. In the history of music this relationship was especially meaningful.

Whereas creative artists of earlier times had sought to edify the elite, their nineteenth-century counterparts were challenged with pleasing in the public arena a large and much less homogeneous audience. And in spite of nurturing their own often highly personal styles, they were generally sincere in taking the tastes and preferences of the new consumers into consideration. For example, the French literary figure Charles Baudelaire (1821-67) contended, with at least some exaggeration, that "Any book which is not addressed to the majority--in number and in intelligence--is a stupid book." Likewise, the undisputed genius of Italian opera of that period Giuseppe Verdi (1813-1901) confessed that he always composed with "one eye on art, the other on the public." The popular notion of the struggling or eccentric artist, dating from this time, is based, of course, on the plight of those unable to win the public's admiration or those unwilling to compromise to gain it.

Thus, during the nineteenth century, more people than ever before were able to avail themselves of the musician's art. Obviously much of the music created was tailored to the expectations of the audience. It is no coincidence that the era witnessed the proliferation of civic orchestras, public opera houses, amateur choral societies, festivals, academies, and music publishers, or that it oversaw the creation of the solo recital to showcase virtuoso artists whose musicianship thrilled legions of listeners. From a historical perspective, it is clear that there was a premium on music conceived and perceived as emotional expression and on musical extravagance and theatricality of diverse forms. Accordingly, the realm of music became at the hands of various masters a temple of profound art, an institution of moral instruction, a forum of diversified entertainment all directed to the new ticket-buyers.

In short, through a confluence of aesthetic, musical, and sociological factors, the musical products of that time were typically valued as "grand spectacles": artworks for the ears, the eyes, the mind, and the soul. The constantly growing number of patrons and the corresponding increase in the size of performance halls in a sense demanded such a concept and, at the very least, re-enforced the artistic intentions of many composers. This characteristically nineteenth-century attitude, which has continued to hold a strong appeal for music lovers of our century, will be brought into bold relief by a series of truly spectacular events in the 8TH ANNUAL CHANCELLOR'S FESTIVAL OF MUSIC. Whether it be the opulence and melodrama of opera, the satire and tunefulness of operetta, the story-telling responsibilities of the orchestra, the monumental work of art with powerful message, grand gestures, and gigantic forces, the adulation of the virtuoso, or the pride of nationalism, each in its own way will emphasize the interrelationship between music in the Romantic Era and the mass audience who reveled in it.

Notes by Michael Budds



## THE CZECH PHILHARMONIC

Although there are several orchestras in the Czechoslovakian capital of Prague, the Czech Philharmonic reigns as the country's premier orchestra and stands as the cornerstone of national musical life. Conceived in the midst of social conflict and founded on lofty musical principles, the ensemble began its life in 1896 under the baton of the great Czech composer Antonín Dvořák, then at the height of his fame. Since earliest times, the music-loving peoples of Czechoslovakia have given the world an unusually high number of illustrious instrumentalists. This ensemble, now considered one of the great orchestras of the world, is a recent manifestation of such a long and proud tradition. It is, of course, well acknowledged for interpretations of its national repertory, but is as well equally acclaimed for performances of great works in the orchestral literature originating in other lands.

Since its auspicious beginnings with Dvořák, the Czech Philharmonic has enjoyed associations with other major composers, such as Edvard Grieg, Gustav Mahler, Richard Strauss, Sergei Prokofiev, and Igor Stravinsky. The list of those who have stood before it reads like an honor roll of important conductors of this century: Vincent D'Indy, Artur Nikisch, Bruno Walter, Felix Weingartner, Max Schillings, John Barbirolli, George Szell, Charles Munch, Adrian Boult, Thomas Beecham, Erich Leinsdorf, and many of the prominent maestros of our own day. The guidance of its resident conductors over the years--Vaclav Talich, Rafael Kubelik, Karel Ancerl, and Vaclav Neumann--and the high quality of individual orchestral members have assured that the Czech Philharmonic be received throughout the world with critical praise and popular appreciation.

Maestro Jiri Belohlavek, a student of the celebrated conductor Sergiu Celibidache, was appointed conductor of the Czech Philharmonic in 1970. He has appeared as guest conductor of many of the major orchestras in Europe. In 1972 he became conductor of the Brno State Philharmonic. During the 1982-1983 season he toured Canada and the United States as guest conductor of the Prague Symphony Orchestra.

Recordings by the Czech Philharmonic are available on the following labels: Pro Arte, Deutsche Grammophon, Angel, Telefunken, Supraphon, Seraphim, and Turnabout.

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Columbia Artists Management Inc. acknowledges with thanks the cooperation of the American Federation of Musicians for making possible the appearance in the United States of the Czech Philharmonic and the cooperation of KLM Dutch Airlines for making possible this tour of the Czech Philharmonic.

## NATHANIEL ROSEN

Nathaniel Rosen came to national attention in 1977 as the winner of the Naumburg Competition, the first international contest held exclusively for cello performance in the United States. The following year his reputation as a virtuoso of great promise was confirmed when he won the Gold Medal of the International Tchaikovsky Competition--the first American cellist ever to do so. Since that time, audiences throughout the musical world have been given the opportunity to witness his gifts on the recital stage and in the concert hall.

Rosen has been heard as soloist with some of the finest orchestras in the world--the New York Philharmonic, the Philadelphia Orchestra, L'Orchestre de la Suisse Romande, the London Symphony, the Dresden State Orchestra, the Los Angeles Philharmonic, and the Czech Philharmonic. Other highlights of an already brilliant career include solo recitals at Carnegie Hall and Alice Tully Hall, guest appearances with the Chamber Music Society of Lincoln Center, joint recitals with such notables as jazz clarinetist Benny Goodman, harpsichordist Anthony Newman, violinist Yehudi Menuhin, and the Juilliard String Quartet, two seasons as principal cellist with the Pittsburgh Symphony, and associations with Music from Marlboro and the Los Angeles Chamber Orchestra. His 1983-1984 schedule consists of eighty concerts, with return engagements to Holland and East Germany, an eight-concert American tour with the Czech Philharmonic, and concerto appearances in Dresden, Oslo, New Orleans, Denver, Phoenix, Los Angeles, Dallas, New York, and Edmonton.

A native of California, Rosen began his musical training at the age of six. Seven years later, his potential was recognized by the legendary cellist Gregor Piatigorsky, who became his teacher and mentor. From the age of twenty-two, Rosen served as his teacher's assistant, a post he held until the master's death in 1976. The youngest competitor among forty-two cellists at the Third International Tchaikovsky Competition in 1966, he was a finalist, one of only three Americans to receive a prize. In 1978 he returned to Moscow to become the first American Gold Medalist since the pianist Van Cliburn in 1958. His New York recital debut occurred in 1970. Rosen is married to cellist Jennifer Langham and teaches at the Manhattan School of Music.

The discography of Rosen's performances includes the gamba sonatas of J. S. Bach with Anthony Newman (Vox Cum Laude), Tchaikovsky's piano trio with Elmar Oliveira and Mikhail Pletnyov (CBS), and the complete works for cello and piano by Chopin and Schumann (Desmar).

## MUSICAL NATIONALISM AND DVORAK

Regional and national styles of music and tastes in music have been of ever-present importance in the history of Western fine-art music. The evolution, confrontation, and cross-fertilization of such styles make up many of the more fascinating and productive chapters in that history. In the years between 1600 and 1900 the Italian, French, and Austro-German styles dominated the field, but not, of course, without effecting each other. In the nineteenth century the vigorous Germanic style was pre-eminent in almost all aspects of music-making. In a certain sense, the Romantic style was the German style, and it is no coincidence that so many nineteenth-century masters hailed from Germany or that non-German composers were so strongly influenced by German music. The "Boston Classicists" in America and the French Wagnerians are among obvious examples.

With the spread of the German style throughout Europe and its colonies, the seeds were sown for a musical reaction--a reaction typically related to social and political conditions. For the peoples of Eastern Europe who had not heretofore developed their own fine-art music, imported music became a symbol of cultural oppression, especially for those under the heel of the Austro-Hungarian Empire. Fostering regional identity through various forms of activism became commonplace in the middle years of the nineteenth century. Accordingly, the creation of a cultivated tradition of music by turning to indigenous folk resources fanned and was fanned by the flames of nationalism.

This music, produced ultimately on the behalf of many peoples on the periphery of Central Europe, resulted in an important new repertory. Be it noted, however, that what was created in this manner was a strange hybrid: the foreground details of the music--melody, rhythm, preferred timbres--were certainly identifiably regional, but the methods and the forms--the substance--were fundamentally German. Thus, the use of the folk element by nineteenth-century nationalists can be viewed generally as an exotic affectation. It was not until the twentieth century that the truly distinctive attributes of folk music were allowed to permeate and transform European fine-art music. These observations are in no way intended to diminish the significance of the self-conscious nationalism that swept Western music in the latter nineteenth century. Its proponents opened up "the system" to new content, new themes, new audiences! The local color of nationalistic compositions provided musical Romanticism with some of its more memorable and refreshing moments and endured, as noted above, to influence the new music of our own century.

\* \* \* \* \*

The people of Bohemia, the province of Czechoslovakia nearest Germany geographically and the most western of the Slavonic lands, found their musical voice in Bedřich Smetana (1824-1862) and Antonín Dvořák (1841-1904). Both were heavily influenced by their Germanic contemporaries--Liszt in Smetana's case and Wagner and Brahms in Dvořák's, but each turned to local folk art for models for compositional details. It should well understood that neither favored the

practice of literal quotation, but chose to create original folk-like melodies--an art in itself.

After a slow start as a composer, Dvořák rose from his humble origins to become a musician of international stature. Although he is remembered today mostly as a symphonist, he wrote effectively in all the genres of music available to him. Some experts contend that his vocal music is the most remarkable. He was greatly honored in his own time. In his homeland Smetana had won the struggle with the conservative establishment and had in a sense paved the way for him. He was likewise highly regarded in Germany, where he enjoyed the assistance and friendship of Brahms, in Great Britain, the source of many commissions in the 1880s, and in the United States. His celebrated visits to America (1892-1895) saw the creation of his last and most popular symphony, which contained his often misinterpreted "Greetings from the New World."

The three works performed on this program by the Czech Philharmonic are among Dvořák's finest efforts. They date from the years of his maturity, when he was universally recognized and admired.

\* \* \* \* \*

It is easy to perceive the life-affirming atmosphere of a peasant festival in the attractive Carnival Overture, Op. 92 (1891). Although the piece has been performed as a self-contained work since soon after its publication, it was conceived as the centerpiece of a triptych of programatic overtures entitled Nature, Life and Love. The three movements bear the subtitles "In Nature's Realm," "Carnival," and "Othello," respectively. In accordance with the Romantic procedure known as "transformation of theme," the three movements share common thematic information, which is then modified appropriately to communicate the program distinctive to each.

The nature of the program of Carnival is evocative, not literal. Dvořák scholar Otakar Sourek has interpreted its opening section in the following manner:

Man enters reality from dreams, the variegated bustle of life from the sublime feeling of solitude. And he is happy here. Man readily yields to the rash whirl and merry-making, being thankful for all the beauty and joy. The circle of playful, merry youth in which he finds himself does not matter; on the contrary, he lets himself be drawn, carried away and becomes intoxicated by it, he himself shouts with joy and is frolicsome.

This exuberance is followed by a passage of quiet lyricism, in which the nature motif from the first movement of the cycle is incorporated. After the pastoral intermezzo, an abbreviated version of initial music returns and carries the work to a rousing conclusion. Dvořák's debt to Liszt in method and topic seems conspicuous, but the Bohemian flavor of the music is certainly his own.

\* \* \* \* \*

Dvořák's contribution to the literature for virtuoso soloist and orchestra seems, at first glance, meager. His early efforts--concertos for cello (1865), piano (1876), and violin (1882)--were each

problematical, and these difficulties undoubtedly discouraged him. Yet, at full maturity, he returned to the genre with unqualified success. His second cello concerto (1895) is probably unrivalled in its popularity with performers, critics, scholars, and audiences alike. With this one substantial work, his contribution looms very large indeed.

The source of Dvořák's inspiration was oddly enough America's own "operetta king," the Irish-born and German-trained Victor Herbert (1859-1924). The two had become close friends during Dvorak's tenure in New York City. Many are unaware of Herbert's achievements as a fine-art musician--as the principal cellist of the Metropolitan Opera Orchestra, as conductor of the Pittsburgh Symphony, and as a composer of symphonic works, for example. It was Herbert's own cello concerto (1894) that captured Dvořák's imagination. He sent glowing reports of its to his friends abroad. The greater compliment is the fact that several days after witnessing Herbert's premiere of the work with the New York Philharmonic, Dvořák began his own cello concerto. In the course of its preparation, he sought not only Herbert's advice, but that of other prominent cellists. Their comments seem to have been fully digested by the composer; the work is not derivative.

What makes the piece stand out is Dvořák's ability to create a solo part of such epic qualities, of such idiomatic brilliance, that the cello is a true and worthy protagonist in balance with the orchestra. When Brahms received a presentation copy from his friend, he is reported to have exclaimed: "Why on earth didn't I know that one could write a cello concerto like this? Had I known, I would have written one long ago."

\* \* \* \* \*

Symphony No. 8 in G Major, Op. 88 (1889) has been called by some writers Dvořák's "English Symphony." This usage is justified with observations that the composer himself had introduced it to London audiences in 1890, two months after its Prague premiere; that the composition was performed at Cambridge when an honorary degree was conferred on Dvořák in 1891; and that its score was first published by the English house of Novello in 1892. The nickname is highly misleading, however, because this symphony has been understood for many years as one of his most essentially Bohemian compositions. It contains a wealth of musical ideas, seemingly spontaneous and all related in some way to folk art. In fact, one might suppose that it was Dvořák's intention to demonstrate the great variety of moods and tempers expressed in folk music. Tenderness, melancholia, earthiness, good humor, exhilaration, pride, among others, are presented in turn. And, at the same time that the symphony is heard as the idealized expression of a people, it must be simultaneously heard as music that is unashamedly intimate and personal. The Romantics fervently believed that music could serve as "a report on the inner life." If this is so, then the inner life of Dvořák as reflected in his penultimate symphony was surely one of invention, wholesomeness, and nobility, one constantly informed by the beauty of his homeland and the lore of its people.

Notes by Michael Budds



## 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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#### \* \* \* REMINDERS \* \* \*

The 1983-1984 Concert Series season will come to a close on April 25 (Wednesday) with a performance by the Italian chamber orchestra I MUSICI, specialists in Baroque Era music. Tickets are available!

Those who have not received an announcement of the 1984-1985 Concert Series schedule by April 23rd may contact the Concert Series Office at your convenience (882-3875 or 135 Fine Arts Building, UMC).

## 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 week-end interrupts this schedule, the box office will be open on two work days preceding the event. For questions concerning Jesse Box Office hours, call 882-3781.

Approximately three weeks before each event, individual tickets will also be available at the following convenient outlets: the Missouri Bookstore Customer Service Counter, Brady Commons Room 214, and University Hospital & Clinics Personnel Department (1W-42).



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After the performance has begun, as a courtesy to the artists and the audience, patrons arriving late will be seated only at the first convenient pause in the program.

## DISTRACTIONS

The auditorium's acoustics enhance the sounds of coughing and other distracting noises. Cough drops are available at the Box Office.

## CAMERAS AND RECORDING EQUIPMENT

To fulfill contractual obligations with the artists and to insure audience enjoyment, cameras and tape recorders are not permitted in the hall. For your convenience, this equipment may be checked at the Box Office.

## PARKING

Vehicles must not be parked in the loading zone of Jesse Auditorium. Any unattended vehicles will be towed away.

## EMERGENCIES

Physicians on call should inform the Box Office of their seat location in case of emergencies.

## AMENITIES

Restrooms are located on each floor of Jesse Hall, including the basement directly beneath the auditorium lobby. Drinking fountains are located on either side of the main lobby. Smoking and the consumption of food and beverages are permitted in the outer Lobby only.

## CONTRIBUTIONS

Contributions to the Herbert Schooling Concert Series Endowment Fund and to Friends of Music are welcomed throughout the year. For more information about the Schooling Fund, contact the Concert Series Office (882-3875); for the Friends of Music, contact the Department of Music (882-2604).

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