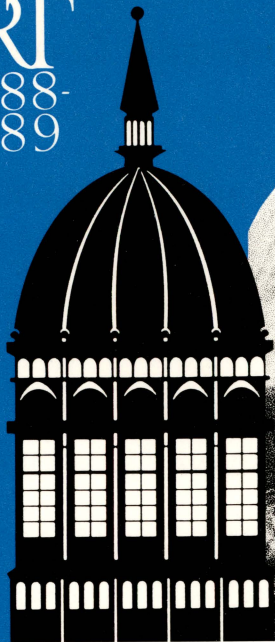


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CONCERT SERIES 1988- 1989



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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

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For Concert Series Information

Jesse Box Office: 314-882-3781

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CONCERT PREVIEWS

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.

30 Sep	Canadian Brass	25 Jan	Saint Louis Symphony
22 Oct	King's Singers	14 Feb	Waverly Consort
04 Nov	Scottish Chamber Orch.	26 Feb	New York City Opera Nat'l Co.
07 Nov	Prague Symphony Orch.	20 Mar	Shearing & Tormé

- ◆ 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!

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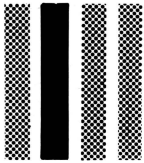


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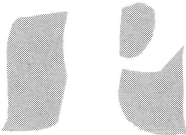
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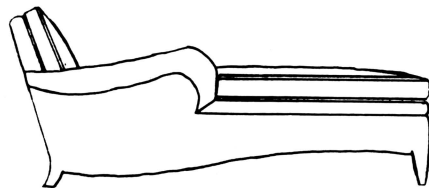
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Jesse Box Office—The headquarters for Concert Series ticket sales is the box office in Jesse Hall, located across from the auditorium entrance. It is open to the public between 10:00 a.m. and 4:00 p.m. the day preceding and the day of an event as well 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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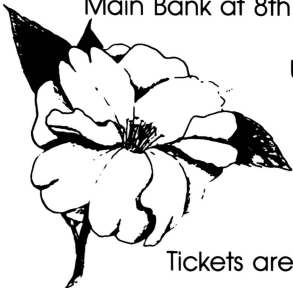
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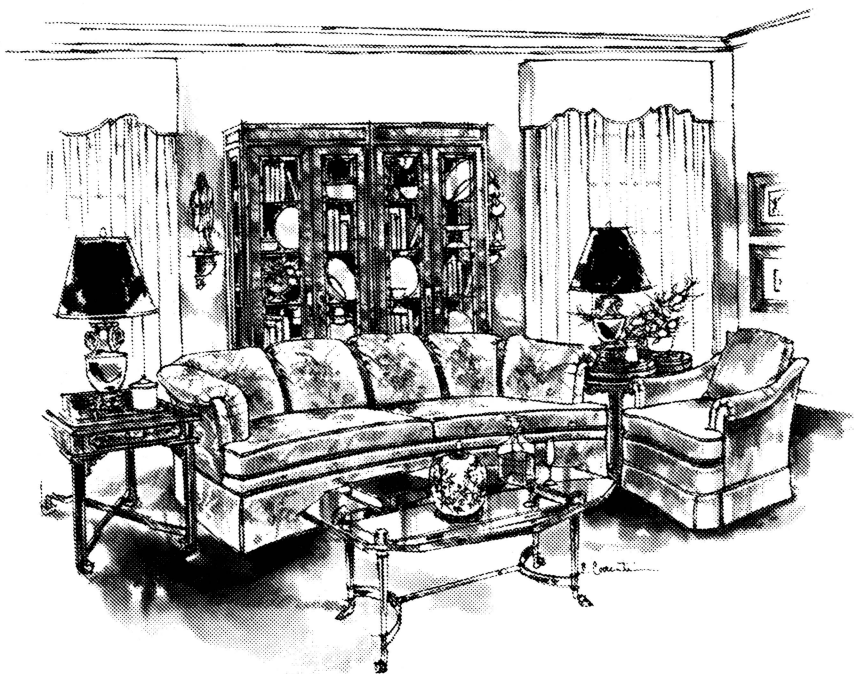
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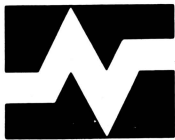


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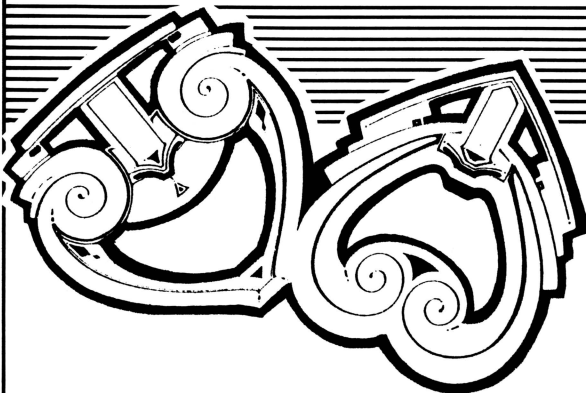
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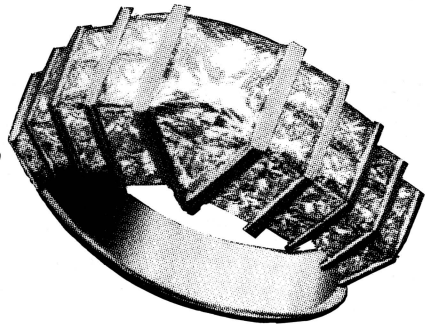
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AUDIENCE REMINDERS

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.



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FIRST NATIONAL BANK MASTER CLASS SERIES

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 WAVERLY CONSORT

MICHAEL JAFFEE, Director

as part of the

Thirteenth Annual Chancellor's Festival of Music

Tuesday, 14 February 1989
Jesse Auditorium



Financial assistance for this event has been provided, in part, by a generous grant from the First National Bank and Trust Company of Columbia and by the Missouri Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.

FIRST NATIONAL BANK
CHAMBER MUSIC SERIES

THE WAVERLY CONSORT

MICHAEL JAFFEE, Director

The Waverly Consort, an ensemble of six vocalists and four instrumentalists specializing in the repertory of great music from the Twelfth Century through the Eighteenth Century, is celebrating its twenty-fourth anniversary during the current season. Organized at New York University in 1964, when Michael and Kay Jaffee encouraged fellow musicology students to join them in performing the music of the Middle Ages and the Renaissance, the Waverly Consort has flourished to become one of the premier early music ensembles in the concert world today. Its name is taken from Waverly Place, which runs by New York University's Washington Square campus.

Since its highly acclaimed public debut at Carnegie Hall in 1966, the Waverly Consort has led the crusade in bringing early music styles to the widest possible audience. Through its tours in North and South America and to the Far East, appearances at major music festivals, television performances, workshops, and an impressive discography, the ensemble has taken a leadership role in the early music revival. This season the ensemble will perform sixteen concerts in New York City, including a subscription series at Alice Tully Hall, will present Christmas and Easter concerts in the Fuentiduena Apse at the Cloisters, will participate in the Caramoor Festival, and will make a national tour. The Consort has recently inaugurated a series of lectures and symposia held in conjunction with its concerts throughout the United States. This project has been underwritten by a grant from the National Endowment for the Humanities. The handsome program guides presented to the members of tonight's audience are also part of this special educational project, as is tomorrow afternoon's round table discussion in the Fine Arts Recital Hall.

The Waverly Consort has received high praise for its fully-costumed productions combining poetry, music, and the visual arts. Three such entertainments—"Las Cantigas de Santa Maria," "Le Roman de Fauvel," and "The Christmas Story"—have received universal acclaim. Many members of the audience will remember this ensemble's performance of the latter program in Jesse Auditorium in 1985. Its members are currently at work on a new endeavor of this kind, Claudio Monteverdi's opera // *Ritorno d'Ulisse in patria*, scheduled for its premiere in New York City later this year. Among the ensemble's other notable achievements are four programs of Elizabethan music for PBS in conjunction with the BBC-produced Shakespeare series and participation in the CBS special "I Leonardo" devoted to the life and art of Leonardo da Vinci.

Vanguard, CBS Masterworks Recordings

THE WAVERLY CONSORT

MICHAEL JAFFEE, Director

RITA LILLY, Soprano
ALEXANDRIA MONTANO, Mezzo Soprano
LARRY LIPNIK, Countertenor, Treble Viol
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JOHN OLUND, Tenor
PAUL ROWE, Baritone

ADAM GILBERT, Recorder, Dulcian
KAY JAFFEE, Recorder, Cittern
MICHAEL JAFFEE, Lute
ROSAMUND MORLEY, Viols

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THE PROGRAM

"Sing We and Chant It"

Italian Music "Englished" in the Late Renaissance

I. Italian Music "Englished"

Giovanni Giacomo Gastoldi: A lieta vita (L'innamorato")	Ensemble
Thomas Morley: Sing Wee and Chaunt It	Ensemble
Alfonso Ferrabosco, the father: I Saw My Lady Weeping	Five Voices
Giovanni Croce: Hard by a Cristall Fountaine	Ensemble

II. Transalpine Birds

Thomas Morley: La Rondinella (The Swallow)	Two Recorders
Peter Philips: The Nightingale That Sweetly Doth Complaine	Ensemble
Orazio Vecchi: The White Delightfull Swanne	Six Voices
Anonymous: La Rosignoll	Plucked Instruments
Thomas Vautor: Sweet Suffolke Owle	Five Voices
Orlando Gibbons: The Silver Swan	Ensemble

III. Instrumental Variations on Italian Themes

John Dowland: A Fantasie	Solo Lute
Anonymous: Variations on the Romanesca	Instruments
After Thomas Robinson: Passamezzo Galliard	Instruments*

IV. Thomas Morley

I Saw My Ladye Weeping	Paul Rose & Lute
O Griefe, Even on the Bud	Five Voices
Goe Yee, My Canzonets	Rita Lilly & Recorder
Fyer, Fyer, My Hart	Ensemble

Intermission

V. English Madrigals

John Wilbye: Draw on Sweet Night	Six Voices
William Byrd: This Sweet & Merry Month of May	Six Voices
Thomas Weelkes: O Care Thou Wilt Dispatch Mee	Five Voices
Thomas Weelkes: Aye Me Alas Hey Hoe	Three Voices
Thomas Weelkes: As Vesta Was, from Latmos Hill Descending	Six Voices

VI. Dances and Airs to the Lute

Peter Philips, arr. Thomas Morley: Phillips Pavin	Instruments
Giovanni Coprario: Almande for "The Lord's Maske"	Instruments
John Dowland: Two Songs from "A Pilgrimes Solace"	
Lasso vita mia	Alexandra Montano & Instruments
Lady If You So Spight Me	John Olund & Lute
John Dowland: My Lady Hunsdons Allmande	Instruments
Anonymous (De Bellis Lute Book): Galiarda detta la mezza pace	Instruments
Donino Garsi: Balletto	Instruments
Giulio Caccini: Amarilli mia bella	John Shankweiler & Lute
William Byrd, Giacomo Gorzani, Other Anonymous Composers: Variations on "Chi passa per questa strada"	Larry Lipnik & Instruments*
Filippo Azzaiolo: Chi passa per 'sta strada	Ensemble

* * *

Peter Philips: Variations on the "Aria del Gran Duca Ferdinando de Toscana"	Instruments
Anonymous: Variations on the "Aria del Gran Duca Ferdinando de Toscana"	Instruments
John Dowland, arr. Thomas Morley: The Frogge Galliard	Ensemble
John Dowland: Now, O Now I needs Must Part	Ensemble

*With embellishments by the performers

COMMENTARY

In recent years the book trade seems to have been surfeited by a multitude of "how to" books, but in fact it has always been so. Modern readers can rely on either popular or scholarly experts to learn, for example, how to avoid probate, how to dress for success, or how to play musical instruments just as their ancestors could consult practical treatises and tutors for similar kinds of information. In some cases a modern understanding of past concerns and standards is greatly illuminated by such literature.

A remarkable example is *Libro del cortegiano* [The Book of the Courtier] by Conte Baldassare Castiglione (1478-1529). This celebrated guide, written between the years 1508 and 1516 and printed initially in 1528, specifies how to become the perfect Renaissance gentleman. In the first century of its existence, the text underwent literally hundreds of editions and was translated into Latin, Spanish, French, German, and English. As a book of manners and exemplary behavior for Renaissance nobles, it is very much similar in authority and popularity to the recommendations of Emily Post (1873-1960), whose dictates concerning propriety and good taste have been accepted by millions of twentieth-century Americans. As a source-book of historical and sociological details, the manual provides a wealth of information and, because of its amazing vogue, presents unrivalled insights into the world of cultivated living at the height of the Renaissance. Musical matters represent not the least among these.

In his grooming of the model courtier, Castiglione placed great emphasis on the desirability of musical attainments and identified a general appreciation of music, skill in sight-singing, and proficiency on various instruments as the minimum in social graces. And, notwithstanding repeated warnings that a gentleman should never approach music with the same seriousness as a professional and that he should always practice the fine art of understating his abilities as a performer, the author makes it clear that music was considered an essential ingredient in the lives of European society's most illustrious members. Without music, a courtier would be judged sadly deficient. According to the English translator, "musicke is not onely a ornament, but also necessarie for a Courtyer."

Such necessity had far-reaching implications. The avocational interest in music by Renaissance noblemen resulted in a broad base of informed patrons, and it was undeniably this element in society that generated the great flourish of secular music-making at the time. The Italian source for the code of ideal behaviour is no coincidence, moreover. Italy was the focal point of Renaissance life. Both the practices and the attitudes of the Italians, such as those espoused by Castiglione, were spread throughout the Continent.

In spite of sensitive religious differences between the two regions, the influence of Renaissance Italy was extremely potent in Elizabethan England. Travel to Italy in early manhood was a standard part of a genteel

English education. The translation of *Il Cortegiano* into English in 1561 only served to make Castiglione's advice more accessible; it had been well-known in England for many years. Italian art of all kinds was warmly received by aristocratic Englishmen, including their Queen. Indeed, the major genres of secular music to which Elizabethan composer's gave expression—the madrigal, the lute air, the dance song, instrumental dance music, keyboard music, and the fancy (the term an Anglicization of the Italian *fantasia*)—all had their origins in Italian practice or were strongly influenced by it. The "nationalization" of imported musical ideas at this time and the ability to transcend mere imitation to create works of lasting value are to the great credit of an especially brilliant generation of English musicians, who were, after all, the contemporaries of Shakespeare, Jonson, Sydney, Bacon, and Inigo Jones.

Notes by Michael Budds © 1989



**PANEL DISCUSSION
ON THE PERFORMANCE OF EARLY MUSIC**

Members of the University community and the public

—especially members of tonight's audience—

are cordially invited to attend

a panel discussion concerning the performance of early music

*featuring members of **THE WAVERLY CONSORT***

on Wednesday, February 15th (tomorrow afternoon)

at 2:40 p.m. in the Fine Arts Recital Hall.

This event will provide a fine opportunity to ask questions in an informal atmosphere and to interact with these accomplished musicians. All are welcome! Michael Budds of the Music Department and Concert Series will serve as moderator.

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The **Opera Prologue** with musicologist Michael Budds and vocalists from the Department of Music has become a local tradition with many Jesse Series subscribers in recent years. This year's edition—"The Fortunes and Folly of a Fallen Femme"—will feature soprano **Costanza Cuccaro**, tenor **Brian Horne**, baritone **Harry Morrison**, and pianist **Edwin Penhorwood** and will be held in the Mark Twain Ballroom of the Memorial Union on **Sunday, February 26th** (four days before the Jesse performance) at 7:30 p.m. Students with valid identification will be charged \$1.00 for admission; members of the public, \$5.00. This event has typically proved to be a delightful introduction to the opera, and we hope that this year will be no exception. Join us for the music and the fun! Tickets will be sold only at the door.

The **New York City Opera National Company** will present *La Traviata*, Verdi's glorious tribute to "The Lady of the Camellias," on **Wednesday, March 1st**. The story by Dumas *fills* of the elegant Parisian courtesan and her bourgeois lover is filled with tenderness and marked by tragedy, and its musical setting by Verdi is one of soaring melodies and powerful melodrama. The tender-hearted should remember to bring a hanky! Tickets for good seats are still available.

STAFF FOR LIFE CONTEMPORARY ARTS SERIES

Lovers of the dance should circle Wednesday, the 8th of March, on their calendars! The **Hubbard Street Dance Company** of Chicago will take the stage in Jesse Auditorium with its distinctive dialect of American modern dance.

"Get your coat and grab your hat! Leave your worries on the doorstep!" And be sure to be among those assembled for the performance of singer **Mel Tormé** and pianist **George Shearing** on Monday, March 1st! These two legends of American popular culture have promised "an elegant evening" of music. And don't take their word or ours—their collaboration has been recently honored with a Grammy nomination by their own profession.



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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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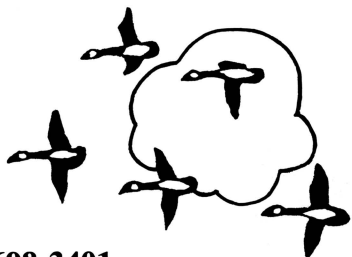
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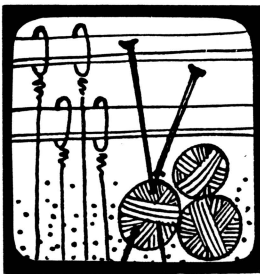
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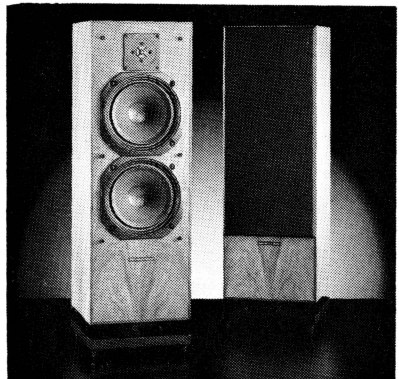
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