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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
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
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Saint Louis Symphony Orchestra, Garrick Ohlsson, piano;
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Thursday, March 14
Houston Ballet (with orchestra)
Tuesday, April 23

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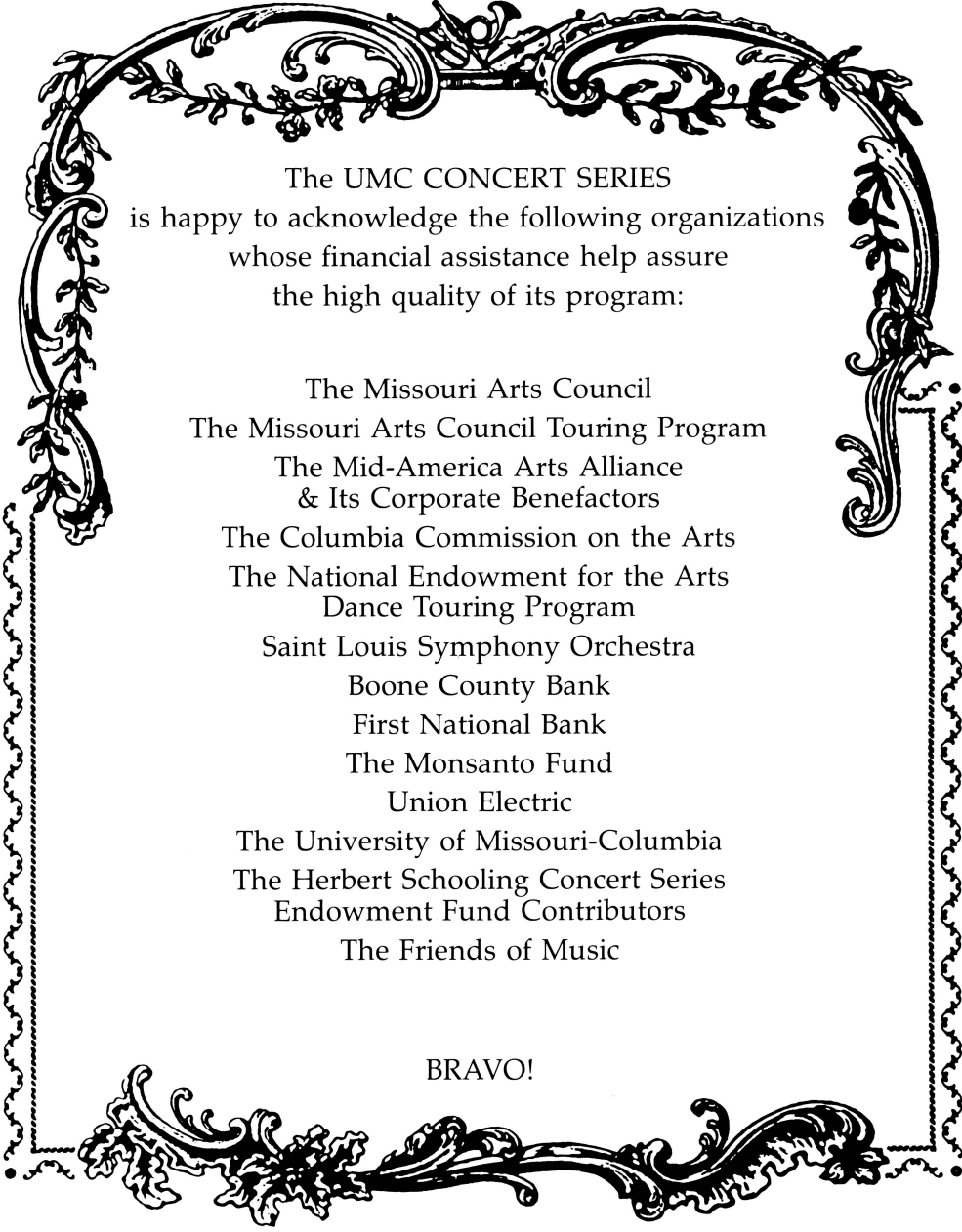
For information on Master Classes call the UMC Department of Music 882-2604

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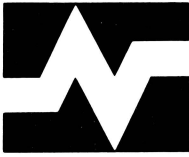
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UMC Concert Series

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presents

ITZHAK PERLMAN, Violin

SAMUEL SANDERS, Piano

Sonata in D Major, Op. 12, No. 1

Ludwig van Beethoven

Allegro con brio

Tema con variazioni: Andante con moto

Rondo: Allegro

Sonata in A Major, Op. 13

Gabriel Faure

Allegro molto

Andante

Allegro vivo

Allegro quasi presto

Intermission

Sonata

Maurice Ravel

Allegretto

Blues: Moderato

Perpetuum mobile: Allegro

Selections to be announced from the stage

Thursday, November 29, 1984
Jesse Auditorium



ADDITIONAL FINANCIAL ASSISTANCE FOR
THIS EVENT HAS BEEN PROVIDED BY THE
MISSOURI ARTS COUNCIL.

ITZHAK PERLMAN

Itzhak Perlman is among the most compelling artists performing in the world today. The talent, charm, and humanity he has displayed from the earliest days of his career have gained for him the admiration of music lovers on every continent as well as the sincere appreciation of his gifts by critics and fellow musicians. Since his initial appearance on the now-legendary television variety show hosted by Ed Sullivan in 1958, the Israeli-born violinist has appeared with every major orchestra in the world, on most of the great concert stages in solo recital or in collaboration with other great artists, on countless television programs, and in recording studios here and abroad. As his career has unfolded, he has simultaneously and eloquently championed the cause of the handicapped and the disabled.

Born in Israel in 1945, Mr. Perlman completed his initial musical training at the Academy of Music in Tel Aviv. Following his studies at the Juilliard School in New York with Ivan Galamian and Dorothy De Lay, he won the prestigious Leventritt Competition, and his world career ensued. His concert repertory is vast, encompassing the standard violin literature as well as many works by contemporary composers. He has earned many awards for his recordings, which appear on the EMI, Angel, CBS Masterworks, London/Decca, RCA, and Deutsche Grammophon labels.

What sets Mr. Perlman apart is the combination of flawless technique and his ability to communicate the sheer joy of making music.

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PROGRAM NOTES

Since its ascendancy over the cornetto, the gamba, and other treble instruments in the mid-seventeenth century, the violin has been at the center of fine-art music-making in Western civilization. As a solo instrument, as a leading component in chamber ensembles, and as the mainstay of the orchestra, the violin has been among the instruments most preferred by composers for the past four hundred years. Consequently, the literature for the violin must be closely associated with the evolution of fine-art music in general. In many instances, it has been at the heart of this evolution. The sonatas for violin and piano by Beethoven, Faure, and Ravel on tonight's program are indeed fully representative of advanced musical thought in their respective times.

The almost endless wealth of music for violin has, of course, been accompanied by a long list of artists who have brought this music to life, and the pantheon of distinguished violinists includes many of the most venerated names in music history after 1650. A pivotal figure in violin playing and a catalyst for the greater musical culture of his day was the Italian instrumentalist Niccolò Paganini (1782-1840). Paganini, whose reputation was made performing his own compositions, was largely responsible for the remarkable extension of violin technique in the early nineteenth century. Now considered the prototype of the Romantic virtuoso, he literally dazzled his audiences with a factor of technical brilliance and a variety of effect all the more incredible because of the longstanding popularity of his instrument. In spite of changes in taste, Paganini's legacy is the foundation for the modern violinist. It is tempting to speculate whether the impact of his musical personality on large audiences has been exceeded by the powers of the great violinists who have followed him. The example he set is, however, incontrovertible. When the modern public becomes spellbound by the artistry of Itzhak Perlman and other eminent virtuosos, it is repeating a pattern of behavior established over one hundred fifty years ago.

* * * * *

It has been said that the German master Ludwig van Beethoven (1770-1827) made it possible for musicians to enter through the front door rather than the servant's entrance. This accomplishment, with its far-reaching implications for the role of musicians in society, is ironic because Beethoven more so than other great composers was almost totally unsuited for the polite sensibilities beyond the front door. He was, to be sure, uncouth, intolerant, immature, and decidedly unconventional. But, it was not his social finesse that won Viennese society over: it was his unswerving belief in himself and his art and the magnificence of his musical creations. He set his own standards, and he was accepted on his own terms.

For example, a critic writing for the Breitkopf and Härtel periodical Allgemeine Musikalische Zeitung noted at the time of their publication that Beethoven's Opus 12 violin sonatas (1798) were

overladen with difficulties. . . . Herr Beethoven goes his own way, but what a bizarre and singular way that is!

. . . To be accurate, there is only a mass of learning here, without good method; obstinacy which fails to interest us, a striving for strange modulations, a heaping up of difficulties on difficulties until one loses all patience or enjoyment.

From a modern viewpoint, each of the faults cited is evidence of Beethoven's evolving Romantic conception breaking through the constraints of Classical conventions. His own impatience with prevailing levels of instrumental technique, emphasized by the reviewer, foreshadows Paganini's achievements. Beethoven's works illustrate emphatically that he would not be limited by contemporary practice. Nevertheless, he could be politically shrewd. The dedication of the three sonatas of Opus 12 to Antonio Salieri (1750-1825), court composer to the Austrian Emperor--the same Salieri portrayed as Mozart's nemesis in Peter Shaffer's Amadeus, should not be taken as an indication that Beethoven especially admired the music of this popular composer. Salieri was an influential man; Beethoven had even studied composition with him after arriving in Vienna.

Beethoven's first violin sonata, Sonata in D Major, Op. 12, No. 1, is a true duet sonata with violinist and pianist sharing musical responsibilities. The materials, which are treated in a brilliant manner, recall rather obviously late Haydn and Mozart. The opening of the first movement is especially forceful, however, and the third of four variations in the slow movement creates a mood of defiance unexpected from so elegant a theme. The concluding rondo is appropriately ingratiating.

Breitkopf and Härtel's reviewer could not, of course, have had the advantages of a later "enlightened" listener, but it is to his credit that he conceded to Beethoven a point or two in his summary when he wrote: "The critic, after he has tried to accustom himself more and more to Herr Beethoven's manner, has learned to admire him more than he did at first." Beethoven, 1; the critic, 0.

* * * * *

Since at least the Baroque Era, French musicians have attempted to nurture intrinsically French qualities in their compositions. They have sought to resist the incursions of the Italian style and later the German style. Considering the tidal waves of influence generated by these neighbors, the French purists were not always successful, but they were tenacious. Around 1871 (in the aftermath of the Franco-Prussian War), French musicians banded together under the leadership of Camille Saint-Saëns (1835-1921) and his chief allies César Franck (1822-1890) and Gabriel Fauré (1845-1924) to demonstrate once again the vitality of their own national music. Their motto was "Ars gallica." Fauré's Sonata in A Major, Op. 13 (1876), was one of the earliest and one of the more important contributions to this effort in the realm of chamber music.

The case of Fauré is a fascinating one. In France he is hailed as a great master and much admired for his originality. In other countries, only his exquisite songs and his Requiem are generally well-known. It is undoubtedly the very "Frenchness" of his music

that has precluded their being embraced outside of France. They lack the robust, extroverted character of German Romanticism in its many guises. Instead, Fauré adopted the supposed French traits of nuance, subtlety, and sensitivity as compositional goals; his procedure was one of refinement and transparency at the expense of self-conscious drama and grand gestures. Saint-Saëns was delighted with his pupil's violin sonata because of this attitude:

One finds in this sonata all that which can charm the fastidious: formal novelty, the quest, refinement of the modulations, curious sonorities, use of the most unexpected rhythms. Over this hovers a charm which envelops the entire work and makes the crowd of ordinary listeners accept as very natural the most unexpected touches of boldness.

It should be understood that Saint-Saëns's "crowd of ordinary listeners" were presumably Frenchmen. Others will have to adjust their expectations accordingly. The effort will pay dividends: the world of Faure's music is one of elegance and beauty.

* * * * *

The best-known French music of the last one hundred years is unquestionably the works of Claude Debussy (1862-1918) and Maurice Ravel (1875-1937), which are often assigned the confusing umbrella term of Impressionism. The achievements of these two men should be perceived as the culmination of the movement begun by Saint-Saëns and Fauré a generation earlier. Their music stands in sharp contrast to the music of their German contemporaries.

Ravel's Sonata (1927), one of his late works, is a particularly curious composition. According to the composer, the piece is a study of "two incompatible instruments whose incompatibility is emphasized here, without any attempt being made to reconcile their contrasted characters." The result is one of his most cerebral efforts, exhibiting a textural sparseness quite removed from the lush colors of his earlier music. There is more than a little calculated perversity here. In Movement I, for example, the thematic material is recognizable as either better suited for the violin or for the piano; the unlikely instrument in chosen to introduce it. The French national taste for the exotic (as well as Ravel's own preoccupation with it) is fulfilled in the slow movement with an excursion into Afro-American music. Ravel's interest in the intoxicating new American music was sincere, but he, like other European composers at the time, was in no position to acquire more than a superficial understanding of it. In spite of its striking effect, the movement remains an affectation. The finale is a tour de force for the violinist in the context of perpetual motion; the pianist supplies an irreconcilable underpinning of pungent harmonic punctuation and quotations from the preceding "Blues."

Throughout the piece, Ravel's inherent French priorities are well evident. It is possible that when Stravinsky attempted to dismiss Ravel as "the most perfect of Swiss clockmakers," he did not understand that such a characterization might be interpreted in French musical circles as high praise indeed!

Notes by Michael Budds

Messiah



Beyond the falling leaves and the days of Indian summer, the holidays beckon. To celebrate their arrival, the UMC Department of Music and the Concert Series are pleased once again to present a gala performance. The Choral Union and the University Philharmonic, under the direction of Duncan Couch, will join forces in selections from George Frideric Handel's beloved oratorio Messiah. A quartet of professional guests--soprano Victoria Thompson, mezzo soprano Patricia Miller, tenor John La Pierre, and baritone Brian Steele--will be featured as soloists. Two performances are planned: Friday, December 7, and Saturday, December 8.

In addition to its importance as an opportunity to commemorate the Christmas season, the concert will have the distinction of being the opening event of the Ninth Annual Chancellor's Festival of Music. The Festival this year will focus on the music of Handel and Johann Sebastian Bach. The year 1985 is the three-hundredth anniversary of their births, and UMC musicians will be joining their counterparts throughout the world in paying homage to these great masters. Supporting the Music Department and the Concert Series in this effort are the University Development Fund Board, the Missouri Arts Council, the Mid-America Arts Alliance, and the First National Bank and Trust Company of Columbia.

Tickets (\$6.00 each) are available for both performances by mail order, at the ticket outlets, and at Jesse Box Office during scheduled hours.

ANNIVERSARIES AND OTHER CELEBRATIONS

Old Man Winter may have some chilling surprises in store for mid-Missourians in the months ahead, but the UMC Concert Series and Music Department have prepared a winter schedule that is certain to warm the spirits!

- The Alvin Ailey American Dance Theatre will bring its splendid synthesis of Afro-American and European dance to Columbia on January 22 and 23. The Ailey company is widely hailed for its ability to communicate with audiences on the most gratifying and uplifting level. A concert preview by Michael Budds will precede the January 22nd performance; tickets are most plentiful for the performance on January 23rd.
- The First National Bank Chamber Series will open the new year with a recital by clarinetist Richard Stoltzman and pianist Bill Douglas. Mr. Stoltzman is a top-ranking clarinet virtuoso. His program will include a wide variety of music.
- A number of special events beginning in February will be part of the Ninth Annual Chancellor's Festival of Music, which will celebrate the 300th anniversaries of the births of Bach and Handel. Festival events will include residencies and concerts by the Baroque chamber orchestra *Ars Musica* (February 13) and by the renowned Bach Aria Group (March 28) and a gala performance of Handel's oratorio *Judas Maccabaeus* (April 13) by guest soloists, the Choral Union, and the University Philharmonic.
- The Beaux Arts Trio, a legendary ensemble in the concert world and one especially popular with local audiences, will return to UMC on February 23rd for another evening of impeccable artistry.

Such concert fare provides ample fuel to keep Old Man Winter at bay. Join us!



Herbert W. Schooling Concert Series Endowment Fund

Please help us continue to bring artists of the quality of Itzhak Perlman, Leonard Slatkin and the Saint Louis Symphony Orchestra, and the Alvin Ailey American Dance Theatre to the University of Missouri-Columbia campus. We need your assistance because ticket sales meet less than 40 percent of Concert Series costs!

The Herbert W. Schooling Concert Series Endowment Fund exists to provide support for the Concert Series each season. As a contributor, you will become an important part of efforts to nurture the arts in our community. As a token of appreciation, you will be publicly recognized and will be invited to attend the reception following the annual Schooling concert, which this season will be the performance of the Beaux Arts Trio on February 23, 1985. Contributors to the Schooling Fund are also given priority seating at the beginning of each season whenever possible.

Please help us continue our tradition of excellence in the performing arts at UMC.

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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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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.

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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.

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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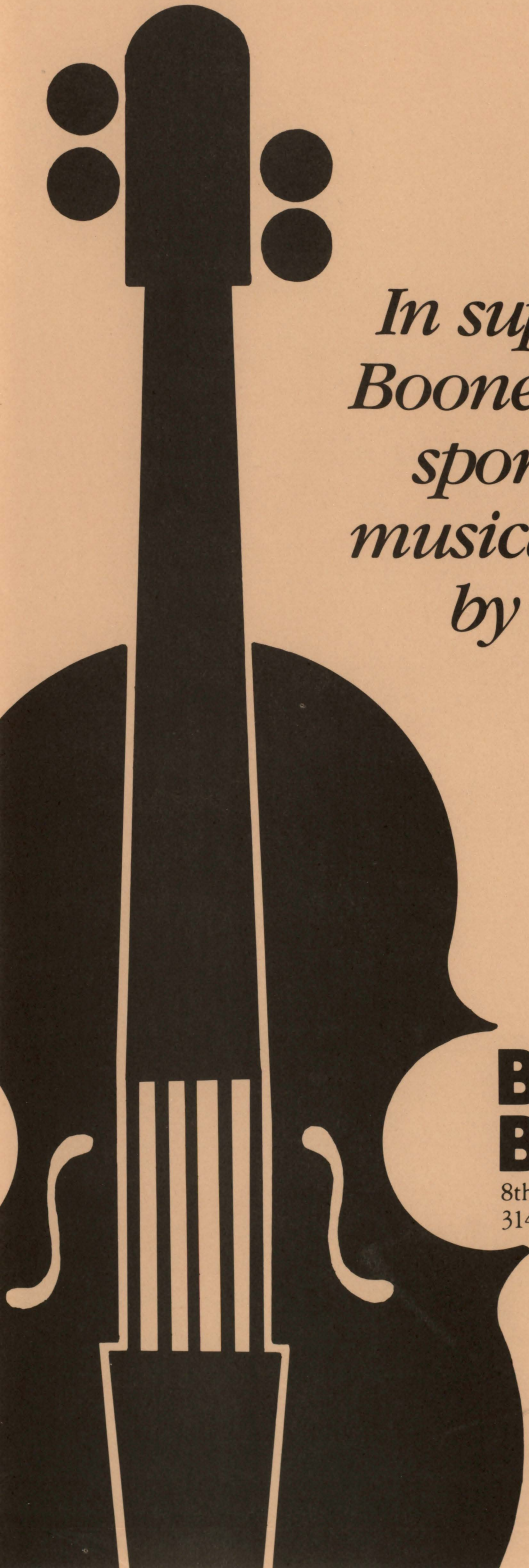
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