THE 1988-1989 UNIVERSITY CONCERT SERIES SEASON

All concerts are held in Jesse Auditorium and begin at 8:00 p.m. unless otherwise noted.

JESSE AUDITORIUM SERIES

Canadian Brass
  Friday, September 30

Prague Symphony Orchestra
Jiri Belohlavek, Conductor
  Monday, November 7

Saint Louis Symphony Orchestra
Leonard Slatkin, Conductor
  Wednesday, January 25 (7:30 p.m.)

New York City Opera National Company
Verdi’s La Traviata
  Wednesday, March 1

FIRST NATIONAL BANK CHAMBER MUSIC SERIES

King’s Singers
  Saturday, October 22

Scottish Chamber Orchestra
Sir Peter Maxwell Davies, Conductor
Cecile Licad, Pianist
Neil Mackie, Tenor
  Friday, November 4

New York Woodwind Quintet
with the Missouri Arts Quintet
  Monday, November 14

Colorado String Quartet
  Wednesday, February 1

Waverly Consort
  Tuesday, February 14

STAFF FOR LIFE CONTEMPORARY ARTS SERIES

Gerry Mulligan, Saxophonist
The Gerry Mulligan Quartet
  Thursday, October 13

Hubbard Street Dance Company
  Wednesday, March 8

George Shearing, Pianist
Mel Tormé, Vocalist
  Monday, March 20

Hal Holbrook
  Mark Twain Tonight!
  Friday, May 5

SPECIAL EVENTS

University Choral Union & Guest Soloists
University Philharmonic Orchestra
Duncan Couch, Conductor
All Beethoven Holiday Concert
  Saturday, December 3

University of Missouri-Columbia Opera
Michael Budds, Musicologist
Prologue to Verdi’s La Traviata
  Sunday, February 26 (7:30 p.m.)
University Memorial Union Ballroom

University Choral Union & Guest Soloists
University Philharmonic Orchestra
Rossini’s Stabat Mater
  Friday, March 31

For Concert Series Information
Jesse Box Office: 314-882-3781

Concert Series Office: 314-882-3875
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THE UNIVERSITY CONCERT SERIES

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As part of its educational mission to the community, the University Concert Series offers its patrons a program of pre-performance lectures. Intended to serve as informative and entertaining warm-up sessions to evenings of "live" music in Jesse Auditorium, these informal talks by musicologist Michael Budds include commentary on the music to be performed by guest artists as well as recorded highlights of specific pieces. This popular feature of campus concert life has been in existence for seven seasons.

♦ Eight previews have been scheduled this season: for each of the four events in the Jesse Auditorium Series, for three events in the First National Bank Chamber Series, and for one event in the Staff for Life Contemporary Arts Series.

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♦ Concert Previews are held one hour immediately prior to the specified performance, typically at 7:00 p.m. in the Fine Arts Recital Hall. The exceptions this season are the preview to the Saint Louis Symphony, which will take place at 6:30 p.m. because of the 7:30 p.m. concert downbeat, and the opera "prologue" (described below).

♦ A special introduction to Verdi's *La Traviata* will be held four days before the Jesse Series performance. This event will occur in the Memorial Union Ballroom on Sunday, February 26, at 7:30 p.m. Vocalists from the Music Department will present excerpts from the opera in the context of a lighthearted atmosphere. This preview will once again take the form of a benefit for the Concert Series: a $5.00 admission charge will be taken at the door; students will be admitted for one dollar with identification. Join us for a pleasant evening of fine singing, commentary, and good humor in preparation for enjoying Verdi's tribute to the "Lady of the Camellias."

♦ There is always time for a leisurely walk to Jesse Hall before the concert begins.

♦ With the exception of the opera benefit, all Concert Previews are free to the public. All are welcome! Bring a friend!
This season, a lively new treatment of the arts in Columbia is proudly sponsored by The Staff for Life at University Hospital and Clinics. The Contemporary Arts Series. A new dimension for University concert-goers.
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Jesse Box Office—The headquarters for Concert Series ticket sales is the box office in Jesse Hall, located across from the auditorium entrance. It is open to the public between 10:00 a.m. and 4:00 p.m. the day preceding and the day of an event as well as one hour before each performance. If the weekend interrupts this schedule, the box office will be open on the two work days preceding the event. Mail orders for future concerts may be submitted at the box office window during concert intermissions. For recorded information concerning Jesse Box Office hours for a specific concert, call 314-882-3781.

The campus parking accommodations most convenient for Jesse Box Office patrons are the Jesse Hall Visitors Lot, just south of Jesse Hall, and the metered section of the new Conley Avenue Garage (RC4).

The Purchase of Tickets—Tickets for individual concerts in the three named series may be purchased at Jesse Box Office during its normal business hours throughout the season. The availability of tickets to those concerts identified as Special Events, however, will be limited to several weeks preceding the performance date and will be announced in the media.

Group Discounts—A three-dollar discount on ticket prices for groups of ten or more persons may be arranged in advance by calling 314-882-3571. The group need not be an "official" one, but one especially created for a specific concert.

Sold-Out Houses and Unused Tickets—Any patron unable to make use of a Concert Series ticket is encouraged to return it to either Jesse Box Office or the Concert Series Administrative Office for the benefit of another concert-goer. The holder of the unused ticket will be given a receipt for a tax-deductible contribution to the Concert Series. Returning tickets, especially under the circumstances of a popular event or a sold-out house, is an act of true consideration.

Returned tickets will be sold, on a first come-first served basis, at the Jesse Box Office one hour before the concert begins.

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

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 inner lobby. Smoking and the consumption of food and beverages are permitted only in the outer lobby (Jesse Hall).

Cameras and Recording Equipment—To fulfill contractual obligations with the artists and to ensure audience enjoyment, cameras and tape recorders are not permitted in the hall during performances. This equipment must be checked at the Box Office.

Emergencies—Physicians on call should notify Jesse Box Office personnel of their seat locations in case of emergencies. Beepers will be monitored in the Box Office during performances.

Distractions—The auditorium's acoustics enhance the sound of coughing, chatting, and other distracting noises. Cough drops are available at the Box Office.

Parking—Vehicles must not be parked in the loading zone of Jesse Auditorium. Unattended or unauthorized vehicles will be towed away.

Ushers—Ushers for Concert Series events are provided by the University Department of Music's chapters of Sigma Alpha Iota and Phi Mu Alpha-Sinfonia and by the Culture Connection, a Missouri Student Association student committee. For information concerning student involvement in Concert Series programs, contact 314-882-3571.
The First National Bank and Trust Company of Columbia has made it possible for the University Concert Series and the Music Department to sponsor a program of master classes and lecture/demonstrations for the sixth consecutive season. Selected artists appearing under the aegis of the Concert Series will be engaged to criticize the performance of local music students in an informal setting.

All interested members of the public are welcome to attend these master classes and are encouraged to do so. The teaching sessions offer unusual opportunities for all present. The students benefit from the expertise and constructive advice of the artists. Members of the audience are able to witness the artists at work, to learn from their comments and anecdotes, and often to hear them perform.

Because negotiations with visiting artists cannot be finalized before the onset of the season, it is possible at this time only to alert the public to the continuation of the master class program. The sessions are typically held in the Fine Arts Building the day before, the day of, or the day following the Jesse Hall appearance. Each class will be well publicized in the media. For more information, contact the Music Department (314-882-2604).
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The Moldau

Symphony No. 6
("Fantaisies symphoniques")

Lento
Poco allegro
Lento

Intermission

Symphony No. 8 in G Major, Op. 88

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

Monday, November 7, 1988
Jesse Auditorium

Financial assistance for this event has been provided, in part, by the Missouri Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.
Once known as the "Conservatory of Europe" because of the longstanding fame of Bohemian instrumentalists, the city of Prague can currently boast of four major orchestras. One of these, the Prague Symphony Orchestra, is considered to rank among the world's great orchestras. This ensemble was founded in 1934 as the Symphony Orchestra FOK. Its original artistic purpose was acknowledged in its name, the initials standing for "Film-Opera-Koncert. During the early years of its existence, the ensemble devoted most of its efforts to performing film scores and developed such artistic, political, and social significance that it became attached to the City Council of Prague in 1952. When its name was changed to the Prague Symphony Orchestra, the ensemble began to offer public performances on a regular basis. Among its past conductors are Václav Smetacek, Jindrich Rohan, and Václav Neumann.

The Prague Symphony Orchestra has now completed more than forty international concert tours. Its two previous visits to the United States, both occurring in the last six years, were resoundingly successful. In the course of time, many illustrious musicians have performed as guests of the Orchestra. This list includes Zubin Mehta, Claudio Abbado, Aldo Ceccato, David Oistrakh, Isaac Stern, and Martha Argerich. The high reputation of the Prague Symphony Orchestra is based on its dynamic renditions of traditional orchestral literature as well as its compelling interpretations of Bohemian masterpieces.
JIRÍ BELOHLÁVEK

Jirí Belohlávek made his North American guest conducting debut with the Toronto Symphony in 1982. Since then he has conducted the Saint Louis Symphony Orchestra, the Kansas City Symphony, the Detroit Symphony, the National Arts Centre Orchestra of Ottawa, and the New York Philharmonic. His New York debut as the conductor of the latter ensemble occurred in 1985 at Avery Fisher Hall. His reputation as a conductor has grown steadily since 1971, when, having led every major orchestra in his native Czechoslovakia, he began to accept invitations to perform outside of his homeland. In addition to those ensembles cited above, he has appeared with the orchestras of the following cities: Munich, Berlin, Hannover, Cologne, Moscow, Dresden, Vienna, Brussels, Budapest, Warsaw, Paris, Frankfurt, Zagreb, and Leipzig. He has been engaged to conduct in the Far East the Japan Philharmonic and the NHK of Tokyo on at least eight occasions.

Born in Prague in 1946, Belohlávek began his musical studies on the piano and, later, the violoncello. A graduate of the Prague Conservatory, he studied cello with Professor Jaros, and, later, in 1966, entered the Academy of Musical Arts in Prague as a conducting student. During the academic year 1968-1969, he completed three master courses with Sergiu Celibidache in Stockholm.

He began his career as the conductor and artistic director of the Orchestra Puellarum Pragensis in 1967. As the recipient of the first prize in the National Competition of Young Conductors in 1970, he was appointed assistant conductor of the Czech Philharmonic, a post he held for three years. In 1971, he was a finalist in the Herbert von Karajan International Competition in West Berlin. He was named conductor of the Brno State Philharmonic Orchestra in the fall of 1972. Since 1977 Belohlávek has served as chief conductor and artistic director of the Prague Symphony Orchestra. He has maintained his association with the Czech Philharmonic as well and has toured extensively in Western Europe and North America with both orchestras. He has also established a reputation as a conductor of opera with engagements at the Komische Oper in East Berlin, Czechoslovakian Television, and the National Theatre of Prague.

Maestro Belohlávek's recent recordings include Dvořák's *Concerto in G Major* for piano and orchestra with pianist Ivan Moravec and the Czech Philharmonic; Meriläinen's *Piano Concerto No. 2* with the Helsinki Philharmonic Orchestra; and compositions by Josef Suk with the Prague Symphony Orchestra and the composer's grandson and namesake as featured violinist.
# Prague Symphony Orchestra

**Violin I**
- Antonín Pergler
- Jiří Humlík
- Josef Riedlbauch
- Miroslav Lastovka
- Oldřich Svaton
- Eva Cervenková
- Eva Safaríková
- Arnost Richter
- Miloslav Hronek
- Zdenek Vodicka
- Dr. Jaroslav Hubatka
- Jiří Holub
- Pavel Stecher
- Pavel Hrabánek
- Petr Hlavác
- Radim Síslér
- Martin Kames
- Jana Mirovska

**Violin II**
- Zdenek Jirousek
- Jindřiska Matátková
- Vratislav Jíra
- Jaroslav Kuta
- Jaroslav Simecek
- Frantisek Bouc
- Josef Hampl
- Jaromír Kopec
- Frantisek Gabriel
- Jiří Teringer, Jr.
- Bretislav Prech
- Vladimír Simunek
- Hana Sochorová
- Zdenek Mann
- Jiří Skoda

**Viola**
- Josef Brabec
- Pavel Perina
- Vladimír Bazant
- Jindřich Moravec
- Vladimír Zajacík
- Oldřich Smola
- Eva Jiřovcová
- Milan Vladyka
- Raimund Verner
- Jiří Teringer, Sr.
- Jiří Zajíc
- Frantisek Bucman
- Marta Spelinová

**Violoncello**
- Miroslav Petrás
- Jan Chuchro
- Frantisek Petrásek
- Bedřich Jíříkovsky
- Jiřka Odstrčilová
- Bohuslav Pok
- Stanislav Pech
- Jan Halama
- Josef Kolár
- Lubomír Nemasta
- Hana Jersáková
- Karel Fiala

**String Bass**
- Kvetomil Koula
- Karel Vondráček
- Jaroslav Himmer
- Tomáš Vybíral
- Emanuel Kumpera
- Ladislav Balek
- Jiří Vladyka
- Vladimír Malík
- Miloslav Gála

**Flute**
- Jaroslav Josífko
- Václav Michálek
- Miloslav Klement
- Stanislav Finda
- Alexander Plavka

**Oboe**
- Pavel Verner
- Jana Brozková
- Jordan Sabtchev
- Miloslav Vajsochr

**English Horn**
- Ludek Hlava

**Clarinet**
- Petr Čáp
- Jaroslav Marek
- Vlastimil Mares
- Petr Sinkule
- Miroslav Plechaty

**Bassoon**
- Lumír Vanek
- Svatoopluk Cech
- Josef Bouzek
- Bohumil Donát

**French Horn**
- Frantisek Langweil
- Petr Hernych
- Bohumír Príhoda
- Karel Smejkal
- Jiří Fousek
- Vladimír Michalec
- Josef Procházka

**Trumpet**
- Vladislav Kozderka
- Jan Fiser
- Josef Skoda
- Libor Vanke

**Trombone**
- Karel Zelenka
- Václav Ferebauer
- Julius Necásek
- Antonín Keller
- Bedřich Beránek

**Tuba**
- Jaroslav Hyka

**Harp**
- Magdalena Simecková

**Tympani**
- Vladimír Vlasák

**Percussion**
- Jan Klouda
- Martin Kopriva
- Milos Kozelka
- David Rehor

**Technicians**
- Milan Pisko
- Jiří Stepán
Modern Czechoslovakia was created in 1918 during the aftermath of World War I from territories formerly part of the Austro-Hungarian Empire. Comprised of Slovakia and the traditional Czech lands of Bohemia, Moravia, and Silesia, the nation represented the fulfillment of a long-held dream. The peoples of Czechoslovakia had lived in an atmosphere of political and religious oppression under the heel of the Hapsburgs since the time of the Counter Reformation. Although the Czechs can point to an illustrious musical past, dating back at least to the ninth century, they did not cultivate a distinctive tradition of fine-art music until the nineteenth century. Musicians from the region, however, had always participated fully in the unfolding history of music in Central Europe.

Bohemia, the province nearest Germany and the most western of the Slavonic lands, proved to be most significant in the creation of a national repertory. The reputation of Bohemian instrumentalists had already reached an enviable level by the eighteenth century, and the Age of Enlightenment witnessed a remarkable migration of Czech musicians to the churches, palaces, and opera houses of the major music centers beyond the national boundaries. As subjects of the Austrian crown for centuries, artists had been obliged to accept cultural oppression as well as political oppression and were, in fact, systematically educated in the role of servants for the music-loving nobility. In the process, the regional identity of composers was largely lost to foreign influence. The music of Bohemian composers was characteristically Italian, German, or even French, depending on the individual, his patron, and his time. For better or worse, the musicians of Bohemia flourished as part of the mainstream of European music.

In the early decades of the nineteenth century, thanks largely to the political turmoil of the day, a new spirit of patriotism spread throughout the Bohemian countryside, and the established order began to crack. Attempts were made to create a repertory of regionally distinctive fine-art music alongside similar efforts to produce a cultivated literature in the vernacular. The success of the musical venture can be attributed, in part, to two factors: the composers were well grounded in the craft of Romantic composition, and they had the benefit of an incredibly rich tradition of native folk music as a source of local color. As might be expected, many of their compositions have failed to attract the enduring interest of non-Czechs, but a number of pieces—presumably the finest—have been universally embraced for their rhythmic exuberance and their fresh and refreshing content.

Tonight's program by the Prague Symphony Orchestra pays tribute to the musical masters of Bohemia: Bedřich Smetana (1824-1884), the first great musical "voice" of his people; his heir Antonín Dvořák (1841-1904), widely venerated during his lifetime and now considered the most significant Bohemian composer of the nineteenth century; and Bohuslav
Martinů (1890-1959), who as an expatriate carried the national banner in the twentieth century.

The principal founder of the Czech national school was Smetana. He was greatly influenced by the example of Franz Liszt, who had celebrated the "story-telling" genre of symphonic poem to satisfy his programmatic intentions. An ardent nationalist, Smetana turned to local folk music and folklore for inspiration and created a large body of works that bear their unmistakable stamp. According to eminent musicologist Alfred Einstein, Smetana was "one of the most magnificent examples of the truth that a national composer does not, as the saying goes, 'grow out of the very womb of the folk,' but . . . is the first individual who creates this 'folkdom.'" He is best remembered today for his operas and his symphonic poems. Ma Vlast [My Country], a cycle of six symphonic poems written between 1874 and 1879, stands today as the culmination of his powers as a symphonist and the grand expression of a musical patriot. Bohemian legends provide the extra-musical programs for four of the set; the remaining two describe aspects of the Bohemian countryside.

The Moldau (1874), the second in the series, is a musical travelogue that takes its listener on a splendid journey from the source of the river Vltava [Moldau] through the Bohemian countryside and the capital city Prague to its mouth at the Elbe. The river theme, modeled after folk melody, recurs periodically, in rondo-like fashion, as the piece unfolds, each time revealing the river's greater dimensions and the nature of the current. The animated ostinato that accompanies the theme creates the impression of the water's continuous forward surge by its perpetual motion. Interpolated are carefully painted vignettes dear to the heart of any Romantic: a peasant wedding festival, a hunt (with horn calls), a nocturne-like episode with water nymphs (describing the river at night), the tyranny of nature (shooting the St. John's Rapids), and a reference to Bohemian mythology. The triumphant ending, protracted according to the Romantic custom, etches the majesty of the river's existence forcefully and communicates the pride of those who depend on it. Smetana realized the dream of every Romantic composer: he became "the rhapsodist of his people."

After a slow start as a composer, Dvořák rose from his humble origins to become a musician of international stature. Although his symphonies are most often performed today, he wrote effectively in all the genres of music available to him. Some experts contend that his vocal music is the most remarkable. In his homeland he achieved the status of a national hero. 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 visit to America (1892-1895) saw the creation of his last and most popular symphony, which contained his often misinterpreted "Greetings from the New World."

*Symphony No. 8 in G Major, Op. 88 (1889)* has been called by some writers Dvořák's "English Symphony." This practice has some justification: the composer himself (as conductor) introduced the work to London audiences in 1890, two months after its Prague première; the composition was performed at Cambridge University when an honorary doctorate was conferred on Dvořák in 1891; and, unlike his other symphonies, its score was first published in London, 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 Dvořák's 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 the composer'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.

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. Dvořák's highly refined sense of orchestration, for example, is the product of his own experience and his own imagination. 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.

◊◊◊◊◊

In the twentieth century, the legacy of Smetana and Dvořák fell to their countryman Bohuslav Martinů. Born to peasant stock and to that generation of Europeans who experienced the ravages of war twice in its prime, he spent much of career in self-exile. His travels, however, did not keep him from returning home in his music time and again. After World War I, he revelled in the cultural hullaballoo of Paris, embraced the experiments of the day, and began to make a reputation as a composer. Fortified by these cosmopolitan experiences, he accepted the music of his homeland as the foundation for his own modern compositional language. In America by 1941, he suffered the homesick plight of the displaced person, although he was sheltered and respected by the American musical establishment. He spent his final days in Switzerland.

Martinů's last "symphony" is in reality a series of three fantasies, each based on the same three-note motive. His original conception for the piece owed a debt to the example of Hector Berlioz. Its first title, *New
Fantastic Symphony, refers obviously to Berlioz’s Symphonie fantastique and was changed to Fantaisies symphoniques before becoming Symphony No. 6. The earlier titles imply a certain freedom from convention and an especially imaginative approach to content. The Berlioz model also justified, perhaps, Martinů’s introduction of autobiographical elements into the fabric of piece in the form of several quotations from his own works. The nature of the piece was also intended by the composer to reflect “the spontaneous approach to the music” of conductor Charles Munch, for whom it was written. Commissioned for the 75th anniversary of the Boston Symphony Orchestra, the work was completed in 1953 and was given its première by Munch in Boston during the 1955-1956 anniversary season. The Martinů symphony was recognized as “the best new orchestral work” of 1955 by the New York Critics’ Circle.

The dream-like, almost surreal character of the music is created by the composer’s surehanded treatment of the texture. The alternation between complicated dense sonorities and passages of greater clarity gives the listener the impression of moving in and out of focus. Martinů’s compositional language is an eclectic one: touches of Debussy’s impressionism, Stravinsky’s primitive rhythmic ostinatos, French neoclassicism of the 1920s and 1930s, and Schoenberg’s procedure of constant variation. Nevertheless, at the heart of it all is the music of Bohemia—presented not in the garb of German Romanticism as in the compositions of Smetana and Dvorák, but reevaluated and recomposed in terms of the twentieth century. Notes by Michael Budds © 1988

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HERBERT W. SCHOOLING CONCERT SERIES ENDOWMENT FUND

The only existing source of long-term financial support for the Concert Series at the University of Missouri-Columbia is the Herbert W. Schooling Concert Series Endowment Fund. Contributions to the Schooling Fund continue to be especially significant in light of the fact that ticket revenue each season constitutes approximately forty percent of the Series’s annual budget. Interest income generated by the Fund is used each year to defray the cost of bringing artists of the highest quality to campus.

Organized under the supervision of the University of Missouri Office of Development, the Concert Series Fund was established in 1979 to honor the late Herbert Schooling on his retirement as Chancellor of the Columbia campus. Between 1963 and 1978 Dr. Schooling served the University as Dean of the College of Education, Dean of Faculties, Provost, and Chancellor. A native of Missouri, he devoted his life to the cause of education. His extensive experience at the primary, secondary, and university levels made him a respected leader in his field throughout the state and across the nation. Since 1979, one concert each season has been designated as the Schooling Concert as a means of marking both his generosity of spirit and the very real importance of the endowment fund that bears his name to the continuing success of the Concert Series. The performance of the New York City Opera National Company has been designated as the 1988-1989 Schooling Concert.

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