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CONCERT
SERIES 1984-
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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
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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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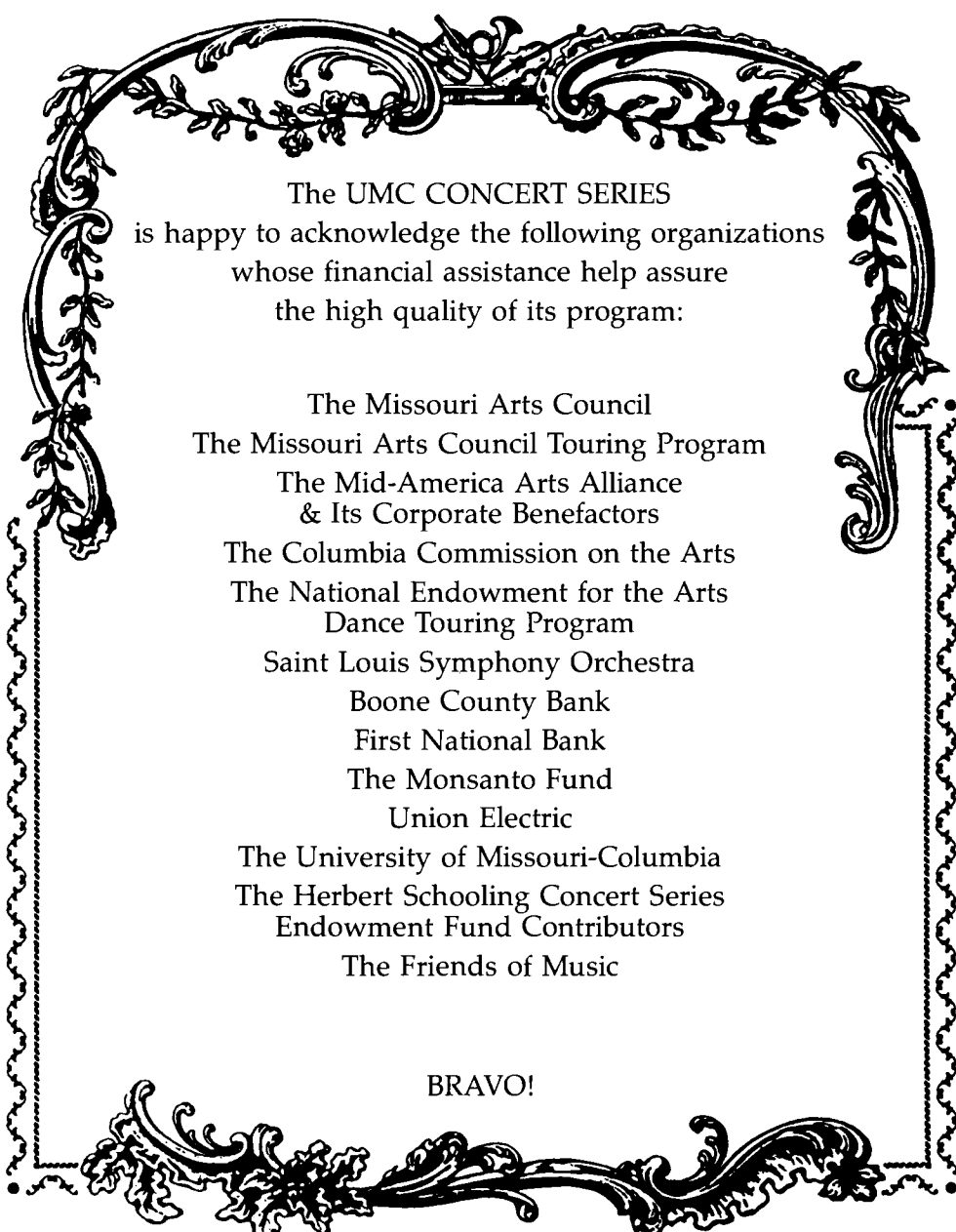
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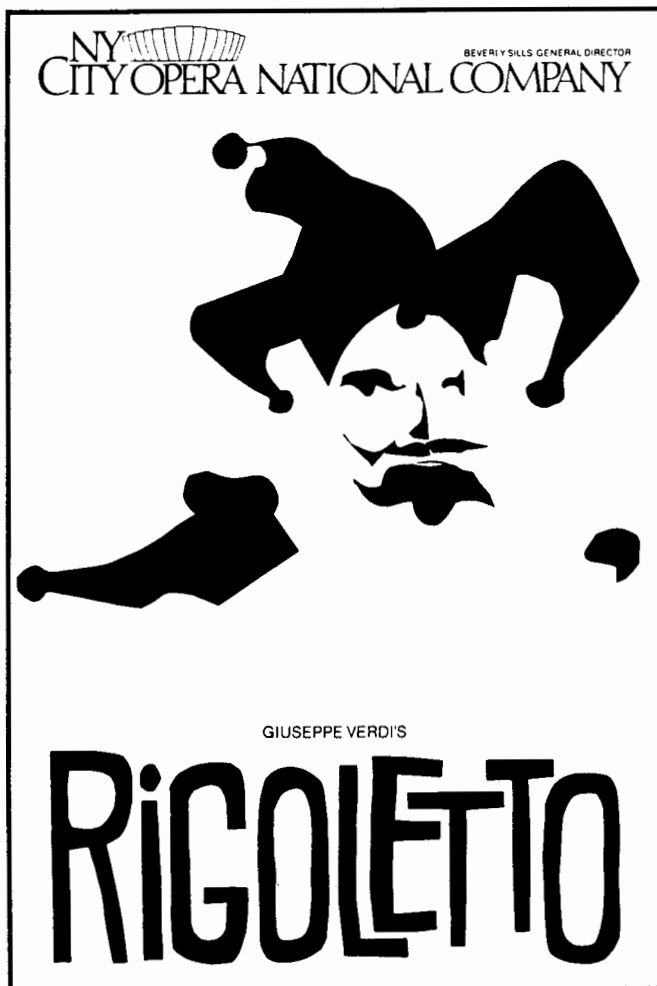
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Sunday, March 10, 1985



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NEW YORK CITY OPERA NATIONAL COMPANY

Beverly Sills, General Director
Nancy Kelly, Administrative Director
George Manahan, Music Director

It had long been Beverly Sills's vision to establish a means for young singers to gain valuable experience and at the same time to bring opera to parts of the country where high quality live opera productions were unavailable or few in number. In 1979 this goal was realized when Miss Sills, as General Director of the New York City Opera, founded the National Opera Touring Company.

Hailed immediately throughout the United States and Canada for its vivid interpretations of well-known classics, the Company continues to fulfill its purpose brilliantly. Each production is specially conceived to reveal the creativity and energy of the best of America's new singers, instrumentalists, and designers. In addition, it serves its parent company by presenting veteran New York City Opera members the opportunity to polish new roles. As a result, opera lovers around the country have had the benefit of hearing young artists at the threshold of major careers and seasoned professionals.

When the Company tours the country in February and March of 1985, Miss Sills's grand artistic design will come to life in thirty-one cities with Verdi's immortal Rigoletto. The six-week tour, budgeted at just under three-quarters of a million dollars, is the longest and most expensive undertaking in the Company's history. Included in the sixty-nine-member performing ensemble are fifteen soloists, ten choristers, twenty-eight instrumentalists, and a staff of fourteen.

The National Company tour of Rigoletto will be historic, moreover, as the first time that a travelling opera production will be presented with subtitles. While the performers sing the opera in Italian, a simultaneous English translation will be projected onto the screen above the stage. This revolutionary innovation in opera comprehension, already a spectacular success at the New York City Opera, completely clarifies the stage action while preserving the integrity of the original-language libretto. In providing an "instant understanding," subtitles open the world of opera to a whole new audience--a policy that reflects the Company's commitment to making the arts accessible to all.

Spurred by the growing appreciation of opera in the United States, this exciting young company, with all the experience and standards of the New York City Opera to draw on, continues to expand and to flourish--and to capture the imagination of the American public.



RIGOLETTO

Music by Giuseppe Verdi
Libretto by Francesco Maria Piave
After Victor Hugo's play, Le Roi s'amuse

World Premiere: March 11, 1851
Teatro La Fenice, Venice

Conducted by Ted Taylor
Production conceived & directed by David Hicks
Scenery design supervised by Alison Ford
Costumes by Malabar, Limited
Lighting designed by Mark Stanley
Choreography by Jessica Redel
Musical preparation by Ted Taylor
English subtitles by Sonya Friedman

Setting: Mantua, Italy, circa 1520

Act I: A hall in the Duke's palace

Act II: The courtyard of Rigoletto's house

Intermission (20 minutes)

Act III: A room in the Duke's palace

Intermission (20 minutes)

Act IV: Sparafucile's inn

CAST
(in order of vocal appearance)

Duke of Mantua	William Livingston
Borsa, a courtier	Dennis Petersen
Countess Ceprano	Margaret Anne Davis
Rigoletto, the Duke's court jester	Mark Rucker
Count Ceprano	Gregory Powell
Marullo, a courtier	Darren Nimnicht
Count Monterone	Craig Heath Nim
Sparafucile, an assassin for hire	Gregory Stapp
Gilda, Rigoletto's daughter	Candace Goetz
Giovanna, Gilda's servant	Cynthia Rose
Page	Margaret Anne Davis
Maddalena, Sparafucile's sister	Cynthia Rose

Courtiers, Servants, Guards

Larry Clark	Frank Curtis	William Dyszel
Neil Eddinger	Jonathan Guss	Frank Nemhauser
Louis Perry	Frank Ream	Alan Seale
Thomas Tomasiewicz	George Wyman	

NEW YORK CITY OPERA NATIONAL COMPANY ORCHESTRA

<u>Violin</u>	<u>Bass</u>	<u>Bassoon</u>
John Connelly Concertmaster	Matthew Zory Principal	Deborah Greitzer
Phillip Coonce Asst. Concertmaster	Gail Kruvand	<u>French Horn</u>
Mary Whitaker Principal Second	<u>Flute</u>	Donna Dolson Principal
Marshall Coid	Peter Ader	Stuart Butterfield
Priscilla Eva	<u>Piccolo</u>	<u>Trumpet</u>
Robert Gerry	Peter Ader	Jeffrey Silberschlag Principal
Susan Lorentsen	<u>Oboe</u>	Julia Cohen
Wende Namkung	Claudia Coonce	<u>Trombone</u>
Karen Turner	<u>English Horn</u>	James Biddlecome
<u>Viola</u>	Claudia Coonce	<u>Timpani</u>
Rachel Evans Principal	<u>Clarinet</u>	Daniel Haskins
Katherine Greene	William Reinert Principal	<u>Percussion</u>
<u>Cello</u>	Barbara Koostra	Richard Hilms
Ravenna Helson Principal		
Yari Bond		
Sarah Carter		

NEW YORK CITY OPERA NATIONAL COMPANY ADMINISTRATIVE STAFF

Nancy Kelly, Administrative Director
George Manahan, Music Director
Rob Baxter, Technical Director
Lian Brooke Farrer, Assistant Administrative Director
Patricia M. Shiplett, Administrative Assistant
David Cash, Company Manager

NEW YORK CITY OPERA NATIONAL COMPANY PRODUCTION STAFF

Stage Manager	Laurie Grey
Assistant Conductor	Ted Taylor
Master Carpenter	James McWilliams
Master Electrician	Bob Lasser
Master of Properties	Kenny-Ray Rector
Makeup Artist	Ron Pipes II
Hair Stylist	Jenny-King Turko
Wardrobe Master	Dean Nichols
Assistant Stage Manager	Carol Clark
Assistant Electrician	Sean Callahan
Assistant to the Lighting Designer	Helen McCullagh

Support for the National Company's activities was provided by the National Endowment for the Arts and the Rose M. Badgeley Charitable Trust.

Transportation of scenery and costumes was made possible through the deeply appreciated generosity of Dr. Milton Ratner, Midwest Emery Freight System, Little Audrey Transportation Company, and Trans-Cold Express, Inc.

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SYNOPSIS OF THE PLOT

Act I. Amidst palace revelry, the libertine Duke of Mantua boasts of his wicked ways and, glorifying the pleasures of the flesh, summarizes his philosophy of seducing any woman who pleases him in the aria "Questa o quella" [This one or that one]. He then retires with the immediate object of his interest, the Countess Ceprano--much to her husband's chagrin.

The courtier Marullo appears with unexpected news: Rigoletto, the Duke's hunchbacked jester, a malevolent man who succeeds in making a mockery of everyone's life, is keeping a mistress! When the Duke returns with his fool, the latter taunts the cuckold Ceprano with invective but fails to notice that the remaining noblemen are plotting to repay him for past insults. As the music rises in intensity, the forces of intrigue, passion, and revelry move to a climax. The Count Monterone bursts into the Duke's presence and rebukes his sovereign for an act of betrayal: the Duke has compromised the virtue of Monterone's daughter. Rigoletto interrupts the wronged fagher's tirade and cruelly imitates his oaths. Enraged, Monterone castigates the Duke, but turns his vengeance on the fool: "You who have laughed at a father's grief--may you be cursed!" As he is arrested, Rigoletto and his companions return to their drunken debauchery.

Act II. Later that night, Rigoletto contemplates the curse as he makes way to his home outside the palace. A sinister figure steps from the shadows and introduces himself as Sparafucile, an assassin for hire. Noting his business and address for future reference, Rigoletto sends him away. In a bitter monologue, "Pari siamo" [We are the same], he acknowledges his own similarity to the murderer: he destroys with words; the other, with a knife.

Upon reaching home, Rigoletto is greeted by his daughter Gilda, whom he has intentionally kept secluded from the depravities of the world. A glimpse into their relationship is indicated by her request to learn of his past life and, rather pathetically, of her dead mother. Pleading "Deh non parlare al misero" [Ah, do not speak of the misery], he refuses to answer her questions. He makes her promise to abide her deprivations cheerfully and, in the duet "Veglia, O donna" [Guard, O woman], commands her servant Giovanna to monitor Gilda with utmost vigilance. In the meantime, the Duke has entered the courtyard and has obtained a house key from Giovanna. As he stealthily enters the house, Rigoletto is startled by a noise and searched without success for an intruder. Finally convinced of his daughter's safety, he reluctantly bids her good night.

At his departure, Gilda is stricken with remorse at deceiving her father: she has met a young student at church and he has followed her home. The Duke, who has assumed the guise of a student to win her attention, suddenly confronts her and declares his passion in the scene beginning "È il sol dell'anima" [It is the sunshine of

my soul]. While the lovers exchange endearments, several of the Duke's courtiers enter the street. Fearing her father has returned, Gilda urges her young man to flee, prompting the urgent duet "Addio, addio, speranza ed anima" [Farewell, farewell, my hope and spirit]. Alone, she reflects on her feelings and, recalling his name (the Duke has called himself Gualtier Maldè), sings of her beloved in the aria "Caro nome" [Dear name].

On the street, Rigoletto, his mind clouded by wine, is accosted by Marullo and his companions and is invited to join them in a bit of malicious fun, the kidnapping of the Countess Ceprano. He is given a mask, which is in fact a blindfold, and the jester unwittingly participates in the abduction of his own innocent daughter. Once Gilda has been carried off, the impatient Rigoletto rips off the mask and only then realizes what has transpired--how his daughter has been put in jeopardy and how he has been humiliated. Falling to his knees in despair, he shouts "Ah, la maledizione!" [Ah, the curse].

Act III. At the palace, the Duke, having learned that his love has been stolen, is disconsolate. His regrets are heard in "Parmi veder le lagrime" [I seem to see the tears]. His anguish is short-lived: the men return with the woman they believe is the jester's mistress, a woman the Duke discovers is none other than Gilda. He rushes to "comfort" her.

The distraught fool appears and, feigning nonchalance, searches in vain for his daughter. When he realizes that she is alone with the Duke, the courtiers prevent his attempts to save her. In a powerful scene beginning "Cortigiani, vil razza dannata" [Courtiers, damned vile race], Rigoletto first threatens his adversaries and then appeals to them. Suddenly, Gilda rushes in, her face streaked with tears. Her father embraces her and orders the noblemen to leave. In a poignant duet, "Tutte le feste al tempio" [Every Sunday at church], Gilda confesses to her courtship by the Duke, his deception, and its tragedy. Rigoletto resolves to take her away from this shame.

At that moment, Monterone is led through the chamber on his way to prison, another reminder of the Duke's selfish tyranny. In the duet "Sì, vendetta, tremenda vendetta" [Yes, vengeance, terrible vengeance], Rigoletto swears to bring the offender to justice, while Gilda begs her father, in spite of the scandal, to forgive the man who has dishonored her because she still loves him. The curtain falls as she throws herself at her father's feet and pleads for her lover and as the jester stands determined and defiant, his dagger in hand.

Act IV. A month later, at a waterfront inn, Rigoletto and Gilda witness the Duke's lechery as he flirts with Sparafucile's sister Maddalena. When the earthy wench rebuffs his advances, he responds with his famous characterization of feminine nature "La donna è mobile" [Woman is fickle]. After Rigoletto and Sparafucile final-

ize their plan to murder the Duke, the father and daughter continue to eavesdrop on his seduction of Maddalena. The consequence is one of the most celebrated quartets in all opera, "Bella figlia dell'anima" [Fair daughter of love]: the Duke attempts to win Maddalena with flattery, she teases him, Gilda is dismayed at her lover's inconstancy, and Rigoletto seethes with the desire for revenge. Then, having instructed his daughter to depart for Verona in disguise, Rigoletto pays the assassin part of the blood money and promises to meet him at midnight.

As a storm breaks, the final complications set in. The Duke, accepting Maddalena's refusals as temporary, retires. Actually smitten by his charm, she attempts to dissuade her brother of the deadly plan. Sparafucile agrees to "double-cross" the fool: if a stranger comes to the inn in time, he will become the substitute for the intended victim. Gilda, who has returned dressed as a young man, overhears the proposition. Determined to sacrifice her own life for her undeserving lover, she walks boldly into the inn to meet her fate.

At midnight, carrying his victim in a sack, Sparafucile meets Rigoletto. Exulting in satisfaction, the jester chooses to dispose of the body himself and dismisses his accomplice. Believing that his master lies at his feet, the triumphant Rigoletto is jolted into disbelief when he hears the voice of the Duke singing a passage from "La donna è mobile." Trembling with fear, the tears open the sack to find the mortally wounded body of Gilda. As her life slips away, she sings "Lassu in cielo" [Up in heaven], in which she anticipates the reunion with her mother in heaven. As she dies cradled in his arms, Rigoletto, mad with grief, shrieks for the final time "Ah, la maledizione." His own nature and his own behavior have deprived him of his only cherished possession and have nullified his only redeeming quality.



HUGO, VERDI, AND RIGOLETTO

When the French author Victor Hugo (1802-1885) published his controversial play Le Roi s'amuse [The King Amuses Himself], he felt obliged to include in a preface an explanation of his intentions. In the drama, he confessed, he had sought to portray a man struggling under a triple handicap: physical deformation, poor health, and an utterly demeaning vocation. Such a fate had embittered his nature, destroyed his scruples, and poisoned his dealings with others. Yet Hugo's portrait of hate incarnate was to possess one redeeming quality--the purity of a father's love. Thus, the stage was set for the tragedy, or more properly in the spirit of the times, the melodrama. As the hunchbacked court jester goads the King and his courtiers into acts of thoughtless and often mean hedonism and triumphs in his ability to manipulate their behavior as he mocks them, he is unknowingly condemning his innocent daughter to ruin.

Hugo's conception was shocking. After only one performance on November 22, 1832 and in spite of his fame, his protests, and constitutional guarantees of freedom of expression, the play was banned from the Parisian stage. Few could appreciate the playwright's contention that "ugliness"--either physical or moral--was a proper subject for art. The political implications of the piece were also objectionable. Such a representation of the aristocracy, the crème de la crème of society, in a totally unflattering manner bordered on sedition, especially in light of the political turmoil of early nineteenth-century Europe. Accordingly, his plan to fill the stage with a complement of reprehensible characters and to emphasize human baseness at the expense of goodness was emphatically resisted by the authorities, the public, and the critics. One late nineteenth-century commentator described Le Roi s'amuse as "a nightmare of a play in which changes are rung upon cynicism, lust and cruelty until exhausted nature cries out 'Hold! too much!'"

In retrospect, it should be understood that it was not really the author's themes or his individual characters that generated such disgust or abhorrence. The tradition of the theater, both in its spoken and musical forms, had been from its beginnings a mirror of strong human passions and not always of the most admirable kinds, but conventions of "good taste" had dictated in one way or another that goodness be emphasized and rewarded and that evil be either peripheral, unappealing, or punished. It was therefore the French Romantic excesses of Hugo's endeavor--his tipping the balance strongly in favor of vulgarity, vice, and violence and the pitiful resolution of the plot--that jolted the sensibilities of his contemporaries. The realization that he had based his characters on historical personages and his plot on a documented incident made no difference. Some have accused him of attempting to elevate high class gossip to the realm of art. Ironically, the Parisians were to embrace his play in a musical setting decades before the original was to be mounted again.

It is no coincidence that the garish play that so scandalized the Parisians completely captured the imagination of Giuseppe Verdi (1813-1901), whose career as a composer of Italian opera is a landmark in the history of music. From his point of view, those very excesses in Hugo's drama, especially the Romantic irony observed in the three main characters and the abundant opportunities for theatrical effects, made it a perfect vehicle for the operatic stage. Verdi's unbridled enthusiasm is readily evident in a letter written in 1850 to Francesco Maria Piave, the poet who became the librettist for the operatic version:

I have in mind another subject, which if the police would allow it, is one of the greatest creations of the modern theater. . . . It is great, immense, and it includes a character who is one of the greatest creations that the theater of all nations and all times can boast. The story is Le Roi s'amuse. . . .

This assessment by the composer explains his tenacious defense of the project during its preparation. There were problems, of course. Following precedent, the Austrian censors of Venice declared the submitted libretto to be one of "repellent immorality and obscene triviality," and compromises had to be reached. The original's François I, King of France, was demoted to become a provincial (and nameless) Duke of Mantua, for example, and the French court jester Triboulet was given the identity of the Italian Rigoletto. Verdi, however, flatly refused to sacrifice any of the "grotesque" elements of the play. To his credit, the changes were cosmetic, not fundamental. After the fact, he held to his initial opinion. In 1853, two years after his Rigoletto had been given its premiere, he contended that Le Roi s'amuse was "the best subject I have set to music so far, from the point of view of effect."

Another reason for Verdi's fascination for this particular story was its implications concerning the political and social status quo. He was an ardent nationalist, a patriot zealously committed to the Resorgimento (1820-1870), the expulsion of Austrian interests and the unification of Italy. Many of the plots he selected for musical settings contained thinly veiled messages to the people about the oppression and injustices of tyrants and the goodness and common sense of the common man. Rigoletto is but one example.

This opera, moreover, is now perceived as a turning point in the composer's career, marking the end of an experimental early period and the beginning of his mature work. It is as if through a confluence of factors--his innate dramatic instincts, the self-instruction of trial and error, and the appearance of a subject so ripe with the kind of possibilities he sought--that Verdi was enabled to realize his own potential. For the first time, in a totally convincing grand conception all his own, he was able to use music both to delineate complex characters and to "recreate" the drama powerfully. What is certainly noteworthy is that he accomplished these goals by working happily and facilely within

the tradition of Italian opera he inherited from Rossini, Bellini, and Donizetti. Accordingly, in his music, there is never a doubt that melody as delivered by the solo voice is the essential medium of expression or that the orchestra, although ingeniously treated, is subordinate to it. And yet, the composer cleverly tampers with the conventions of recitative and set pieces to make them work to a greater advantage. His music is calculated to communicate on an additional psychological level.

One need look no further than his melodies for confirmation of this. In Rigoletto, the rich and credible "humanness" of the main characters is imparted through the nature of the melodies Verdi assigns to them. The Duke is a shameless rogue, but he can be tender and sentimental. When guided by her own feelings, Gilda sheds the trappings of angelic virtue to betray his father and to ignore the teachings of the Church. The portrait of Rigoletto is the most impressive of all. His characterization by Verdi through music is comparable to a diamond: its many facets radiate and fill the opera. The contradictions are honestly and vividly presented largely by melody.

Verdi's gift for creating such telling melodies is heightened by his practice of playing them off against each other in the context of ensembles. The celebrated quartet in the last act is a tour de force: four personalities, four motivations, four messages, and the realistic collage of comedy and tragedy. In this opera particularly his use of the duet to define character and to reveal relationships is a vital source of its emotional impact. One can hear the work, as Verdi conceived it, as "an unbroken chain of duets." The arias, as a result, stand out as if in relief and take on even greater meaning because of it.

Although the achievements of Verdi are valued among the most successful attempts in our culture to "marry" music and drama by historians and music specialists, it must always be remembered that he directed his works not to the elite, but to the Italian people and that he accepted their judgment of his efforts with equanimity. He was, in a sense, a folk composer "dependent on and supported by the applause of his nation," and he mined its music with an expert's love. A tribute paid to Verdi in his old age by the poet Antonio Fogazzaro suggests the composer's unique relationship to his people:

The very soul of Italy . . . has today its voice in the name of Giuseppe Verdi. When this voice wells forth and resounds, every one of us feels himself moved in his heart by the mysterious power of our native land, and he feels that the song somehow comes from himself, from countless others who join with him, from the dear earth which is the mother of all. In such a moment we forget Verdi, and this is his glory.

At its 1851 premiere, Rigoletto was immediately popular, and the controversy leading up to it was forgotten. Its popularity has never waned. The people have spoken. Viva Verdi!

Notes by Michael Budds

THE BACH & HANDEL CELEBRATION CONTINUES

The Department of Music will sponsor an interdisciplinary symposium entitled "BACH & HANDEL: THE TEMPER OF THEIR TIMES," on Thursday, March 14, at 2:40 p.m. in the Fine Arts Recital Hall. A panel of UMC faculty scholars will summarize the achievements and prevailing attitudes in science, music, literature, and philosophy and religion during the early eighteenth century. Participants in this effort to describe the



cultural climate in which Bach and Handel flourished will be Professors CLAUDIA KREN (History), JAMES M. BURK (Music), HASKELL HINNANT (English), and JILL RAITT (Religious Studies). The proceedings will be informal. Audience members will be invited to make observations and to question the panelists at the conclusion of the prepared remarks. Michael Budds will serve as moderator. All are welcome!

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On Thursday, March 28, as part of the Jesse Series, the world renowned BACH ARIA GROUP, an ensemble of four vocalists and five instrumentalists, will perform a concert of the music of Bach. The program will feature accompanied arias and duets for various forces as well as Brandenburg Concerto No. 4, in collaboration with UMC faculty flutist STEVEN GEIBEL and the UNIVERSITY CHAMBER ORCHESTRA, and Cantata 140, Wachet auf, ruft uns die Stimme, with the UNIVERSITY SINGERS. This promises to be an especially gratifying musical event for those already familiar with Bach's music. For others it will surely be an "ear-opening" introduction to his genius. The musicianship of the Bach Aria Group in this specialized repertory is justly famous. Tickets are \$7.00 for the public, \$6.00 for students.

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The conclusion of this year's Chancellor's Festival will take the form of the spring gala of the 400-voice UMC CHORAL UNION, assisted by the UNIVERSITY PHILHARMONIC and guest vocalists, on Friday, the 12th of April. This year's program will be devoted to Handel's oratorio Judas Maccabaeus. EDWARD DOLBASHIAN will conduct. Music lovers who eagerly await performances of Handel's Messiah each year will take delight in this grand composition, also considered among Handel's masterpieces. Although its story describing the deeds of one of Jewish history's most illustrious heroes is less familiar to most concert-goers, Judas Maccabaeus abounds in memorable ceremonial choruses and appealing airs similar to those heard in Messiah. Tickets are \$6.00 for all members of the audience.

AUDIENCE REMINDERS

CONCERT PREVIEWS

This is the third season that the UMC Concert Series is able to offer its patrons the added feature of informal lectures concerning the repertory of its guest artists. The general success and usefulness of this series of informal talks by audience educator Michael Budds can be inferred from last year's attendance: approximately 1,800 concert-goers attended the fifteen lectures given. This year it is necessary to reduce somewhat the number of such talks, and interested members of the audience should note well the following details.

- Concert Previews are held at 7:00 p.m. in the Recital Hall of the Fine Arts Building immediately preceding specified concerts. Ample time for a leisurely walk to Jesse Auditorium is provided following each talk.
- Concert Previews will be provided for each of the five events in the Jesse Series, including a presentation with dancers for the January 22 appearance of the Alvin Ailey American Dance Theater.
- A special "Opera Preview" to Verdi's *Rigoletto* featuring UMC voice students will be held at 8:00 p.m. on March 8 (Friday), two days before the New York City Opera National Company production. Because the opera will be sung in its original Italian version, this lecture may be especially informative to those unfamiliar with the work.
- Concert Previews for the Chamber Series will be given only for the two chamber orchestras: the Northern Sinfonia of England on October 17 and the baroque ensemble Ars Musica on February 13.
- A Concert Preview will also be given for the third appearance this season of the Saint Louis Symphony Orchestra, a special event to be held on March 14. Because of the 7:30 p.m. downbeat for this concert, the lecture will commence at 6:30 p.m. It is hoped that a specially-prepared box supper can be made available for purchase as a convenience to interested concert-goers. More information will be announced.

Concert Previews are designed to entertain as well as to illuminate with comments on the style and historical context of the works to be heard that evening. An attempt is made to call attention to those aspects of the music that will heighten both the appreciation and enjoyment of the "live" performance. The lectures are free. Bring a friend. All are welcome!

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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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LATE ARRIVALS

After a performance has begun, as a courtesy to the artists and to other members of the audience, patrons arriving late will be seated only at the first convenient pause in the program. Please cooperate with ushers attempting to execute this policy.

DISTRACTIONS

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

CAMERAS AND RECORDING EQUIPMENT

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

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 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.

USHERS

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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Its 3rd & final appearance
of the UMC Concert Series season

Thursday, March 14, 1985
Jesse Auditorium
7:30 p.m.

\$11.00 for the public
\$10.00 for students

Saint Louis Symphony Orchestra

featuring

Pianist GARRICK OHLSSON & Conductor RAFAEL FRUHBECK DE BURGOS

Symphony No. 6 ("Le Matin")	Haydn
Two Nocturnes: Nuages & Fetes	Debussy
Concerto in A Minor	Grieg
Suite from Petrushka	Stravinsky

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ALL SEATS IN JESSE HALL WILL BE SOLD ON A FIRST COME-FIRST
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Concert Preview
Room 145, Fine Arts
6:30 p.m.
No admission charge

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ON TOUR

