JESSE AUDITORIUM SERIES

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

FIRST NATIONAL BANK CHAMBER MUSIC SERIES

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

SPECIAL EVENTS

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

FIRST NATIONAL BANK MASTER CLASS SERIES

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

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

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THE SAINT LOUIS SYMPHONY ORCHESTRA

LEONARD SLATKIN, Music Director & Conductor

with

MISHA DICHTER, Pianist

"The Consecration of the House"
Overture, Op. 124

Ludwig van Beethoven

Concerto No. 2 in A Major
for Piano and Orchestra

Franz Liszt

Misha Dichter, Soloist

Intermission

Symphony No. 2 in C Major, Op. 61*

Robert Schumann

Sostenuto assai - Allegro ma non troppo
Scherzo: Allegro vivace - Trio I - Trio II
Adagio espressivo
Allegro molto vivace

Friday, September 28, 1984
Jesse Auditorium

FINANCIAL ASSISTANCE FOR THIS EVENT HAS BEEN PROVIDED BY THE MISSOURI ARTS COUNCIL AND ITS TOURING PROGRAM.

*Recorded by the Saint Louis Symphony Orchestra
THE SAINT LOUIS SYMPHONY ORCHESTRA

Leonard Slatkin, Music Director & Conductor
Raymond Leppard, Principal Guest Conductor
Joseph Swantner, Composer-in-Residence

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Currently, during its one-hundred-fifth season, the Saint Louis Symphony Orchestra is at the height of its artistic powers, its popularity, and its international prestige. Named in 1983 by Time Magazine as one of the very best symphonic ensembles in the United States, the orchestra under the dynamic leadership of Leonard Slatkin continues to delight audiences and critics alike. A recent Time article compared the relationship of Maestro Slatkin and the Saint Louis Symphony Orchestra to the legendary partnership of George Szell and the Cleveland Orchestra thirty years ago. One indication of the ensemble's rise to prominence is a major European tour planned for the spring of 1985, when the orchestra will visit fifteen cities including the musical citadels of London, Paris, and Vienna.

Founded in 1880, the Saint Louis Symphony Orchestra was organized originally as the St. Louis Choral Society by a young German immigrant. For many years of its existence, the ensemble served its community well and acted as host to internationally acclaimed guest artists and conductors without itself acquiring a national reputation to rival other American orchestras. In the past twenty-five years, however, through an increasingly ambitious schedule of recording, touring, radio broadcasting, and hometown concert life, the Saint Louis Symphony Orchestra has taken a place among our country's most respected. It holds the distinction of being only second in age to New York's Philharmonic (1842) among surviving American orchestras.

RCA Red Seal, Telarc, Vox, Candide, Turnabout, Nonesuch, and New World Records

Steinway Piano

Concerts by the Saint Louis Symphony Orchestra can be heard locally each week on NPR station KBIA-FM 91.3.
Since the time of his achievements at the 1966 International Tchaikovsky Competition in Moscow, tonight's soloist Misha Dichter has taken a place among the concert world's foremost pianists. His more than one-hundred recital and orchestral performances each year and a distinguished discography have earned him the admiration of music lovers in the United States and abroad. Dichter is widely known for his interpretations of the music of Franz Liszt. Born in Shanghai, China in 1945 to Polish parents, he moved as a youngster to Los Angeles, where, at the age of six, he began his study of the piano. Among his teachers were Aube Tzerko, a noted pedagogue and a disciple of Artur Schnabel, and Madame Rosina Lhevinne, who guided his artistic development in the Russian tradition during his training at the Juilliard School.

Dichter enjoys an exclusive contract with Philips Records and has recorded the major works of Liszt, including last year's release of the concerti with Andre Previn and the Pittsburgh Symphony, as well as masterpieces by Beethoven, Schumann, Brahms, Mussorgsky, and Stravinsky. His most recent recording features a performance with Neville Marriner and the Philharmonia Orchestra of Gershwin's Rhapsody in Blue.

In addition to regular appearances with world-class orchestras and solo recitals, Dichter frequently joins his wife Cipa for duo-piano programs. He has been seen numerous times on national television and was recently the subject of a film documentary telecast in Europe. The pianist is also an accomplished cartoonist and sketch artist; his drawings have been exhibited in several New York galleries. The current series of concerts marks his debut with the Saint Louis Symphony Orchestra.

LEONARD SLATKIN

Music Director and Conductor Leonard Slatkin--the first American-born leader of the Saint Louis Symphony Orchestra--has garnered high praise since he accepted its baton in 1979. His association with the orchestra began a little more than a decade earlier when in 1968 his former teacher and music director Walter Susskind brought him to St. Louis. In 1974 Slatkin attracted nationwide attention with his New York Philharmonic conducting debut, when he substituted for the ailing Ricardo Muti on short notice. Since that time he has become one of the world's most prominent maestros and has been highly sought as a guest conductor. He is consistently praised for imaginative programming and for his rapport both with musicians and with audiences. He has led the Saint Louis Symphony Orchestra to its current standards of excellence.

During the 1984-1985 season, Maestro Slatkin will return to the podium of the Chicago Symphony Orchestra, the National Symphony, and the Minnesota Orchestra. He will make conducting debuts with the Stuttgart Opera Company, the NHK Symphony in Tokyo, and the Berlin Philharmonic. He will also participate in the 1985 season of the Opera Theatre of Saint Louis.
The Saint Louis Symphony Orchestra utilizes the revolving seating method for section string players who are listed alphabetically in the roster.
Any program of instrumental pieces by Ludwig van Beethoven (1770-1827), Robert Schumann (1810-1856), and Franz Liszt (1811-1886) is certain to display rather emphatically the progressive musical priorities of the early nineteenth century. Each in brilliant careers shaped and ultimately defined the enduring musical sensibilities of his time. Beethoven, whose imposing "shadow" intimidated most major composers until the twentieth century, had shown the way to a new world of personalized expression, and Schumann and Liszt--each ardent Beethovenites--acted on his legacy, not as imitators but as champions of a point of view correctly associated with the master. At the heart of their common philosophy was a compelling idea that simultaneously redefined the purpose of music, explained its power, and justified new methods. This idea may be expressed through a motto particularly associated with Liszt, but equally applicable to the other members of this triumvirate: "the renewal of music through its inner connection with poetry." The reference here is not so much to literal poetry or specific poems (although that path was to be explored), but to an attempt to capture or communicate through music the "poetic spirit"--the deeply subjective, intensely emotional substance of contemporary Romantic poetry. It is generally conceded that few others ever realized such a goal with the success of these three men.

* * * * *

Like most great composers of the modern era, Beethoven was strongly attracted to the union of music and drama in the theater. It was a quirk in his own singular talents, however, that his finest dramatic music is found not in works for the stage, but in his creations for the concert hall. Similarly, the most memorable of his theatrical compositions, discounting his only opera Fidelio (1805), are a handful of overtures--instrumental preludes intended to "prepare the listeners for the action . . . and . . . proclaim its content." One can suppose that a fiery imagination such as his could respond most creatively only when released from the limitations of literal representation. His success in communicating ideas through orchestral music, either in an abstract manner or through more realistic musical symbolism, became a model for later Romantics, such as Schumann and Liszt. His overtures may properly be understood as important precursors to nineteenth-century program music, especially in the form of the symphonic poem.

In 1811, for the opening of a new theater in Pest, Beethoven supplied an overture and incidental music to August von Kotzebue's festival play The Ruins of Athens. Eleven years later the play and the music were revived and adapted by Carl Meisl for the opening of Vienna's Josephstadt Theatre on the Emperor's name-day. The new production, entitled Die Weihe des Hauses [The Consecration of the House], was given its premiere in the presence of the Emperor on 3 October 1822. Beethoven chose to reuse much of the music he had created for the Hungarian occasion in spite of his dissatisfaction.
with Meisl's paraphrasing of vocal texts; he did, however, contribute a fresh chorus—and far more important—an impressive new overture.

Beethoven took the opportunity, which proved to be his last to write for the stage, to pay homage to Georg Friderick Handel (1685-1759), a legendary theatrical composer by this date and one much admired by him. According to his "Boswell" Anton Schindler, the composer "had long cherished the plan to write an overture in the strict, expressly in the Handelian, style," and, in fact, the piece does recall the manner of Handel in broad passages of ceremonial splendor and in engaging, although fastidious, passages of fugal intricacy. The expansive march-like introduction, the brilliant fanfares, and the cascading counterpoint the accumulates to bring the work to its conclusion all contribute mightily to its effectiveness in the theater and in the concert hall. The creation of mood and the transmission of extra-musical ideas—now solemn, now jubilant, always festive—seem ever-present. Such techniques foreshadow the achievements of his next work, the monumental Ninth Symphony. As the music world begins its celebration of the three-hundredth anniversary of Handel's birth, it is appropriate to note well Beethoven's own tribute to the eighteenth-century master and to ponder once again Beethoven's superlative gift for communication.

* * * * *

Is it possible for a musician purported to have been the finest pianist to ever live to have commanded the stage as a vulgar showman? Is it conceivable for the creator of music of profound logic and rhetoric to lapse into moments of grandiloquence and sentimentality? Of course it is—for such a man was Franz Liszt. During his tempestuous life he was simultaneously idolized and vilified. Almost one hundred years after his death, he remains a subject of controversy. Perhaps he represented and continues to represent the contradictions and excesses of his time too faithfully; perhaps his unwieldy corpus of compositions is too untidy, too difficult to pigeon-hole. Of all the major composers of the nineteenth century, his music alone remains to be explored fully. His compositional output—some 1,300 works—remains to a great extent unknown and unperformed and, because of the absence of perspective, misunderstood. A current renaissance of interest in his music is one of the exciting developments of recent years, and it is becoming increasingly apparent that Liszt must be considered one of the few pivotal figures in music history after Beethoven.

The performance of his Concerto No. 2 in A Major for piano and orchestra commands attention of Liszt both as pianist and composer. First performed in 1857 by a favored pupil, the work had occupied Liszt's interest periodically since 1839, during the days of his legendary recitals tours when he created many pieces for himself. Cast in a single movement, it is another of his experiments with Classical conventions, another example of the dubious "marriage" of the eighteenth-century sonata cycle and the rhapsodic nature of his own musical materials. A careful listener might identify sections suggesting the traditional movements of a concerto, but
these landmarks have been made intentionally ambiguous by interpolations and digressions. An additional complication is the treatment of melody through a procedure perfected by Liszt: the metamorphoses or transformation of theme. This concerto is almost completely constructed around a single theme so carefully fashioned that the composer can present it in various guises. Some of these are readily apparent; others are more elusive to the ear. Such an economical approach to thematic content is an important unifying consideration in the face of the shocking contrasts and variety with which Liszt overpowers the listener. The piece is a musical universe unto itself, and its protagonist—the piano—assumes many personalities with figuration of a brilliance only to be associated with Liszt.

* * * * *

Robert Schumann is considered the quintessential Romantic composer. It has been contended that "after him, Romanticism had no future, only a past." His career provides a textbook example of how a Romantic composer lived and died, worked and suffered. His prime was marred by the ravages of syphilis. Bouts of feverish artistic creativity were cut short by the collapse of his strength, his equilibrium, and his ability to compose. In the midst of this, he was able to know the grand passion of love, the comfort of an admirable family life, the happiness of devoted friendships, and the satisfaction of a crusade for good art. It all ended, of course, in madness and an early death.

The special character of Symphony No. 2 in C Major (1845-1846) is the result of one of these dark episodes. He recalled later: "I wrote the symphony when I had barely come out of my illness, and it seems to me that this must be evident in the music. Only when I reached the last movement did I begin to feel like myself again, and I really began to recover only after I had finished the whole work." With this knowledge, the brooding of the first movement, the frenzied perpetual motion of the scherzo, the noble but plaintive slow movement, and the confident and sense of resolve of the finale take on new meaning. The autobiographical nature of the music and physical anguish of the composer at work make a comparison with Beethoven inescapable. Here again the symphony has been utilized to communicate man's fundamental struggle.

The least popular of his four symphonies and historically the one most often passed over, the work is a particularly rich example of Schumann's craftsmanship and personality. The use of motto themes to bind the movements together, the command of orchestration and musical architecture, and the exploration of other symphonic procedures assure its survival in the concert hall. Scholars, moreover, have identified references to works by Bach, Haydn, Mozart, Beethoven, and Schubert—another testimony to the self-consciousness of the Romantic point of view. Schumann's symphonies have been called the "first persistent attempts in a post-Beethoven symphonist to make classical forms serve Romantic ideas." This characterization not only shows the composer's lineage to Beethoven, but his aesthetic kinship to Liszt as well.

Notes by Michael Budds
Lending special support to the efforts of the Concert Series this season to bring the finest chamber musicians to the stage of Jesse Auditorium is the First National Bank of Columbia. Highlighting the series are eminent soloists--pianist Emanuel Ax, cellist Yo Yo Ma, hornist Barry Tuckwell, and clarinetist Richard Stoltzman. These artists will be joined by four distinguished ensembles: the Concord String Quartet, the ever-popular Beaux Arts Trio, the Northern Sinfonia of England with Mr. Tuckwell as soloist and conductor, and a chamber orchestra specializing in Baroque music known as Ars Musica.

This line-up promises to provide an especially attractive contribution to the musical life of our community in the months ahead. Connoisseurs should be filled with "sweet anticipation." Those less familiar with chamber music could hardly find a more appealing introduction to this special category of fine-art music than this year's series.

Subscriptions at bargain rates for the six-concert series are still available and will remain on sale until the opening night of the series on October 17. Tickets for individual events will also be sold for each concert. For more information, call 882-3781. With the help of the First National Bank and loyal concert-goers, chamber music performed by touring professionals will enjoy another banner year at UMC.

SAINT LOUIS SYMPHONY ORCHESTRA POPS CONCERT

The Saint Louis Symphony Orchestra will make its second of three visits to UMC this year on Sunday, October 28 for a pops concert. In its program of light classics and popular favorites at Jesse Auditorium, the orchestra will be led by Richard Hayman, chief arranger for the Boston Pops and a frequent guest conductor for pops concerts with major orchestras around the country.

Joining the musical fun will be mezzo soprano Patricia Miller, artist-in-residence at the University of Missouri-Columbia, and the four-hundred-voice UMC Choral Union under the direction of Duncan Couch. The program will feature Strauss waltzes, choral and orchestral arrangements of popular songs, selections from Porgy and Bess by Gershwin, and a stirring medley of patriotic airs brought to a climax with an elaborate choral version of "The Battle Hymn of the Republic."

Because of its appeal to a broad spectrum of the public, the pops concert has been scheduled as a "Special Event." Ticket prices are $8.00 for the public, alumni, faculty, and staff and $7.00 for students. Tickets are now on sale at Jesse Box Office and at the ticket outlets at the Missouri Bookstore, University Bookstore-Brady Commons, and UMC Hospital & Clinics. The variety of music and the good-natured informality built into such a concert are sure to please the entire family.
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!
AUDIENCE REMINDERS

TICKET INFORMATION

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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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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