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Houston Ballet, The Sleeping Beauty, Thursday, September 29

André-Michel Schub, piano, Tuesday, October 25

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

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

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

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

CHAMBER MUSIC SERIES

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

Beaux Arts Trio, Friday, October 21

Deller Consort, Monday, October 31

Cleveland Quartet, Saturday, November 12

St. Louis Brass Quintet, Friday, March 2

I Musici, Wednesday, April 25

SPECIAL EVENTS

Pilobolus Dance Theatre, Wednesday, November 2

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

Kansas City Ballet, Wednesday, February 8

American String Quartet (rescheduled) Sunday, April 1

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UMC Concert Series

presents

THE KAMMERGILD CHAMBER ORCHESTRA

Lazar Gosman, Music Director

featuring

EUGENE ISTOMIN, Pianist

Brandenburg Concerto No. 3 in G Major, BWV 1048

J. S. Bach

Allegro - Allegro

Concerto No. 14 in E Flat Major
for Piano and Orchestra, K. 449

W. A. Mozart

Allegro vivace
Andantino
Allegro ma non troppo

Eugene Istomin, Piano

Intermission

Trio Sonata from The Musical Offering, BWV 1079

J. S. Bach

Largo
Allegro
Andante
Allegro

Jacob Berg, Flute
Lazar Gosman, Violin

Savely Schuster, Violoncello
Barbara Liberman, Harpsichord

Concerto in C Minor for Oboe and Violin, BWV 1060

J. S. Bach

Allegro
Adagio
Allegro

Barbara Herr, Oboe
Lazar Gosman, Violin

Monday, October 10, 1983



FINANCIAL ASSISTANCE FOR THIS EVENT HAS BEEN
PROVIDED BY THE MISSOURI ARTS COUNCIL AND
UNIVERSITY-WIDE ADMINISTRATION.

Lazar Gosman and the Kammergild Chamber Orchestra

The Kammergild Chamber Orchestra, formed in St. Louis in 1978, is an American counterpart to the Leningrad Chamber Orchestra of the Soviet Union. Both ensembles were founded by violinist Lazar Gosman and have flourished under his guidance. A prominent figure in Soviet musical circles, a member of the Leningrad Philharmonic for nearly twenty-five years, and leader of the Leningrad Chamber Orchestra for seventeen years, Gosman immigrated to the United States in 1977. He settled in St. Louis, where he was appointed associate concertmaster of the Saint Louis Symphony Orchestra and professor of music at the St. Louis Conservatory (now Conservatory and Schools for the Arts). Currently, he serves as artist-in-residence at the University of Missouri-St. Louis, as music director of the East Coast-based Soviet Emigré Orchestra (which he also founded), as music director of the Ticonderoga (New York) Music Festival, and as performing artist and professor of violin and chamber music at the State University of New York at Stony Brook.

The Kammergild Orchestra is comprised primarily of professionals from the Saint Louis Symphony Orchestra. Its repertory naturally is representative of the music for chamber orchestra from the Baroque and Classical Eras, but includes as well works for reduced forces favored by many twentieth-century composers such as Honneger, Britten, and Villa-Lobos. Of particular note is the orchestra's premiere outside of Russia in 1981 of Six Romances Based on English Poems by the late Dimitri Shostakovich, who had been a personal friend of Gosman's.

Since its debut season, the Kammergild has sought to perform in halls well-suited to the intimacy and elegance that gives chamber music its special appeal. The ensemble has been honored by its selection as orchestra-in-residence at the University of Missouri-St. Louis, where it is entering its fifth season. The orchestra supplements its five-concert subscription series with benefit concerts and guest appearances. Tonight's concert is the first performance of the Kammergild Chamber Orchestra in Columbia.

The Kammergild Chamber Orchestra

Lazar Gosman, Music Director

Violin

Lazar Gosman
Takaoki Sugitani
Charlene Clark
Hiroko Yoshida
Haruka Watanabe
Wanda Becker
Wendy Plank
Louisa Kellam

Viola

Thomas Dumm
Margaret Salomon
Morris Jacob

Violoncello

Savely Schuster
Richard Brewer
David Ellis

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Flute

Jacob Berg

Oboe

Barbara Herr

Harpsichord

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University of Missouri-St. Louis

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University of Missouri-St. Louis
8001 Natural Bridge Road
St. Louis, Missouri 63121
Telephone: 314-553-5991

Eugene Istomin

Joining Maestro Gosman and the Kammergild for tonight's performance is the distinguished concert pianist Eugene Istomin. Born in New York City of Russian immigrant parents, both of whom were professional singers, Istomin at the age of six came to the attention of the eminent Russian pianist Alexander Siloti. After instruction at the Professional Children's School in Manhattan and at the Mannes School of Music, he was accepted at the age of twelve by the Curtis Institute in Philadelphia, where he studied with Rudolph Serkin. His performance career began auspiciously in 1943, when he won the Philadelphia Orchestra's Youth Contest and the Leventritt Award and made debuts with the Philadelphia Orchestra under Eugene Ormandy and with the New York Philharmonic under Arthur Rodzinski. He was soon accorded the privilege of performing and recording the major piano concertos with such renowned conductors as Reiner, Munch, Casals, Busch, and Walter.

In 1950 the acclaimed cellist-conductor Pablo Casals invited Istomin to participate in the Prades Festival in France. As the youngest artist on the program, he shared honors with Dame Myra Hess, Rudolph Serkin, Joseph Szygeti, and many others and was proclaimed by Casals as being "among the world's greatest pianists."

Since 1956 Istomin has made annual concert tours of the world and has performed in all the major cities, with all the principal orchestras, and at many notable music festivals. He is featured on twenty-four recordings by Columbia Records. Istomin's estimable career as solo virtuoso and orchestral soloist has been balanced by his equally high reputation as a chamber musician. In 1961 he formed with violinist Isaac Stern and violoncellist Leonard Rose a legendary piano trio.

PROGRAM NOTES

If one had to choose two composers to represent the music of the eighteenth century, it seems certain that few people today--including the most erudite scholar and the most casual dilettante--would quibble with the selection of Johann Sebastian Bach (1685-1750) and Wolfgang Amadeus Mozart (1756-1791). To accept these two men and the world of music each created as emblems for their art and for their age does not minimize the contributions of any other figure. Both worked masterfully in the genres available to them (Bach wrote no operas, but one can argue that his Mass and Passions approximate opera in scope and method). Both operated in the spheres of sacred and secular music-making. Both were able to rise above national practice, to synthesize regional mannerisms into universal art. And both possessed a seemingly endless reserve of musical genius presented with a sense of inevitability that defies understanding.

Interestingly enough, in spite of the adulation of history, neither enjoyed a career necessarily spectacular by the standards of their time. Bach held a series of court, municipal, and ecclesiastical appointments and gained a certain respect as performer, conductor, teacher, and composer, but his reputation did not compare favorably to other contemporaries such as Handel or Telemann. He was, by all accounts, a hardworking provincial musician who had taken up the trade of his family--a craftsman performing to the best of his abilities in the service of his prince or the church. The vast majority of his compositions were known only locally. As his life came to an end, he was considered hopelessly old-fashioned, curiously out of step with the times.

In contrast, the precocious Mozart was more of the world. As a child he toured Europe as a musical curiosity under the supervision of his ambitious father (also a musician) and never failed to astonish with his keyboard and violin playing and with his compositions. Yet, although his talent burned ever more brightly until his early death, as an adult he was never to secure a niche in the musical establishment worthy of his singular gifts or consequently to know a lasting sense of personal well-being. He was given commissions, knew successes, and attracted admirers, but stability on almost all levels eluded him. He was treated miserably by one major patron, the Archbishop of Salzburg, and was never adequately appreciated by another, the Emperor of Austria. The latter retained him at a mere fraction of the stipend awarded to Gluck or Salieri. It is difficult for us to imagine that he was never a fashionable artiste in the true sense of the word or, if he did in fact approach that status, it was for only a relatively brief period.

Today, of course, few composers are revered to the same degree as these two eighteenth-century masters. Bach's lifework is thought to represent a summary of the Baroque spirit in music and as such can be perceived as exhibiting the seasoned maturity of musical ideas fulfilled. Mozart's compositions, heard as expressions of the newly evolving procedures and concepts of the Classic Era, suggest the exuberance of youth and the challenges of pathfinding.

Tonight's selections provide an opportunity to sample the elegance and the general optimism of courtly entertainment music from the eighteenth century. It is worth noting that the rather dramatic change in style from the Baroque to the Classic Era did not substantially affect the elegance or the optimism. Three of the four works on the program are concertos, that is, compositions in which the manipulation of contrasting blocks of sound is a particularly prominent feature. The fourth is an excerpt from a composer's tribute to a musician-King, Frederick the Great of Prussia, and is an example of music of the most learned kind.

* * * * *

Brandenburg Concerto No. 3 in G Major (1718 or 1719) is one Bach's six immortal concerto grossos for the Margrave of Brandenburg. As Kapellmeister to the music-loving Prince Leopold of Anhalt-Cöthen, Bach had the good fortune to preside over a fine musical establishment and to be charged with regular musical evenings for his patron. Although these pieces were intended for the highly regarded players at Brandenburg, there is every reason to believe that they were heard in Leopold's music room with the composer himself at the harpsichord or playing the viola.

Concerto No. 3 is scored for violins, violas, cellos, and continuo. The important element of contrasting blocks of sound is thus greatly limited to the differences among "cousins": three choirs of strings, each subdivided into three parts. Moreover, the expected fast-slow-fast sequence of movements is not found. Instead, two Allegros are joined by a Phrygian cadence. It has become customary to interpret this novelty, a source of considerable academic controversy, as the foundation for a brief improvised cadenza by soloists. Linking the two fast movements is further softened by structural variety. Whereas the first is cast in ritornello format, with a principal theme returning completely or in part after each episode, the exhilarating finale is organized in the two-part form of contemporary dances.

Considering the great amount of music Bach was required to create to meet his responsibilities, it is little wonder that he should adopt the practice of borrowing from himself, of reusing his own material in new arrangements or orchestrations. Concerto in C Minor for Oboe and Violin (ca. 1730) offers an interesting example of this. The original manuscript has not survived for this work, but Bach himself transcribed it as a concerto for two harpsichords and string orchestra, possibly to be performed by him with one of his sons at performances of the Collegium Musicum in Leipzig. The modern edition of the original scoring has thus been reconstructed from this intermediary version. The distinctive timbres of the solo instruments makes the two-part counterpoint between them especially transparent.

"Gentlemen, old Bach is come." So, reportedly announced Frederick the Great (1712-1786) to his musicians on May 7, 1747 as the prepared for their nightly concert at Potsdam. Ever since the composer's second son, Carl Philipp Emanuel, had entered the King's service as harpsichordist in 1740, Frederick had hinted that he wished to meet the venerable Cantor of Leipzig. The royal interest was not an unformed one. In addition to being an enthusiastic patron of music, the King was a skilled flutist and an amateur composer.

At this famous meeting, three years before Bach's death, the composer was expected to extemporize at the keyboard. According to tradition of longstanding, he was obliged to improvise on themes supplied by his noble host. One such theme, created by Frederick and considered by Bach to be "a truly Royal theme" for its musical implications as much for its origin, so captivated him that once he returned home, he set about exploring its musical nature. The resulting set of pieces, presented to Frederick and known collectively as The Musical Offering, is another tour de force by "old Bach." It is a compendium of the increasingly old-fashioned art of canonic variation that had been near the heart of the compositional craft throughout the Renaissance and the Baroque.

The centerpiece of the thirteen studies of the royal theme is a four-movement trio sonata for traversa (flute), violin, and continuo. Taking the form of the archaic sonata da chiesa (the so-called church sonata of the seventeenth century) with a slow-fast-slow-fast scheme, the piece is considered "Bach's most artful, elaborate, complex and technically demanding chamber trio." Aspects of the royal theme are worked into the fabric of the music in both the most subtle and the most obvious ways. Indeed, this piece is a marvellous example of Bach's distinctive synthesis of Italian "ear music" and German "eye music."

* * * * *

In many respects, the most satisfying variety of concerto is the one that features the keyboard as soloist. Because of the special attributes of the piano, with its self-sustaining capability (both melodically and harmonically), the soloist can interact with the orchestra as a true equal. This condition is enhanced by the conspicuously non-orchestral tone quality of the piano. The composer to explore the possibilities of the piano concerto fully and, in fact, to set the course of the genre for posterity was Mozart.

Mozart's mature treatment of the piano concerto begins in 1784 with his Concerto in E Flat Major, K. 449. Its three unique movements are rich in thematic and contrapuntal interest, in fresh solutions to the union of the soloist and the orchestra, and in a high sense of drama comparable to Mozartean opera. It is clearly evident that Mozart has fully digested the conventions of the Classic Era concerto that he helped define--the academic movement with its double exposition and cadenza flourish, the delicate instrumental cantilena of the slow movement, and the rousing Italianate finale with its more popular character, but it is also apparent that his intent was to accept such conventions in the spirit of creative freedom. The result is a memorable mixture of the predictable and the unpredictable and a range of emotional expression that foreshadow musical practice in the next century.

Notes by Michael Budds

AN OPEN LETTER TO TONIGHT'S AUDIENCE

Dear Chamber Music Lover:

As a member of tonight's audience for the performance of the KAMMER-GILD and EUGENE ISTOMIN, you are already well aware of the joys of chamber music. You don't need a pat on the back or praise for your discriminating good taste: your reward comes with each fine concert you attend. But wouldn't it be grand if more people would take advantage of this opportunity. Maybe you could help "get the word out" to your friends and acquaintances that these concerts are indeed something special.

Now, it's perfectly true that concerts of chamber music don't offer the same spectacle of sound and sight that other kinds of concerts do. They were never intended to astonish on those terms. But this does not mean that chamber music lacks a corresponding vitality, integrity, and intrinsic beauty. If one would liken musical spectacles to a blazing fire, one should compare chamber concerts to brightly glowing embers. The warmth provided by both is equally penetrating.

Tell your friends of the delights to be heard in Jesse Auditorium this season. The important body of string quartet literature will be sampled with performances by the CLEVELAND QUARTET and the AMERICAN STRING QUARTET. Chestnuts by Haydn, Beethoven, Brahms, Dvořák, Ravel, and Bartok will be presented. The DELLER CONSORT from England, pioneers in the early music revival of our time, will offer a program of music intended for the Courts of Renaissance England and Italy. The ST. LOUIS BRASS QUINTET will render both original and transcribed compositions for the majestic consort of brass instruments. I MUSICI, the renowned chamber orchestra from Italy, will return to Columbia for an evening of Baroque masterpieces. And, of course, the BEAUX ARTS TRIO will make its annual visit with piano trios by Haydn, Mendelssohn, and Smetana. In other words, a season of quality and variety.

Tickets for the remaining events in the Chamber Series are still available at the reduced subscription price (pro-rated). So, be generous! Share this splendid music with others and help preserve this special feature of musical life in our community.

Sincerely yours,

A handwritten signature in cursive script that reads "A Chamber Music Lover".

A Chamber Music Lover

AUDIENCE REMINDERS

CONCERT PREVIEWS

Informal lectures concerning each Concert Series event will be presented by audience educator Michael Budds at 7:00 p.m. in the Recital Hall of the Fine Arts Building. These talks are designed to illuminate and entertain and will include comments on the style and historical context of the works to be heard that evening. Please note the following special information:

- Only one preview will be given for the Christmas Choral Concert. This will occur before the Friday, December 2nd performance.
- A special preview will given for the opera *La Boheme* at 8:00 p.m. on the Wednesday (February 1) before the Friday (February 3) performance. Because the New York City Opera production will be sung in Italian, this preview is especially recommended. UMC voice students will perform key arias.
- Any changes in the CONCERT PREVIEW schedule will be well publicized.

TICKET INFORMATION

Jesse Box Office is open between 10 a.m. and 4 p.m. the day preceding and the day of the event and at 7:00 p.m. immediately prior to a concert. If the weekend interrupts this schedule, the box office will be open on two work days preceding the event. For questions concerning Jesse Box Office hours, call 882-3781.

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



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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.

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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. For your convenience, 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.

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.

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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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