1978
I
1979

Folded clippings available in separate digital volume

https://hdl.handle.net/10355/80701

1978-79

Revival of an ancient instrument

When Fernando Valenti walked onto the stage at Jesse Auditorium, the audience greeted him with a burst of applause. Valenti bowed, sat down at the harpsichord and graciously plunged into Bach's Six Little Preludes.

The performance by Valenti was the inauguration of the first harpsichord the University has ever owned. Valenti was invited to perform by William Bonderson, chairman of the University Concert Series. "He's one of the greatest harpsichordists in the world," Bonderson says.

The program also included Bach's Partita No. 5 in G major and twelve of Domenico Scarlatti's sonatas. Though Bach and Scarlatti were the only composers whose works were played, the program was diverse. Valenti's music has a delightful improvisational quality about it. "Valenti has hundreds of Scarlatti sonatas in his head, and he never announces what he is going to play," Bonderson says.

Before beginning his last selection, Valenti joked with the audience. "I'm sure you all see a harpsichord every day." He congratulated the University for buying the harpsichord, saying it was a "sign of great taste on their part."

He talked briefly about Scarlatti's life and work. "Scarlatti ran away from home about the age of 36. He ended up in Spain where he lived for 27 years, wrote and syndicated 550 sonatas."

Scarlatti's sonatas are not sonatas in the Mozart or Haydn sense. Many of them are two-part movements meant to be played in pairs with single or triple variations. Scarlatti was a master at capturing the essence of a mood and sustaining it for brief moments in his sonatas. Valenti has mastered this technique. "There was no denying the exhilarating infectiousness of his Scarlatti. His flamenco-like treatment brought the humor ahd charm bubbling to the surface," wrote the *New York Times* after one of Valenti's Philharmonic Hall recitals.

The New York-born artist has earned the reputation as one of the leading virtuosos of the harpsichord today. His recordings have been best sellers since 1951. *Time* magazine called him "the most exciting of the masters," and the *Saturday Review of Literature* said, "Valenti is a virtuoso in the best sense of the word." *Time* and *Billboard* credit the success of Valenti's recordings as being greatly responsible for the popularity of the harpsichord and its music today.

The University's harpischord was ordered by Edward Thaden, professor of music. The harpsichord came from Willard Martin's Company in Bethlehem, Pa., and Martin, the 31-year-old builder of the harpsichord, was in Columbia for the inauguration.

Thaden says Martin likes to check on the harpsichords he builds. "So when I learned that Valenti was coming, I called Martin and asked him to come too."

Thaden learned about Martin from Keith Hill of Grand Rapids, Mich. "The world's greatest harpsichord builder said he (Martin) was the world's second greatest harpsichord builder."

During intermission, some members of the audience went on stage to get a closer look at the harpsichord. Martin, tall, bearded and wearing a brown corduroy jacket, stood just below the stage and watched like an overly protective mother.

It took Martin nine months to make the harpsichord, which cost $7,000 because it has two manuals (keyboards). The inside of the harpsichord is embellished with eighteenth century floral designs. The exterior is dark blue with red stripes along the sides.

Martin, who holds a bachelor of arts degree in psychology, served as an apprentice to William R. Dowd, a well known harpsichord maker, after graduating from Moravian College in Pennsylvania in 1969. He worked in Dowd's Paris office for three years. "During this time I learned much about harpsichord making — the kind of things you don't learn as an apprentice."

He left the Paris office four years ago, returned to the United States and started his own company. He now has seven employees.

Martin has built 70 harpsichords to date. Three are in Tokyo, three in Vienna, six in Paris, two in Amsterdam and 10 in Quebec Province. This year he plans to build 30 harpsichords.

The harpsichord resembles a piano but is smaller and lighter and has from one to three manuals. Martin says the principal difference between a piano and harpsichord is in the way the sound is produced. The strings of a harpsichord are plucked, not struck like those of a piano. As a result of these differences in size and mechanics, the harpsichord produces a tone that is clearer and livelier than that of a piano. Thus, it is generally played in a chamber music ensemble.

No one knows who invented the harpsichord. It first appeared in the 1300s, and by the late 1500s it had become popular.

"The harpsichord was found in any civilized place in Europe for 300 years, from 1500 to 1800. During that time most music was played with harpsichord accompaniment. There were no competitors. The harpsichord was it," Martin says.

By the late 1700s the piano began to replace the harpsichord. During the French Revolution anyone owning a harpsichord was suspected of being unsympathetic to the cause. The harpsichord was a symbol of affluence, Martin says.

The harpsichord was revived in the 1940s. Yet, today it is still esoteric. Most people who are aware of the harpsichord usually belong to groups that have a special interest in it as a musical instrument. But the audience's enthusiasm for Valenti's recent performance in Columbia, coupled with the University's purchase of its first harpsichord, is evidence that the harpsichord is growing in popularity.

—Bonnie Keys

M.U. band extravaganza draws 2,000

By Carol Brunngraber
Missouri staff writer

Jesse Auditorium never sounded better.

The University's music department Tuesday night held its first "Band Spectacular" before approximately 2,000 students and local residents who paid $3 and $1.50 for tickets. The money raised for the performance will be used for band scholarships.

It was a musical extravaganza with the Symphonic Band, Marching Mizzou and Mini Mizzou covering a wide range of musical delights. Classical waltzes, disco tunes, fight songs and jazz selctions were all a part of the evening's entertainment. And of course baton twirler Nancy Ustian, and the Golden Girls were there to dazzle the crowd with acrobatics and dances.

Although this was the first year on campus for the spectacular, the University's bands have held similar benefit performances in St. Louis for 17 years. Three of the performances were sellouts, said Dr. Alexander Pickard, conductor of Marching Mizzou.

Pickard hopes Tuesday night's performance will become an annual, sponsored event in Columbia, similar to the St. Louis concerts.

"People might begin to realize that we don't have anything like this in mid-Missouri," said Pickard. "Hopefully in a few years we might be able to fill Hearnes."

Pickard admits his bias concerning the abilities of the University bands. "You're not a true band leader unless you feel you have the best."

A highlight of the night was a "musical gridiron review of last season," in which Marching Mizzou performed fight songs from the past football season.

Pickard said the performance could not have come at a better time since Marching Mizzou is preparing to play at the Liberty Bowl in Memphis on Dec. 23. The University Tigers will face the Bengal Tigers of Louisiana State University in the bowl game.

Nancy Ustian
Twirls with Mini Mizzou

Jean Shifrin

Band members are excited about the bowl performance. Joel Church, a freshman baritone member of Marching Mizzou, said, "I couldn't be happier about the bowl game."

The band members Tuesday were a happy, spirited group. Marjorie Coats, a freshman flutist in Marching Mizzou, said, "The band is the best way to meet a lot of people. It's really great."

"To me the band is an institution," said Andrea Moore, a junior in Mini Mizzou. You get to know a lot of people, in fact about 300."

Dave Galati, a tuba player for Mini Mizzou, said, "The band has become a part of my life which I couldn't live without."

Glamour on the Gridiron

By Kimberly Ferrell

The sun beats down on a packed Memorial Stadium. Black and gold shakers wave in the breeze. At 1 p.m., a faint drum cadence signals that the game is about to begin. As the spectators lean forward in their seats, a golden gleam appears at the south end of Faurot Field. Binoculars are raised to squinting eyes, and the gleam becomes 16 beautiful girls clad in gold sequined uniforms. They lead the way as Marching Mizzou files into the stadium. The girls step high as the band breaks into the Tiger fight song. The crowd roars. Once again, the Golden Girls steal the show before the game even begins.

The sequined performers are a well known, popular organization of dancers directed by Patty Kespohl. Mrs. Kespohl attributes that popularity in part to the uniforms the girls wear. "That costume is a big attraction to people," she says. "It has become a big tradition, and people are disappointed when the girls don't wear it. Ironically, it's the most uncomfortable uniform they have and the least flattering. The new girls get a kick out of it, for all they have to do is put that uniform on, and people look at them like they're something special."

But the glitter of their costumes is not the only reason people enjoy watching the Golden Girls. Their popularity is also due, says Mrs. Kespohl, to the fact that they are excellent dancers. "We are out to convey an image of good dancers with a touch of glamour," the 32-year-old director points out.

The pursuit of that image begins with the selection of Golden Girls each year. Each Golden Girl candidate must audition before a panel of judges selected by Mrs. Kespohl. Girls who have already made the squad the previous year must audition again. Being a Golden Girl one year doesn't entitle a girl to a position the following year.

The audition is held in the spring on a Saturday, so that freshmen planning to start school in the winter may come for it. About 40 girls usually attend the audition, and 22 of them are chosen for the squad.

"Each candidate performs a dance she composes and two that we teach her on the spot," says Mrs. Kespohl. "Each girl then performs a dance in unison with a group of other candidates to see who looks best and dances best with each other. The girls are continually grouped with others until the right group is found.

"The judges choose girls on a combination of dancing ability, personality and appearance," she continues. "They're not looking for just a good dancer or just a pretty face. A good personality is needed in order to relate to the public. That's a must, for these girls constantly are in contact with the public and each other.

"We can see the kind of personality we're looking for right away when a girl dances. The girl is comfortable dancing, smiling and projecting rather than scared and timid before the judges. It indicates an outgoing personality, and we want that.

"If we took a girl only for her dancing ability, some of the girls wouldn't be in the group today. They've had very little dance training. But they were cute, had a bubbly personality, and showed good coordination and a desire to learn. We can work with that. At 18, they can learn to dance and learn fast."

'When they put that gold uniform on, people look at them like they're something special.'

Golder by the Year

The Golden Girls haven't always functioned as dancers or gone by that name. "The Golden Girls weren't created as some people may think," says Patty Kespohl, the group's director. "We didn't just decide to audition 22 girls one year, put them in gold sequined uniforms, call them Golden Girls and have them dance."

The name Golden Girls evolved by accident. In 1965, gold sequined uniforms were purchased for the majorettes. After a few seasons of wearing them in front of the crowd, someone called them Golden Girls, and the name soon caught on.

Prior to 1966, the girls served solely as majorettes for Marching Mizzou and were introduced as such. But when Alexander Pickard replaced Charles Emmons as Marching Mizzou's director, he brought different ideas of how the group should function. Pickard wanted the baton twirlers to vary their marching with a touch of dancing, so he featured two twirlers as "go-go" dancers to a popular tune.

From then on, the group underwent a slow transition from baton twirling to dancing, says Mrs. Kespohl. Each successive year a few more dance numbers were added because of the Golden Girls' growing popularity. The twirling slowly diminished, but the girls did not completely put down their batons until 1976.

"I decided it was foolish for them to carry them anymore," Mrs. Kespohl says. "They only used the batons those last few years to march into the stadium with the band."

Mrs. Kespohl has watched this transition from twirlers to dancers take place and nurtured it along. In 1966, she was the featured twirler under Pickard and one of the first Golden Girls. He put her in charge of the girls, and she's retained that post ever since.

Golden Girls dance at halftime to music from the movie *Grease*, played by Marching Mizzou.

Listening post

Susan Hicks will present an oboe recital as part of the University Faculty Recital Series at 8:15 p.m. on Monday, Oct. 2 in the Fine Arts Recital Hall. Ms. Hicks will be assisted by Susan Marchant, pianist, who is on the music faculty at St. Cloud University, St. Cloud, Minn.

Compositions to be performed include Sammartini's Sonata in G major; the Duo Sonata in E minor by Widerbehr; Schumann's Romance in A minor, Op. 94, No. 1; and the Sonata, Op. 166 by Saint-Saens. Of particular interest will be the performance of the Fantasy and Variations, Op. 54, on themes from Verdi's "Il Corsaro" by Verroust, a late 19th century composer.

Susan Hicks, who joined the University faculty in 1977, holds a bachelor's degree from Oberlin College-Conservatory, where she studied with James Caldwell, and a master's degree from the Yale School of Music, where she was a student of Robert Bloom and Ronald Roseman. She has toured with the American Wind Symphony and made solo and ensemble appearances as a member of the Yale Philharmonia, the Yale Contemporary Ensemble, the Tahoma Woodwind Quintet and the Hawthorn Chamber Players. Ms. Hicks is currently a member of the Missouri Arts Quintet and the University Collegium Musicium.

The Jesse Auditorium Concert Series opens at 8:15 p.m. on Friday, Oct. 6 with a performance by Anthony and Joseph Paratore, duo-pianists. For their program the Paratore brothers will perform Schubert's Sonata in C major, D. 812 (Op. 140) for piano, four hands "Grand Duo"; Debussy's "En Blanc et Noir," for two pianos; and the Suite No. 2, for two pianos, Op. 17 by Rachmaninoff.

Many music lovers in the Columbia area will remember the exciting performance presented on the University campus by the Paratores two years ago. The reception they received in Columbia at that time is typical of the response to their performances throughout the world.

"The Paratores have taken over the town," wrote Harold C. Schonberg, reporting to the *New York Times* from the Spoleto Festival in Charleston, S.C. last May. "Their music was delivered in a healthy, large-scaled manner, perfectly synchronized, with virtuosity to spare. Their last encore was the flashiest performance of its kind since Vladimir Horowitz's famous transcription of 'The Stars and Stripes Forever,' and it drove everybody crazy. What a show-stopper!"

Each season the Paratores' list of appearances swells, and this season is no exception. They will make their Chicago recital debut, an engagement stemming directly from the brilliant impression they made in two engagements with the Chicago Symphony Orchestra, and in the spring embark upon their European tour, a sequel to last season's tour, when they performed in London, Paris and Salzburg. In Salzburg they celebrated Mozart's birthday with a performance of the Mozart Concerto for Two Pianos with the Vienna Philharmonic under Christoph von Dohnanyi.

In addition to the Spoleto Festival last summer, the Paratores joined flutist-conductor Jean-Pierre Rampal for three concerts at the Mostly Mozart Festival in New York's Lincoln Center for the Performing Arts. They played the Concerto for Two Pianos, which the artists previously performed in January 1977 with the New York Philharmonic under the baton of Pierre Boulez.

The Paratores were born in Boston. Members of a large, music-loving, Italian-American family, the brothers expected to be solo performers, and it was as such that they received scholarships to study at Boston University and at the Juilliard School in New York. Both studied with Rosina Lhevinne, and it was she who suggested that they work as a team. To quote Mme. Lhevinne, "Their unity in playing makes an impression that they are breathing together." And good advice it was. Arthur Fiedler of the Boston Pops gave them their professional debut, and in 1974 the Paratores won first prize at the Munich International Competition. They were the first American duo-pianists ever to be accorded such an honor.

Tickets for this event, priced at $5 each for public, faculty, and staff, and $3 each for students, will be on sale from 10 a.m. to 4 p.m. on Wednesday, Oct. 4 at the Jesse Auditorium box office.

— Donald McGlothlin

Listening post, written by Donald McGlothlin, chairman of the music department at the University, regularly previews concerts and recitals in the community. Persons interested in having specific upcoming events included in the column should call 882-3650.

Susan Hicks, a new member of the University faculty, will give an oboe recital as part of the Faculty Recital Series at 8:15 p.m. Monday.

The Paratore brothers, duo-pianists, performed in Columbia two years ago. They will return Friday to open the Jesse Auditorium Concert Series.

The cast of *Finian's Rainbow* rehearse for this week's performances, which will be in the University Theater.

Listening post

University percussion students will perform a recital at 8:15 p.m. Monday, Oct. 30 in the Fine Arts Recital Hall. Admission is free and the public is cordially invited to attend.

This week the University will offer some special entertainment to those who love musical theater. The *Sound of Music* will fill Jesse Auditorium Wednesday, Nov. 1 as the second of three Broadway plays to be performed this year. Curtain time is 8 p.m.

Sally Ann Howes, Julie Andrews' Broadway successor, will star in the role of Maria. One of the nation's most popular musicals, *Sound of Music* is a heartwarming story of the Austrian von Trapp family. Maria is a postulant nun who becomes the governess to the seven children of the widowed Baron von Trapp and falls in love with him. The background of the story is the Nazi takeover of Austria.

After her Broadway debut as a leading lady in *Sound of Music*, Ms. Howes starred in several

The *Sound of Music* is a heartwarming love story set in Austria during the Nazi takeover.

Broadway hits, including *What Makes Sammy Run?* and *Brigadoon*.

Tickets for *Sound of Music* are $3.50, $4.50 and $5.50 for MSA members and $4.50, $5.50 and $6.50 for the general public. Tickets go on sale at the Memorial Union ticket window Oct. 18 and will also be available at the door.

Finian's Rainbow will be presented Wednesday through Sunday, Nov. 1 through 5 in the University Theater. Curtain time is 7:30 p.m. each night except Sunday, when there will be a 2:30 p.m. matinee. The performance is the product of a joint effort by the University music department and the department of speech and dramatic arts.

Fantasy, reality, Irish folklore and romance are the ingredients which have made *Finian's Rainbow* one of the big successes in musical theater. Hit tunes from the show include "Look to the Rainbow," "Old Devil Moon," "How Are Things in Glocca Mora?" and "If This Isn't Love." The production will be under the direction of Harry Morrison.

Tickets for *Finian's Rainbow* will be available in the lobby of the University Theater beginning Monday, Oct. 30 from 3 to 5 p.m. All seats are reserved. Tickets are $3.50 for the general public and $1.75 for students.

Fantasy, reality and romance are the ingredients of *Finian's Rainbow*.

Richard Reber, associate professor of piano at the University of Kansas, will present a lecture/recital at 8:15 p.m. on Friday, Nov. 3 in the Fine Arts Recital Hall. The subject of this program will be "Makrokosmos, Volume I by George Crumb: Twelve Fantasy Pieces After the Zodiac for Amplified Piano."

Reber, a Rotary scholarship recipient, attended the Eastman School of Music in Rochester, N.Y. where, under the guidance of Madame Cecile Genhart, he received a teaching fellowship and completed his bachelor's and master's degrees in music. In 1962 he was awarded a Fulbright scholarship for study at the Academy of Music in Vienna, Austria. He also studied with the late Frank Mannheimer and in 1973 became a founding member of the Mannheimer Piano Festival Association. Reber joined the staff at the University of Kansas in 1964. He has presented solo recitals throughout the Eastern and Midwestern states. In addition to teaching piano and piano repertoire, he is active in solo, chamber music, and concerto performances and as a lecturer and adjudicator throughout the state.

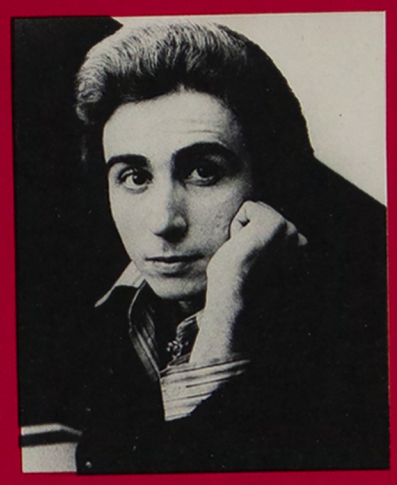
Admission to Reber's performance is free and open to the public.

— Donald McGlothlin

Santiago Rodriguez

His sound was lyrical and his phrasing quite sensitive . . . Rodriguez above all is a very graceful pianist.

New York Post



Rodriguez has a patrician manner at the piano, retaining a phenomenal technical control while displaying both poetry and pyrotechnics in admirable proportion.

Washington Post

His manner is free, artistically unchained and broad. Rodriguez displayed not only technical, but genuinely artistic skill.

Moscow Press Bulletin

. . . though still in his early 20's, he has the relaxed assurance of a veteran concert artist. He has exceptional power and he plays with extraordinary precision and clarity. He produced a beautiful singing legato tone that gave the melodies warmth and emotional depth.

St. Louis Post-Dispatch

Rodriguez dazzled his audience with musical power, beauty and skill . . . whether it was the precise, delicate attack in Mozart's sonata or the sweeping power of Liszt's Hungarian Rhapsodie, Rodriguez played with near perfection.

Richmond New Leader

His Mozart was a model — authoritative, precise, delicate . . . Debussy and Scriabin brought out another side of the performer's personality, a more percussive, impetuous daemon. Technically the readings were beyond reproach (or, more properly, one forgot about technique) . . . it was bravura applied with utmost judiciousness.

Kansas City Times

A tremendously gifted performer full of potential, and already a first-rate professional.

Fort Worth Star-Telegram

Prizeholder in ten national competitions, including the G. B. Deally Awards Competition, the M.T.N.A. National Competition in Chicago, and the Naumburg Competition in New York, Santiago Rodriguez has also won acclaim in international competitions, among them the Van Cliburn Competition, the Tchaikovsky Competition, and first prize in the Maryland International Competition. Most recently he was one of five unranked Finalists in the Leventritt International Competition in 1976.

Mr. Rodriguez has already made numerous orchestral and recital appearances in the U.S. He has been heard in recital in such places as New York City's Town Hall, the Phillips Collection in Washington, and at the University of Chicago. As soloist with orchestra, he has performed in Carnegie Hall and Avery Fisher Hall in New York, and at the Lyric Theatre with the Baltimore Symphony. His orchestral debut was made at the age of nine with the New Orleans Symphony.

Santiago Rodriguez earned his Master of Music degree from the Juilliard School, where he studied with Adele Marcus. In addition to maintaining an active career of concertizing, Mr. Rodriguez holds the position of Artist-in-Residence at the University of Missouri-Columbia.

Mr. Rodriguez is a Baldwin Artist.

For booking information, please contact:

THE LEVENTRITT FOUNDATION

c/o THEA DISPEKER OFFICE

Cynthia Parker, Booking Manager
405 Bedford Road
Pleasantville, N.Y. 10570
(914) 769-4162

Listening post

Santiago Rodriguez

The University Philharmonic will present its second concert of the 1978-79 season at 3 p.m. on Sunday, Nov. 19 in Jesse Auditorium. Under the baton of Hugo Vianello, the Philharmonic will perform the Roman Carnival Overture by Berlioz and Beethoven's Symphony No. 1 in C, Op. 21. Santiago Rodriguez will join the orchestra for a performance of Schumann's Piano Concerto in A minor, Op. 54.

Prize winner in 10 national competitions, including the G. B. Dealy Awards Competition, the M.T.N.A. National Competition in Chicago and the Naumburg Competition in New York, Rodriguez has also won acclaim in international competitions, among them the Van Cliburn Competition, the Tchaikovsky Competition and first prize in the Maryland International Competition. Most recently he was one of five unranked finalists in the Leventritt International Competition.

Rodriguez has already made numerous orchestral and recital appearances in the United States. He has performed in places such as New York City's Town Hall, the Phillips Collection in Washington and at the University of Chicago. As soloist with orchestra, he has performed in Carnegie Hall and Avery Fisher Hall in New York, and at the Lyric Theatre with the Baltimore Symphony. His orchestral debut was made at the age of 9 with the New Orleans Symphony.

Rodriguez earned his master of music degree from the Juilliard School, where he studied with Adele Marcus. In addition to maintaining an active performing career, Rodriguez holds the position of associate professor of piano at the University.

Hugo Vianello has achieved distinction in just about every phase of the art of music. Educated at the Manhattan School of Music and the National Orchestral Association in New York City, he played in the Minneapolis Symphony and the New York Philharmonic before becoming a conductor.

Vianello made his conducting debut in Oklahoma City. The broadcast of this concert throughout Europe led to his association with the Kansas City Philharmonic. Vianello founded the Kansas City Civic Orchestra and produced concerts which brought forth wide public enthusiasm. Chosen to participate in the American Conductor's Project with the Baltimore Symphony, he has also received the American Symphony Orchestra League Conductor Recognition Award.

Leaving Kansas City to take up the challenging dual assignment as music director of the Lansing (Michigan) Symphony and director of orchestral activities at Northwestern University, Vianello also conducted National Educational Television opera productions in Chicago and directed the Kansas City Festival Orchestra's series of summer concerts.

In addition to his position as director of orchestral activities at Stephens College and guest conductor of the University Philharmonic for its 1978-79 season, Vianello is also music director of the Missouri Symphony Society.

The first Band Spectacular will be presented at 8:15 p.m. on Tuesday, Nov. 28 in Jesse Auditorium. The band will be comprised of 270 members from Marching Mizzou, Mini Mizzou, the Golden Girls, the University Flag Corps and the Symphonic Band. The program is designed as a family entertainment event and the public is invited.

Tickets for the Band Spectacular will go on sale Monday and Tuesday, Nov. 20 and 21 at the Jesse Auditorium ticket window. The tickets are priced at $3 for adults and $1.50 for students. The ticket window will be open from 10 a.m. to 4 p.m.

The internationally renowned mezzo-soprano, Marilyn Horne, will perform at 8:15 p.m. Tuesday, Nov. 21. This program is part of the Jesse Auditorium Concert Series.

For her recital Miss Horne will perform arias from "Orlando Furioso" by Vivaldi; the Cantata for Voice and Piano "Giovanna d'Arco" by Rossini; and works by Mahler, Marcello and Peri.

Tickets are priced at $5 for the public and $3 for students and will be available at the Jesse Auditorium ticket window on Monday and Tuesday, Nov. 20 and 21 from 10 a.m. to 4 p.m., and at 7:15 p.m. the evening of the performance.

Pianist Levering Rothfuss will assist Miss Horne. Rothfuss was raised in Monroe City, Mo., and graduated magna cum laude from the University with a piano major. He earned his master of music degree in accompaniment at the University of Southern California under the direction of Gwen Koldofsky and Brooks Smith.

Rothfuss has toured with Spiro Malas, Enrico di Guiseppe, Kathleen Battle, Delcina Stevenson, and the saxophonist, Harvey Pittel. His acquaintance with Miss Horne goes back to his freshman year in college, when he traveled to Kansas City to hear her and Martin Katz. In his own words, he was "bowled over." It was at this point that he began to work toward accompanying as a career. Upon Mrs. Koldofsky's recommendation, he auditioned for Miss Horne in March of this year, and, as a result, will be performing with her throughout the 1978-79 season.

— Donald McGlothlin

THE CHANCELLOR'S MUSIC FESTIVAL: Showcase for Excellence

Text and photos by Aaron Levin

"Music was written to be performed. It has to be done, not just discussed," says pianist Santiago Rodriguez. And, he adds, "I can't imagine anyone not being a performer and trying to teach." Rodriguez performs 50 times a year with major symphonies around the country. And as an associate professor of music, he teaches as well. He also exemplifies the commitment to excellence that now characterizes the music department of the University of Missouri-Columbia.

Along with other faculty members, students, townspeople and guest artists, Rodriguez helped present the department's showcase, the Chancellor's Festival of Music. First held last spring, the festival this year featured concerts by the St. Louis Symphony (with Rodriguez as soloist), the Canadian Brass Ensemble and the Pennsylvania Ballet. Winning compositions from the Missouri Contemporary Music Competition were performed on April 22.

But the highlight of the festival was surely the performance of Verdi's *Requiem*, conducted by Otto-Werner Mueller, professor of conducting at Yale.

"The festival provides the one occasion during the year when all our faculty and students get together on a program," says music department chairman Donald McGlothlin. "It gives us a chance to show the depth and quality of the music program to the Campus and the community. Setting up an event as ambitious as the festival was a great risk, but you must take risks to accomplish things."

When McGlothlin arrived on Campus in August 1976, he sought a way to give students the chance to work with accomplished professional musicians as well as demonstrating the versatility of all the music department programs and raising scholarship funds. He also hoped to involve Columbians outside the music department by inviting them to join the festival's chorus. More than 100 townspeople sang along.

Besides the festival, McGlothlin has worked with the faculty to advance the cause of music at the University. The department has added six new teachers, including specialists in horn, oboe and flute, and established the Missouri Arts quartet. Now, a brass quintet is in the planning stage. McGlothlin has started a long term program to update the department's physical facilities and curriculum. The Friends of Music, a group dedicated to raising money for music scholarships, has been founded.

Long known as a training ground for teachers of music, the department recognizes the value of performance, whether for students thinking of careers on the concert stage or in the classroom. Even as freshmen, students have an opportunity to play in any of several ensembles or orchestras.

To provide students with access to the best musical knowledge, McGlothlin has persuaded active professional musicians, like pianist Santiago Rodriguez and soprano Veronica Tyler, to join Mizzou's faculty. They contribute their performing experience to students just starting their careers. Says Tyler: "We owe it to the younger generation to pass on our knowledge. This University is unusual. Some places don't want to understand the special needs of performing artists. Here, because the members of the faculty are artists themselves, they accept a higher level of artistry."

One special visiting musician is Gary Kendall, who sang the bass solo part in the *Requiem*. Kendall is a native of Buffalo, Missouri, and a University graduate. Although a full-time professional singer — half in concerts and half in operas — he still works hard at perfecting his art. Perhaps because he knows the performer's struggle first hand, he enjoys his return to Mizzou to briefly work with students here during four days of rehearsal.

"Walking around Campus, I think I know every crack in the sidewalk," he says, shaking his head. "I wish I had more time to spend with the students, but it's hard with a piece this demanding vocally. If I can contribute anything, I hope that my presence, as a person who has come up through the ranks, would be an inspiration to them."

Grad student Dan Cotton, from Memphis, Missouri, confirms Kendall's hopes: "When an alumnus like Gary Kendall comes back, he offers knowledge, motivation and inspiration. He did it and he's from rural Missouri, so maybe I can do it, too."

The success of the annual Chancellor's Festival of Music rests not only on the educational benefits to students and teachers, or on the money raised for scholarships, but on the fact that this cooperative effort produces such breadth and quality of music, reflecting the strengths and commitment of Mizzou's

"A good performance in school is better than a bad professional performance. It's like driving: You can be a good driver in a Volkswagen and a good driver in a Ferrari." — *Otto-Werner Mueller*

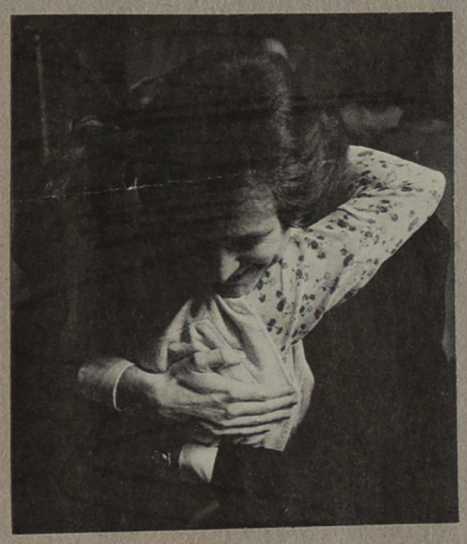
"I want to make demands on the students as high as possible without frightening them." — *Mueller*

Otto-Werner Mueller quickly won the musicians' respect. "For this work," he said, "you have to think in sound."

March 12, 1978

Sophomore Debby Thomas takes a break during the intensive, week-long rehearsals. Verdi's work — and the conductor — were demanding.

Among the trumpeters was Alex Pickard, director of bands. Below alumnus artist Gary Kendall gets a good-luck hug from his mother

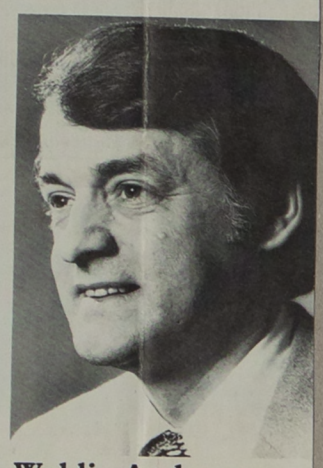


Harry Morrison, center, associate professor of music, who has directed many vocal groups himself, joins with students and townspeople in making up the impressive *Requiem* chorus.

St. Louis Symphony

Pennsylvania Ballet

Malka Kaspi



Waldie Anderson

Otto-Werner Mueller

Canadian Brass

Santiago Rodriguez

Veronica Tyler

Vincent Persichetti

Gary Kendall

***PENNSYLVANIA BALLET**
8:15 P.M., SUNDAY, APRIL 23
JESSE AUDITORIUM

In founding the PENNSYLVANIA BALLET in 1964, Executive Artistic Director Barbara Wiesberger rekindled a dance tradition in Philadelphia, with antecedents going back over one hundred years. In so doing, the company has also compiled one of the most remarkable success stories in the contemporary performing arts field. From its first performance, the Pennsylvania Ballet produced a wave of community interest and ballet enthusiasm that soon catapulted the company into a permanent location—the Academy of Music. Tobi Tobias in *Dance Magazine* wrote, "The Pennsylvania Ballet is second to none. . .what a good and beautiful company." At the same time, the company began to tour—at first through Pennsylvania and adjacent states, then in the Midwest and South. In its fourth season, the company opened New York's City Center and became, in the words of a UPI critic, "a major force in the world of dance."

*UMC Jesse Auditorium Concert Series

MISSOURI CONTEMPORARY MUSIC
COMPETITION CONCERT
8:15 P.M., SATURDAY, APRIL 22
FINE ARTS RECITAL HALL

The premier performance of winning compositions from the MISSOURI CONTEMPORARY MUSIC COMPETITION selected by VINCENT PERSICHETTI and a panel of distinguished composers, including Richard Hervig and Will Gay Bottje, will be presented by faculty of the UMC Department of Music on April 22. Composers from 30 states, Puerto Rico, and Canada have entered works in the competition. In addition to the national winner and the Missouri winners of this competition for instrumental chamber music, two of Vincent Persichetti's compositions will be performed. A symposium for composers and a workshop for band directors concerning Persichetti's works for band are also planned for Saturday, April 22. The Missouri Contemporary Music Competition sponsored by the UMC Music Department and the Missouri Public Radio Association is made possible with a grant from the Discwasher Group, manufacturers of audio accessories.

There are few more universally admired contemporary American composers than VINCENT PERSICHETTI. His contributions have enriched the entire musical literature and his influence as performer and teacher is immeasurable. Vincent Persichetti is the recipient of two Guggenheim Fellowships, a grant from the National Foundation on the Arts and Humanities and one from the National Institute of Arts and Letters, of which he is a member. He has received the Juilliard Publication Award, the Blue Network Chamber Music Award, Columbia Records Chamber Music Award, Symphony League Award and citations from the American Bandmasters Association and the National Catholic Music Educators Association. Among some fifty commissions are those from the Philadelphia, St. Louis and Louisville Symphony Orchestras, the Koussevitsky Music Foundation, Naumberg Foundation, Collegiate Chorale, Martha Graham Company, Juilliard Musical Foundation, Hopkins Center, American Guild of Organists, Pittsburgh International Contemporary Music Festival, universities and individual performers. He has appeared as guest composer at Swarthmore College, Hopkins Center Congregation of the Arts and Aspen Music Festival and was an advisor to the MENC-Ford Foundation Composer's Project. The events surrounding the premiere of his *A Lincoln Address,* which were given wide coverage by the major TV and news media, helped to focus worldwide attention on Persichetti's music.

Eleven years after graduating from the University, concert singer Gary Kendall returns to Columbia to realize a dream

This is the first in a series of *Vibrations* articles on the Chancellor's Festival of Music at the University. The festival begins March 12 with the Verdi Requiem and continues through April 23. For details of the festival, see 'Listening Post,' on Page 12.

By Kara Kunkel
Design by Diana Nelson

Whenever Gary Kendall's name comes up in a conversation among persons who have worked with him or who have heard him perform, the most frequent comment made is about his voice: "His voice is a gift," they say. "He makes beautiful music"; "Gary has a wonderfully resonant voice"; "He is a very fine singer."

Their compliments do justice to the man whose deep voice, even when slightly affected by remnants of a cold, travels mellifluously along a thousand miles of telephone line from his hotel room in Mobile, Ala., to Columbia. He is completing a three-night performance there in the role of the assassin in Giuseppe Verdi's popular opera *Rigoletto* before coming to Columbia. He will sing the bass role March 12 in Verdi's Manzoni Requiem in the Chancellor's Festival of Music at the University.

For Kendall, who sings with opera companies and symphonies around the world, the concert will be a homecoming. He studied music at the University more than 10 years ago. But his roots go deeper than that. He was born in Buffalo, Mo., and his parents still live there. His home now is New York City.

"My life is very different from life in Buffalo," Kendall says. "Life in Buffalo has more stability and security. The musical life has a lot of change and tension. Sometimes it is hard for me to see myself as having any roots. From time to time I long for parts of Missouri and for the peace and quiet."

The years that have passed since Gary Kendall first sat in the audience as a student at the University Concert Series have been anything but quiet and uneventful.

He came to the University in 1961 as an instrumental music major who hoped to teach music in public schools. And, although he had sung in school music programs, church choirs and barbershop quartets, he never thought of his voice as being exceptional. "My brother was the singer when we were growing up," Kendall says. "I was the trombone player." Just before his first semester at the University, he bought a new trombone to play in Marching Mizzou. Even after he joined the University Singers, a touring choral group, as a freshman and began to realize he had talent as a singer, Kendall played in the band and in other instrumental groups because he enjoyed playing and "there was pride in being part of a larger ensemble."

But Kendall became more and more interested in singing. By the time he was a junior, he was taking voice lessons from University Singers director Tom Mills. "When I first started singing lessons I assumed I would be a public school music teacher and maybe, if I was good enough, a voice teacher," he says. "When I graduated from the University, I still thought I would be a teacher, and I wanted to teach."

Kendall's music professors, however, realized he was capable of more than that. They recognized the tall, gangly young man with the ready smile and sonorous, baritone voice as a fine singer, a student with potential.

"Gary was an aggressive student musically," Mills recalls. "Singing came easily for him, but he's not the best singer we ever had. Others had the equipment, but they didn't carry through. I was confident of Gary's success because he had the gift of voice, the trait to work unceasingly and

The Homecoming

the personality and drive to accomplish the goals he set. He loves to sing and the accomplishment means so much to him."

Kendall also worked under Harry S. Morrison, who directed the young singer in his first operatic role, the Rev. Blitch in *Susanna.* "I remember a conversation we had after that," Morrison says. "I once told him he had the potential to make it as a professional singer."

In spite of the encouragement Kendall received, it wasn't until he studied under former Metropolitan Opera star Margaret Harshaw at Indiana University in Bloomington and Curtis Institute in Philadelphia that he finally began to see himself as a "potential career singer."

Kendall began studying voice under another teacher at Indiana University, but wanted to study with Ms. Harshaw. "It was very hard to get to be a student of hers. I had to wait until she had openings and then audition for them. After auditioning for one opening, which I did not receive, Ms. Harshaw gave me some suggestions about improving my voice. When I came back later for another audition, she could hear that I had taken her advice and she was impressed with me. She took me on as a student."

Ms. Harshaw, who describes her protege's voice as "very wonderful," remembers Kendall as a serious, dedicated and devoted singer. "Gary has more than fulfilled his promise," she says. "He is still a very young man for that kind of voice. He's interested in making beautiful music and always has been."

While a student of Ms. Harshaw's, Kendall won first prize in men's voice at the National Federation of Music Clubs' competition in 1973. His career went straight up from there. In 1974, he won first prize at the Geneva International Competition in Switzerland. Former professor Mills calls the Geneva competition "gutsy" and one of the top international competitons. Part of the reward for winning was bookings with orchestras in Switzerland and France. Also, in 1974, he sang the Mozart Requiem at the Spoleto Music Festival in Italy. It was there that Gian Carlo Menotti, one of America's foremost opera composers, heard Kendall sing and praised his voice. Two years later Menotti selected him to premiere two works he composed in commemoration of the American Bicentennial. Kendall sang *Landscapes and Remembrances* and *The Hero* in Milwaukee during May and June 1976.

"Performing someone's work for the first time is a big responsibility," Kendall says. "You are bringing into existence something someone has just created, and you know he must have special feelings for it. It is a strange and powerful experience."

Although the Geneva competition was a high point in Kendall's career — and a jumping-off point for the many operatic and concert appearances he has made since — he says he no longer is interested in competitions. "I'm too old for them. Some people become competition floaters, but the competitions can be both valid and dangerous. A singer is no better after a win or worse after a loss. One must go on to the real world."

The real world for Kendall and his peers is filled with frequent travel. Strange hotel rooms and unfamiliar stages become temporary homes and offices. For that reason, Kendall is looking forward especially to the few days he will spend in Buffalo this week before his Columbia appearance. He has not visited his home in two years and has not sung in Columbia since 1974.

In light of the big-city and foreign appearances Kendall has made, Columbia might be considered small time — but not to Kendall. His deep, vibrant voice goes up an octave as it races to keep up with his excitement about coming home.

Gary Kendall once assumed he would be a music teacher. Instead, he sings professionally, traveling from concert to concert, continent to continent.

"I feel very strange coming back to Columbia in this capacity. I was very surprised when they called me to do this [Verdi's Requiem]," Kendall exclaims. "I have worked with the maestro [Otto-Werner Mueller] and Veronica Tyler before. I have the highest regard for them.

"I've done the requiem before, and it's one of the most demanding pieces written. They couldn't have picked a better piece for me because it fits my voice very well and gives me a chance to sing and to show what I can do.

"As I sit here in 1978 and look over my college days, I wonder where all this time has gone and how I've gotten where I am. It's like a miracle to be coming back to the University," he says. "When I was a student here I would go to the concert series and sit in the audience with my eyes and mouth wide open. I longed to be able to do it, but I never dreamed I'd come back to sing here."

JAN 4 1979
MISSOURI NEWSPAPER
PRESS CLIPPING
Missouri Press Service, Inc.
8th and Locust
Columbia, Missouri 65201

Springfield Daily News
Springfield, Missouri
Circulation: 31,742

DATE NOV 30 1978

92

Renowned pianist performs Friday

Raymond Herbert, chairman of the Keyboard Area at the University of Missouri at Columbia, will present a recital Friday, beginning at 8 p.m. at Clara Thompson Hall, Drury College.

Works by Chopin, Schumann, and Liszt will be featured on the program. Saturday, Herbert will conduct four master classes at Clara Thompson Hall using local junior and senior high students. The classes will begin at 8:30 a.m. and conclude at 2 p.m.

FEB 26 1979
MISSOURI NEWSPAPER
PRESS CLIPPING
Missouri Press Service, Inc.
8th and Locust
Columbia, Missouri 65201

Kingdom Daily News
Fulton, Missouri
Circulation: 3,029

DATE FEB 1 1979

92

Beaux Arts to play UMC Chamber Series

The Beaux Arts Trio brings its superb musicianship to Columbia for a return engagement with UMC's Chamber Series at 8:15 p.m. Feb. 9 in Jesse Auditorium.

The trio is in demand on three continents and has won the coveted Grand Prix du Disque. According to the New York Times, the ensemble "reigns supreme."

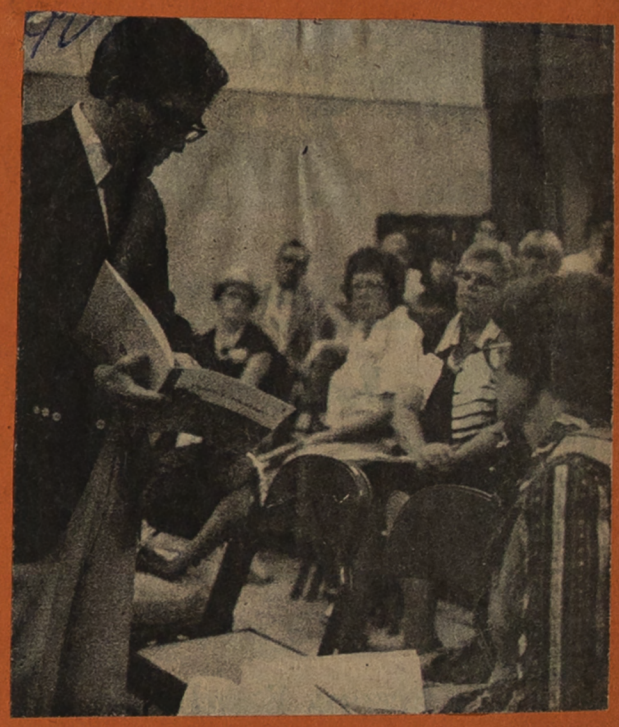
Each Beaux Arts performance is marked by oneness of ensemble playing and tremendous zest. The trio consists of pianist Menahem Pressler, violinist Isidore Cohen and cellist Bernard Greenhouse. They will present a program of trios by Mozart, Shostakovich and Schubert.

Tickets may be purchased at Jesse Auditorium Box Office from 10 a.m. to 4 p.m. Feb. 8 and 9 and at 7:15 p.m. the evening of the performance. Students, $3; general, $5. For information, call 882-3875.

Music workshop

Paul Marsh, Meadville, and Dr. Raymond Herbert, University of Missouri-Columbia, looking over music literature at the University of Missouri extension workshop on "Creative Approaches to Teaching Piano."

August 29, 1978



DR. RAYMOND HERBERT, University of Missouri-Columbia, discussing special literature for music teachers at the University of Missouri Extension Workshop on "Creative Approaches to Teaching Piano" held Sunday in Chillicothe. In the foreground is June Lamme, continuing education specialist.

August 30, 1978

Homecoming '78

Columbia Missourian Oct. 27, 1978 Section C — 24 Pages

Ed McCain

Marching Mizzou's matched sets

Four sets of twins in the ranks of the Marching Mizzou, the University's marching band, may cause fans to look twice when the band performs this Homecoming weekend. The eight twins became involved in music long before coming to college, but their participation in the band gives them the opportunity to continue their musical interests while pursuing their separate careers. The twins are, from bottom left, Jerry and Jan Leeper, Margaret and Mary Peil, Don and Dennis Lafata, and Scott and Stacey Woelfel. *Read about them on Page 2.*

MUSIC REVIEW

LOS ANGELES TIMES AUG. 2/1978

'Women in Music' Concerts at IHC

Not very long ago, a woman composer qualified as a pioneer simply by being a woman in a field thought to be the exclusive domain of men. That has been changing ever so gradually during this century. Composers from Ruth Crawford to Pauline Oliveros have gained recognition by virtue of their pioneering musical contributions.

The joys and sorrows of that ongoing transition were among the subjects of a conference on "Women in Classical Music" held last weekend at Immaculate Heart College. Composers, performers, researchers and students met to share ideas and information, to offer support and, perhaps most important, to present two concerts devoted to the works of women composers. The guiding spirits for these events, organized by composer Anna Rubin, included pianist Nancy Fierro, researcher Judith Rosen and Pauline Oliveros.

The history of music by women composers seems to be neatly divided into two periods—the 20th century and everything before. For a variety of reasons, pre-20th-century works tend to have much more historical than musical interest. Societal and personal pressures too often prevented women from developing beyond the status of talented amateurs and much of the music reflects that. What exceptions there were usually occurred in the protective environment of a musical family. Clara Schumann, whose Piano Trio was performed Saturday night, certainly ranks among the best of the pre-20th-century composers.

Standout Contemporaries

Among contemporary composers no longer alive, Ruth Crawford and Grazyna Bacewicz easily stand out. Crawford (1901-1953), who also devoted much effort to important research in American folk music, created one of the landmarks of early-20th-century music with her 1931 String Quartet. She was represented on Sunday by four piano preludes that share some kinship to the early piano works of Copland but are even more direct and communicative. The striking performances were by pianist Virginia Eskin, who also has championed the music of Mrs. H. H. A. Beach.

On the evidence of her First Piano Quintet and other works (including the Second Piano Sonata recorded by Nancy Fierro), Bacewicz (1913-1969) deserves to be far better known. Like her countryman Lutoslawski, she certainly felt the influence of Bartok in her early works, but gradually incorporated that influence into a distinctly individual style. The jazzy, angular Quintet, like her other works, is strong-minded and appealing in every way; all enterprising performers should take note.

A Virtuosic Range

There was much merit in the newer works as well. Joan La Barbara has dramatically extended the possibilities of vocal technique by incorporating a seemingly infinite and virtuosic range of sounds, timbres and colors. Her "Twelvesong" (1977) combines 12 prerecorded vocal tracks with a live singer (the composer herself on Sunday afternoon) into an extraordinarily inventive tapestry of sounds. With its subtle awareness of how a listener perceives and orders sounds, "Twelvesong" is a visceral, exciting experience.

Anna Rubin's "Songs to Death" depends on an altogether different kind of singing and provides a most sympathetic setting for the powerful, sometimes devastating words of Sylvia Plath's poetry. In her "Triplex," Ruth Still took on the problems of writing an extended work for three trumpets and created a bravura work, splendidly

played Saturday by Joyce Johnson, Betty Scott and Ellen Taylor.

One problem, however, about these admirable concerts: They took place in the unfriendly, cavernlike setting of the IHC Auditorium (capacity: 712), with small audiences making the place seem even more forbidding.

—ARA GUZELIMIAN

OCT 18 1978

You are warmly invited to join your friends at this special concert . . .

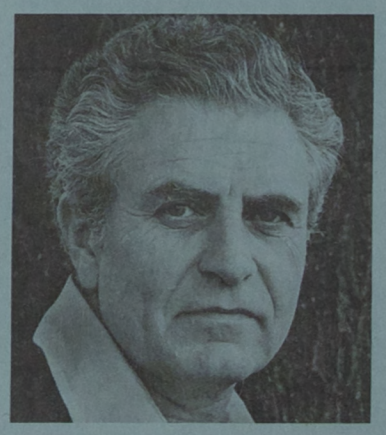
11 FACULTY SOLOISTS

UMC PHILHARMONIC

Sunday 3:00 p.m. Jesse
October 22 Auditorium

. . .PROGRAM. . .

Gianinni . . . . . .FRESCOBALDIANA
Ginastera . . . . . .VARIACIONES CONCERTANTES
Brahms. .SYMPHONY NO. 1, IN C MINOR, OP. 68



Hugo Vianello, guest conductor

ADMISSION FREE OF CHARGE

Eva Szekely: the Art And Discipline of The Violinist's Music

Eva Szekely lives her musical philosophy. This afternoon she will play Beethoven's *Violin Concerto in D Major, Op. 61* with the University Philharmonic. Each day, as University associate professor of violin, she teaches the instrument. Ms. Szekely divides her time between performing and teaching. This, she believes, is how it should be.

"Any teacher who is not presently doing or at one time has done extensive performing really has no basis for teaching," she says. "Music does not live on unless you project it — whether to one person or 3,000. On a one-to one basis — that is teaching."

This afternoon she will perform music a violinist usually must beg to do. Beethoven wrote a single violin concerto, and it is one of the most beautiful in the violin repertoire.

"It's the kind of music that is extremely transparent," Ms. Szekely says. "When the slightest little thing is off, it blares at you."

Listeners expecting impressively fast and flashy passages will be disappointed. The concerto is subtle, unlike the showy violin music of the later 19th Century.

"It's not an audience piece; it's artists' art," Ms. Szekely explains.

Beethoven wrote his violin concerto after the works of Bach, Haydn and Mozart influenced him. Mozart, who wrote several violin concertos, is Beethoven's most obvious influence in this work.

The shape of the concerto's three movements and its mood must be analyzed to communicate form and feeling. "I try to second-guess the composer and have my audience understand my interpretation of what the composer meant. Preparation also involves studying the complete orchestral score to be aware of who plays what and where," she says.

A special feature of the *Violin Concerto in D Major* is the close association between violin and orchestra. Typically, at the end of each concerto movement, a full stop follows a cadenza. A cadenza is a traditionally improvised variation on musical passages that came before. The solo instrument plays the cadenza unaccompanied, followed by a closing section by the orchestra. In the first movement of Beethoven's violin concerto, the violin closes with the orchestra.

The concerto is historically atypical in another way. Beethoven wrote cadenzas for a transcription of the work for piano and orchestra, a rare occurrence in an age when cadenzas were left up to the performer — truly improvisational. Today, cadenzas of great past performers are used. Ms. Szekely will play cadenzas written by famed violinist Fritz Kreisler.

The process of learning the music follows these historical and structural considerations for Ms. Szekely. "Once you have the idea in your head and the notes in your hand, it is a matter of putting the poetry of the music together. There are a hundred ways to turn a phrase. And from one performance to another, one never knows if it is going to come out the same way."

Ideally, the technical rendition will be perfect from performance to performance, she says. But this takes practice, and a discipline that comes with difficulty. Once she gets started, practice blocks out the rest of her world. She likens it to meditation and an escape from her rigorous schedule as first violinist with the Esterhazy Quartet and her full teaching load.

A push to do more and more makes musical experience worthwhile, Ms. Szekely says. As she increases her experience and perfects her art, she draws from a long and varied involvement in music. She began playing the violin at age 6 in her native Romania. Her studies include a master's degree from the Juilliard School of Music, where she studied with Ivan Galamian, Christine Dethier and members of the Juilliard Quartet. She did postgraduate work with Franco Gulli in Italy and studied with the Hungarian Quartet.

Now she learns from her students and hopes they benefit from her example as a performer. But the experience of teaching is more complex than this exchange and closer to the expression of the violinist's art:

"In teaching, to try to verbalize or pinpoint a problem makes me put into words an idea I may never have expressed before. I may have thought about it, but teaching gives me a chance to listen to it coming back at me. It's very rewarding."

—Mary Jane Drake

Tomorrow's Musicians: Ignorance Isn't Bliss

BY PAUL HUME

● You might think you could take it for granted that graduates of our top music schools, colleges and conservatories would have a nodding acquaintance with those works generally regarded as the great masterpieces.

You would be wrong.

There are good reasons to suspect that students who have spent four years studying music do not know the great works that are both their tradition and the materials with which they are planning to make their living.

This subject has come up in recent months among groups of visiting musicians on campuses in Boston, Philadelphia, New York, New Haven, London, Chicago and many other cities. The general agreement, expressed by composers, musicologists, historians, biographers and practicing performers, is that today's graduates are quite often expert on the flute or trombone, they know the latest techniques in percussion and string playing, they are remarkable in the way they play from the newest notation.

But--and the conjunction is never long in arriving—these young musicians do not know the great works of music and have not been given the opportunity to become well acquainted with them.

There are also indications that this condition, which did not previously exist to the extent that it now does, is becoming more widespread. It is also completely uncharacteristic of great musicians who are now with us or have been until recently. Among such highly diverse musicians as Ernest Bloch and Igor Stravinsky, Benjamin Britten and Paul Hindemith, Nadia Boulanger and Arnold Schoenberg, Alfred Wallenstein and Aaron Copland, a constant factor has been their encyclopedic knowledge of the cantatas of Bach, the operas of Verdi, the music of Faure, the songs of Schubert and Schumann, the quartets of Beethoven, the concertos of Mozart. And always towering over these, like Himalayan heights, the B-minor Mass and Passions of Bach, the "Missa Solemnis" of Beethoven, Handel's "Israel in Egypt" and "Solomon."

A single quotation will suggest the significance of these speculations. In his Aspen speech in 1964, the late Benjamin Britten said, "It is arguable that the richest and most productive 18 months in our musical history is the time when Beethoven had just died, when the other 19th-century giants, Wagner, Verdi and Brahms, had not begun; I mean the period in which Franz Schubert wrote the 'Winterreise,' the C-major Symphony, his last three piano sonatas, the C-major String Quintet, as well as a dozen other glorious pieces. The very creation of these works in that space of time seems hardly credible; but the standard of inspiration, of magic, is miraculous and past all explanation."

If you accept Britten's assessment, and it is hard to dispute it, then it would seem logical to think that piano students would study the songs of "Winterreise" and work on them with singers, that flute players would listen to the C-major String Quintet, that those who have mastered the technique of the viola would want to hear the great piano sonatas to which Britten refers. But that is not the way in our principal music schools these days.

Not long ago I asked a group of 35 graduate students at one of our most prestigious music schools how many of them felt they knew "reasonably well" the following works: Wagner's "Tristan"; either the late B-flat or C-sharp-minor Quartets of Beethoven; either Mozart quintet, C major or G minor; Stravinsky's "Sacre"; Bartok's Music for Percussion, Celesta and Strings; the B-minor Mass or the "St. Matthew Passion" of Bach; Mozart's "Marriage of Figaro"; any later Haydn string quartet; Schumann's "Dichterliebe"; the Schoenberg trio; either the Beethoven "Eroica" Symphony or one of Mozart's two last symphonies.

The most recent of these, the Bartok, was known to nine students, the largest number to signal for any one of the works. Not more than two or three indicated that they knew any one of the others.

Artistically speaking, this is an unhealthy situation. There is no question that music students these days need every second of their time to master those matters—technical and professional—that are required of them. But there is also no question that those musicians who have a solid grounding in the great literature, not merely of their own instruments but of the great works for whatever musical combinations, give greater performances. It is not possible to love music, which is surely one of the marks of all fine musicians, unless its great accomplishments are known. ●

Hume has been music critic of the Washington Post since 1946.

Listening post

Listening post, written by Donald McGlothlin, chairman of the music department at the University, regularly forecasts concerts and recitals in the community. Persons interested in having specific upcoming events included in the column should call 882-3650.

The renowned Juilliard Quartet appears as part of the University Chamber Music Series at 8:15 p.m. Thursday in the Fine Arts Recital Hall. The ensemble will present two works by Beethoven — the Quartet in E flat Major, Opus 127 and the Quartet in E Minor, Opus 59, No. 2. Persons not holding tickets for the concert will be admitted just before the concert begins if seats are available.

Robert Mann, first violinist in the Julliard String Quartet, warms up before the group's performance in the Fine Arts Recital Hall Thursday night. The concert was one of a series scheduled this month as part of UMC's Concert Series and the Chancellor's Second Annual Festival of Music. Tickets go on sale Monday at the Jesse Hall ticket window for a performance of the Verdi Requiem, at 8:15 March 12 in Jesse Auditorium. The University Symphony Orchestra and the Festival Chorus, under the direction of Otto-Werner Mueller of the Yale School of Music, will present the work. [Photo by Brian Smith]

Listening post

The University Philharmonic will open its 1978-79 season with a performance at 3 p.m. today. Under the baton of guest conductor Hugo Vianello, the orchestra will perform "Frescobaldiana" by Giannini, and Brahms' Symphony No. 1 in C minor, Op. 68. Featured in the concert will be a performance of Ginastera's Variationes Concertantes with 11 soloists from the University music faculty. Admission to this concert is free and the public is cordially invited to attend.

The world-renowned Suzuki Children from Japan will perform at 7:30 p.m. on Thursday, Oct. 26 in Jesse Auditorium. The concert is sponsored by the Columbia Talent Education Association and the University Department of Music.

Can you imagine 2,000 young violinists, aged 5 to 13, playing Vivaldi, Bach, Beethoven and Handel in a hall the size of Madison Square Garden? Not so far-fetched an idea as it might seem, for each spring at the National Talent Education Concert in Japan, more than 2,000 tiny fiddlers, students of Shinichi Suzuki himself and Suzuki-trained teachers, gather in the Tokyo Sports Palace to present their annual concert.

This is the 12th transcontinental American tour by young Suzuki students from Japan, and they have delighted their audiences everywhere with their fine musicianship, the accuracy of their playing and the beauty of their intonation.

The remarkable success achieved by Suzuki in teaching young children to be fine violinists, through the method he calls "talent education," is now known around the world. Since 1958, when word of his success first reached the United States, enthusiastic interest among American string teachers has spread throughout the country. Today, thousands of American youngsters are learning to play the violin and to love music through talent education.

More than 30 years ago, Suzuki observed the facility young children have for language that hinges on listening, imitation and repetition, and applied this to his art — the violin. Respect and reverence for the whole child is another important element of what has become the "mother tongue" approach to music education.

Out of this attitude evolved the Talent Education Institute in Matsumoto, Japan. While some of Suzuki's students become musicians and artists, that is not the goal. They also learn morality, building of character and appreciation of beauty.

The worldwide talent education movement is concerned primarily with developing the human potential and a noble spirit through music. Recently, Suzuki and his children were warmly received at the White House by Amy and Rosalynn Carter, who are taking violin lessons together. The children are testimonials to the fact that music can be learned in a disciplined, yet fun, environment.

The following statement by Suzuki summarizes the spirit of the talent education movement: "I consider it a great honor to have been invited by many progressive universities and other institutions to take part in demonstrating a method by which the great potential inherent in all children can be developed.

"Twenty years ago it would have been inconceivable that a group of over 1,000 children, ages 5 to 13, would be playing the Vivaldi Concerto or the Bach Double Concerto on their violins.

"After the war, when the remains of many destroyed buildings were seen all over Japan, I started this movement, realizing how these innocent children were suffering from the dreadful mistake made by adults. These precious children had no part in the war, yet they were suffering most, not only in lack of proper food, clothing and homes, but more importantly, in education.

"Teaching music before the war, I found to my amazement that small children develop their abilities far beyond what anyone would expect of them. Given normal mental ability, any child can be taught to appreciate music.

"The children here today are testimonials of my 30 years' study. We are not teaching them to become professional musicians. I believe that sensitivity and love for music and art are important to people of all ages. These are the things that enrich our lives. I urge you to explore this new path for the education of youngsters so that all children will enjoy the happiness they deserve."

Tickets for the Suzuki Children's Concert are available at Rainbows, 21 N. 9th St., and at Bartal's Pharmacy, 106 W. Business Loop 70.

The Singsations, a local jazz ensemble, will perform at 8:15 p.m. on Friday, Oct. 27, in the Fine Arts Recital Hall.

Singsations was developed in 1971 by Ira Powell to satisfy the many requests for entertainment and banquet programs received by the Department of Music. Since then the group has entertained audiences of every description and size as public relations ambassadors.

The program will include up-beat jazz charts calling for scat singing accompanied by piano, guitar, electric bass, drums, trumpet and saxophone; a bit of gospel rock; a new setting of an old Four Freshmen tune; and a "cutie" arrangement reminiscent of the flirtatious vamps and their "sugar daddies" of the 1920s.

The 16 singers, four instrumentalists and two sound engineers, represent many and diverse academic disciplines from across the University campus. The single element that is common to all is the love of entertaining and the bright and happy sounds of their music. The public is invited, and admission is free.

— Donald McGlothlin

AUTUMN 1978 · Volume XXVIII, No. 4 US ISSN 0003 - 1313

American String Teacher

LeRoy Bauer

Jerry Kupchynsky

Stephen Clapp

Albert Gillis

Carolyn Kenneson

Larry Munson

MEET OUR NEW FORUM EDITORS

LeRoy Bauer, ASTA President-Elect introduces our new column, *State News and Views*. Mr. Bauer is Professor of Music at the University of Idaho (Moscow, ID) where he teaches violin, viola, string education, pedagogy, and conducting classes. He is violist with the Kennard Chamber Artists, an ensemble which has performed over 70 school and community concerts in the Northwest during the past 2 years. As a string pedagogue and clinician in the Pacific Northwest, Professor Bauer has conducted district and regional orchestras in Washington, Idaho, Oregon, Montana, and Utah and is founder-conductor of the Idaho Chamber Orchestra and the Idaho Invitational String Festival. He's been on the summer faculty of the University of Wisconsin-Madison, and has been director of the Idaho Summer Performing Arts Camp and conductor of the Idaho Summer Festival Orchestra.

Jerry Kupchynsky, ASTA Immediate Past President, is in charge of the *ASTA Student Forum*. Familiar to all through his dedicated efforts as ASTA President during the past two years, Jerry is Supervisor of Music in the East Brunswick Public School System (East Brunswick, N.J.).

Stephen Clapp, Violin Forum Editor, is a winner of the Naumburg Competition "First Chamber Music Award" as a member of the Beaux-Arts String Quartet, and of the Josef Gingold Award of the Cleveland Society for Strings. As a scholarship student of Dorothy DeLay at Juilliard he was awarded the Violin Apprenticeship, and was winner of Juilliard's annual concerto competition. His undergraduate study was at the Oberlin Conservatory, with additional study at the Mozarteum Akademie in Salzburg, Austria.

Mr. Clapp's performance career has included chamber music engagements and recitals in Europe, Canada, Central and South America, and much of the United States. Formerly in Nashville as first violinist of the Blair String Quartet and Concertmaster of the Nashville Symphony with Thor Johnson, he was editor of the Tennessee ASTA Newsletter. Currently, he is Associate Professor of Violin at the University of Texas at Austin and an adjunct Professor at the Oberlin Conservatory. Summers since 1971, he has been a member of the violin faculty at the Aspen Festival, Concertmaster of the Aspen Chamber Symphony and a regular performer on the chamber music series.

Albert Gillis, Viola Forum Editor, Professor of Music at California State University at Fresno, has had a long association as the violist with the famed Paganini String Quartet. A graduate of the Juilliard School of Music and Yale University, he has taught at the University of Texas at Austin where he initiated the dynamic University of Texas String Project. He was artist-in-residence at the University of California at Santa Barbara, Professor of Music at the University of California at San Diego and at California State University at San Jose. He is a recipient of a California State Universities Outstanding Teacher Award. Gillis was on the faculty of the International String Workshop at Cambridge, England (1974; 1976) and at The University of Exeter, England (1975).

Carolyn Kenneson, Chamber Music Forum Editor, violist of the Esterhazy Quartet in-residence at the University of Missouri-Columbia, is a graduate of North Texas State University and the University of Texas at Austin where she studied with Alfio Pignotti (Claremont Quartet), Alfredo de St. Malo, Angel Reyes and Donald Wright. Chamber music study was with Horace Britt and most recently with Zoltán Szekely of the Hungarian Quartet.

A varied career has included professional symphony experience in the southwest USA and Canada, work as a staff musician for the Canadian Broadcasting Corporation and Royal Winnipeg Ballet, and thirteen year of chamber experience with the Hidy Quartet in Canada and the International Quartet with Abraham Chavez before joining the Esterhazy in 1972.

Ms. Kenneson has appeared as a soloist in the southwest, England and Canada and recently toured the west coast and Chile. She has taught viola, violin, and chamber music at the University of Texas at El Paso, the University of Texas at Austin and has been guest lecturer at the University of Alberta. Last summer she was in residency with the Esterházy Quartet in Sun Valley, Idaho and at the Banff School of Fine Arts in Canada. She is currently Associate Professor of Viola and Chamber Music at the University of Missouri-Columbia.

Larry Munson, Guitar Forum Editor, is currently director of the guitar program at the University of Arizona. He has taught at two other universities as well as the Armed Forces School of Music. His performing experience includes concerts, shows, radio broadcasts and television soundtracking. He is co-author of *Left Hand I.Q.* a book on guitar technique.

ASTA STUDENT CHAPTERS

Appalachian State University, President Leigh Tomberlin. Sponsor Margaret Ann Harnish, Dept. of Music, Appalachian State University, Boone, NC 28607.

Ball State University, President, Marilyn Watkins. Sponsor, Art Hill, Jr., 806 Rex St., Muncie, IN 47305.

Butler University, President Donna Phillips. Sponsor Dr. C. N. Poulimas, Jordan Col. of Mus. Butler Univ., Indianapolis, IN 46208.

Crane School of Music. (SUNY Potsdam, NY). President Laura Taravella. Sponsor J. L. Jadios.

University of Colorado, President, Marmee Eddy. Sponsor, Prof. Ruth Morrow, College of Mus., Univ. of CO, Boulder, CO 80309.

East Brunswick High School, President Jonathon Friedes. Sponsor Jerry Kupchynsky, East Brunswick High School, Cranbury Rd., E. Brunswick, NJ 08816.

Florida State University, President, Martha Miller. Sponsor, Pamela Andrews, Sch. of Mus., FL State Univ., Tallahassee, FL 32306.

Indiana (PA) State University, President, Sharon Gross. Sponsor, Laurence Perkins, R.D. 1, Box 90, Marion Center, PA 15759.

Montclair State College, President, Gary S. Lewis. Sponsor, Dr. Jerome Landsman, Mus. Dept., Montclair State College, Upper Montclair, NJ 07043.

University of the Pacific, Stockton (CA), President, Janet Strauss. Sponsor, Anne Mischakoff, Conservatory of Music, Univ. of Pacific, Stockton, CA 95204.

Utah State University. President Marnae Silcox, Sponsor Dr. Isaac Ostrow, Fine Arts Center, Utah State University, Logan, UT 84321.

The Suzuki Children from Japan will perform at 7:30 p.m. Thursday in Jesse Auditorium.

Paratores revive a dying art

Two young men enter the student union lounge of a large eastern college during a busy lunch hour. Within the crowded room they spot a piano, which looks out of place next to the neon-lit juke box. The two make their way to the piano and sit side by side on its plain wooden bench. They play a rollicking, carnival-like tune, seemingly oblivious to the raucous group of jerseyed football players who stop their horseplay and curiously watch the two piano players.

Within a few minutes, all the students in the room are clapping their hands and stomping their feet as the piano's keyboard comes to life at the hands of the two young men who, dressed in blue jeans, look like college students themselves. Watching closely, the muscle-bound athletes are fascinated by the sight of four hands at one keyboard. The piano blazes with interlocking octaves, overlapping hands and interweaving fingers.

Later that night at the college recital hall, the two men again are seated behind a piano, this time dressed in long-tailed tuxedos as they play Schubert's Fantasis in F minor, Debussy's "In Black and White" and Rachmaninoff's Suite No. 2, Op. 17. Seated toward the back of the auditorium, the football players, wearing dress slacks and sport shirts instead of jerseys, look disappointed. But their faces brighten during the last set, when the pianists begin the familiar carnival-like melody. Looking up from the keyboard and out across the auditorium, the two pianists nod toward the athletes, who smile back.

These two young concert pianists, who are equally comfortable performing in student unions and recital halls, are Anthony and Joseph Paratore, brothers and duo-pianists. With skillful unity and sheer musicality, they play music written either for one piano with four hands or for two pianos.

While in Columbia for a recent concert appearance, the two brothers said they hoped to revive the dying art of duo-piano playing. "Duo-piano playing is one area of music where there aren't too many artists. It's a neglected field that's not heard of. We're trying to change all that," Anthony, 33, says.

Despite their youth, or perhaps because of it, the Paratores are accomplishing their goals. "Audiences seem very open, very receptive to young performers like ourselves. They're willing to give us a chance to show what we can do," Joseph, 30, says.

So far, audiences around the world have reacted like the football players — with delight. *The New York Times* reported from the Spoleto Music Festival in Charleston, S.C. that "The Paratores have taken over the town!" Germany's most respected critic, Joachim Kaiser of the *Seuddeutsche Zeitung*, wrote, "When the two began to play, there was magic in their harmony and coordination. Completely identical phrasing, breathing, trilling — they breathe and feel in the same rhythm." Of their 1973 New York debut, *The New York Times* wrote, "Their playing is so perfectly meshed that it is hard to realize two performers are involved."

The Paratores have spent a lifetime developing this special feeling of oneness. Born in Boston, they come from a closely knit Italian-American family of seven, including three sisters who are also serious musicians.

The Paratores' father, a musician himself, sparked his childrens' interest in music. Unable to pursue a career as a violinist for financial reasons, he first went into cabinet-making and built the family's music room, which now houses their five pianos. Eventually, he joined five of his brothers in a manufacturing business. "My father always stressed the family unit," Anthony says. "In fact, he was the one who first suggested we play together. It was in our later college years that he saw Joey and I going off on separate paths musically, and he didn't like it."

Piano lesson time at the Paratore household was like "a barbershop," Joseph says. "We had our first piano teacher when we were about 10 years old. He would come every Sunday. My sisters were also taking lessons then. He'd teach each of us separately for an hour. He'd finish with one of us, and we'd leave the room. Then he'd call out 'Next!' and either Tony or one of my sisters would go in. He'd come in the morning, and it would be late afternoon before he'd leave. It was crazy!"

After receiving music degrees from Boston University, the two attended Juilliard School in New York and seriously began to study duo-piano literature. At Juilliard, the brothers became involved in

Unity and versatility are the hallmarks of the Paratore brothers' music.

reviving interest in duo-piano playing through the Lincoln Center Teach-In. This program, set up through Juilliard, placed musicians in New York public schools as artists-in-residence for two weeks at a time. "We really enjoyed ourselves," Joseph says. "It was a challenge to get the students to be receptive to our music. We'd play something from the 'Barber of Seville' and they'd think it was the theme from 'Bugs Bunny.' But we didn't care, as long as they listened and enjoyed themselves."

After finishing their studies at Juilliard, the Paratores made their professional debut as duo-pianists with Arthur Fiedler and the Boston Pops. It was a thrill to perform in their own city, Joseph says. "We were keyed up and a little uneasy. We wanted to do well in our hometown." After their performance in Boston, Fiedler took the two brothers with him to Detroit, Denver and Washington, where he was a guest conductor.

Since then, the Paratores' career has snowballed. This year they have appeared at the Meadow Brook Music Festival in Michigan, the Mostly Mozart Festival at New York's Lincoln Center and at the Spoleto Music Festival in Charleston, S.C. Although they realize that with success comes extensive traveling, the two brothers insist on touring only three weeks at a time, returning to Boston between appearances. "It's hard to carry on a normal existence when we're gone all the time. It's tough on the people at home. But we realize we've got to go where the audiences are, and we've made some adjustments," Anthony says.

Besides travel, the Paratores have adjusted to other aspects of success. For example, as their repertoire grows, they must increase their practice time. They now spend about six hours a day going through their material. The brothers split their rehearsal into two parts; first practicing with two pianos turned back-to-back, then sharing a keyboard to perfect their four-hand technique.

When adding music to their estimated 50-piece repertoire, the two must learn the literature together, Anthony says. "A lot of people think that when we learn a new piece, I go off on my own and learn it, then I get together with Joey after he's got it, and we practice together. We don't operate like that. We can't. We learn the piece together at first, and that way our musical interpretation grows together."

Although their professional career is just beginning, the Paratore brothers have experienced some special musical thrills. One of these was being the first American duo-pianists to win first prize at the Munich International Competition. Another was their performance in May at the Spoleto Music Festival where the two filled in for an ill Leonard Bernstein. "The first two nights when people found out Bernstein wasn't showing, almost half of the tickets were turned in for refunds. But after that, our performances were sold out. That was a thrill!" Anthony says.

What's ahead for these two young and personable concert pianists? "We've got to learn more music, play for more people, make more records and go more places," Joseph says. From the looks of the many favorable reviews and the thunderously applauding crowd, Anthony and Joseph Paratore are definitely going places.

—Sue Davis

Listening post

Santiago Rodriguez will present a faculty piano recital at 3 p.m. today in the recital hall of the Fine Arts Building. Although free tickets for guaranteed seating have been distributed, persons without tickets will be admitted to the hall at 2:55 p.m. if seating is available.

For his recital, Rodriguez will perform Haydn's Sonota in B minor, Hob. XVI/32; "Carnaval," Op. 9 by Schumann; the Sonata No. 4 in F sharp major, Op. 30 by Scriabin and five preludes by Rachmaninoff.

The Missouri Arts Quintet will open its second season at 8:15 p.m. Monday, Oct. 16, in the recital hall of the Fine Arts Building. The quintet will begin the program with American composer Ingolf Dahl's Allegro and Arioso for Five Wind Instruments. Composed in 1942, this work commences with an energetic multimeter allegro section that moves without break to the rhapsodic arioso.

The second selection is transcribed from the piano music of Franz Liszt, the Hungarian pianist-composer. Albert Andraud has arranged "Three Concert Pieces (Pastoral, Longing for Home and Epilogue)" from Liszt's "Years of Pilgrimage."

The third work to be performed is French composer Henri Tomasi's Cinq Danses Profanes et Sacrees. This very colorful and demanding work features driving rhythms and contemporary harmonies cast in ritualistic, primitive dance settings. "Quintet in A major" by the 19th century German composer Anton Reicha will conclude the program.

The members of the quintet are resident faculty in the University music department. The flutist, Steve Geibel, begins his second year as flute instructor. He is also a member of the Stephens College music faculty. Geibel received his bachelor's degree from the University of Illinois and a master's degree from UMC. He has appeared as soloist with the University Symphony and Concert Band, Collegium Musicium, Stephens Symphony and MOSSPAC Chamber Orchestra.

Susan Hicks, oboist, also begins her second year with the University music faculty. She holds a bachelor's degree from Oberlin College and a master's degree from Yale University. She has toured with the American Wind Symphony and made numerous solo and ensemble appearances as a member of the Yale Philharmonia, the Yale Contemporary Chamber Ensemble, the Tahoma Woodwind Quintet and the Leclair Chamber Players.

Richard Hills, clarinetist, received his doctorate in music from the University of Iowa and has been a member of the University music faculty since 1955. Prior to coming here, he was clarinetist in the Milwaukee Woodwind Quintet and a member of symphony orchestras in Milwaukee, Waukesha, Davenport and Cedar Rapids. He is principal clarinet with the Stephens College Community Symphony and area coordinator for the woodwinds at the University.

Peter Kurau, hornist, was appointed last year as assistant professor of horn. He holds a bachelor's degree and performer's certificate from the Eastman School of Music, a certificate of advanced studies from the Guildhall School of Music and Drama, an associate diploma from the Royal College of Music and a master's degree from the University of Connecticut. He has been a member of the Syracuse Symphony, Rochester Philharmonic, Rochester Chamber Orchestra, Colorado Philharmonic and the London Florilegium.

David Baygents

Eleven faculty soloists will perform with the University Philharmonic.

Barbara Wood, bassoonist, received her bachelor's and master's degrees from the University and joined the faculty in 1966. She is presently associate professor of bassoon and saxophone. She has been principal bassoonist with the Brevard Music Center Symphony, the Stephens College Symphony and the Collegium Musicum.

In addition to their campus concerts, the Missouri Arts Quintet gives concerts throughout the state and has recently accepted an invitation to perform for the Southwestern Division of Music Educators Conference in Colorado Springs.

The second event in the University Chamber Music Series is scheduled for 8:15 p.m. Friday, Oct. 20, in Jesse Auditorium. Fernando Valenti, harpsichordist, will perform works by J. S. Bach and Domenico Scarlatti.

Recently, Valenti performed at the Philharmonic Hall. The *New York Times* wrote of the concert, "There is no denying the exhilarating infectiousness of his Scarlatti. His flamenco-like treatment brought the humor and charm bubbling to the surface. The New York-born artist has garnered the reputation as one of the leading exponents of the harpsichord today."

Valenti has appeared as soloist with major orchestras here and abroad under the batons of virtually all of the world's famed conductors. His festival appearances have included such auspices as the Festival Casals in Prades and Puerto Rico, the Festival to Two Worlds in Spoleto, the International Harpsichord Festival in Rome, the Carmel Bach Festival and the Aspen Festival.

Tickets for this recital, priced at $5, will be available at the Jesse Auditorium ticket window from 10 a.m. to 4 p.m. Thursday and Friday, Oct. 19 and 20, and before the performance.

The University Philharmonic will open its 1978-79 season with a performance at 3 p.m. Sunday, Oct. 22. Under the baton of guest conductor Hugo Vianello, the orchestra will perform "Frescobaldian," by Gianinni, and Brahms Symphony No. 1 in C minor, Op. 68. Featured will be a performance of Ginestera's Concertantes Variations with 11 soloists from the University music faculty.

—Donald McGlothlin

Listening post

Eve Szekely, first violinist in the Esterhazy Quartet, will present a faculty recital at 8:15 p.m. on Monday, Oct. 9 in the recital hall of the Fine Arts Building. For her program, Ms. Szekely will perform the Sonatas Op. 23 and 96 by Beethoven and Schumann's Sonata Op. 121 in D minor. She will be assisted by Daniel Schene of Indiana University.

Ms. Szekely has been awarded prizes of excellence in her native Rumania and Italy. She studied with Christine Dethier, Franco Gulli and Ivan Galamian at the Juilliard School, as well as the Hungarian Quartet. A former member of the University of Wisconsin Vilas Master Quartet, the Stratford Quartet, the Piedmont Chamber Players and the Tycho Ensemble in New York, she taught on the violin faculty at Lawrence University in Wisconsin.

The third event in the 1978-79 Guest Artist Series will feature Robert Baker, a nationally renowned organist, in recital at 8:15 p.m. on Tuesday, Oct. 10 at the First Presbyterian Church. Dr. Baker will perform works by Cesar Franck, J. S. Bach and Max Reger.

Baker's appointment and service for three years as the first director of Yale University's Institute of Sacred Music was the logical climax of a career devoted to the church's worship through music and to the organ as a musical instrument. Until his move to Yale and New Haven, Baker's work centered in New York City, to which he now commutes weekly, continuing his work as organist and director of music at the First Presbyterian Church. In former years, three other of the city's great congregations have also been the place of his musical ministries: St. James' Episcopal Church, Fifth Avenue Presbyterian Church and the Temple Emanu-el. He has developed some of the nation's finest professional choirs, and his oratorio presentations draw large attendances, which include many of the city's leading singers and choirmasters. He is acknowledged as one of the last masters of that disappearing art — oratorio accompanying while conducting from the console.

Baker's annual recital series at Emanu-el became one of the season's musical adornments, and he has happily watched that congregation continue the project after his leaving, returning from time to time as guest artist. He also has had the pleasure of seeing many of the singers who participated in his choirs go on to success in opera and concert.

In 1961 Baker became Dean of Union Theological Seminary's School of Sacred Music, where his twelve-year leadership continued and enhanced that institution's reputation as the outstanding center for the training of organists, choirmasters and leaders in church music. Several of his pupils at Union have subsequently forged their own careers as concert organists.

As a concert artist, Baker's career has taken him from coast to coast many times. He has been one of the most popular recitalists for conventions of the American Guild of Organists. He was chosen by the guild to represent them by playing the opening recital at the First International Congress of Organists in London in 1957. He was also one of the two Americans presented by Westminster Abbey on the occasion of its 900th anniversary in 1966, and he played for the Oxford Bach Festival in 1969. Several other of his European recitals have resulted in invitations for return engagements.

Violinist Eve Szekely will give a faculty recital at 8:15 p.m. Monday.

Baker has served the American Guild of Organists in many capacities, among them several terms as National Councillor, member of the Executive Committee, Dean of the New York City Chapter and Chairman of the National Convention. He often presents master classes and workshops for his fellow organists under guild auspices.

Pianist Santiago Rodriguez will perform at 3 p.m. on Sunday, Oct. 15. Prizeholder in 10 national competitions, including the B. B. Dealy Awards Competition, the M.T.N.A. National Competition in Chicago and the Naumburg Competition in New York, Rodriguez has also won acclaim in international competitions. Among them are the Van Cliburn Competition, the Tchaikovsky Competition and first prize in the Maryland International Competition. Most recently he was one of five unranked finalists in the Leventritt International Competition in 1976.

Rodriguez has already made numerous orchestral and recital appearances in the United States. He has been heard in recital in places such as New York City's Town Hall, the Phillips Collection in Washington and at the University of Chicago. As a soloist, he has performed in Carnegie Hall and Avery Fisher Hall in New York and at the Lyric Theatre with the Baltimore Symphony. His orchestral debut was made at the age of 9 with the New Orleans Symphony.

Rodriguez earned his master of music degree from the Juilliard School, where he studied with Adele Marcus. In addition to maintaining an active career of concertizing, he holds the position of associate professor of piano at the University.

Free tickets for guaranteed seating for Rodriguez's recital may be obtained at the Music Office, 140 Fine Arts Building, from 8 a.m. to noon and 1 p.m. to 5 p.m. Monday through Friday, Oct. 9 through 13.

— Donald McGlothlin

Listening post

Soprano Sandra Dene Ellis will perform Wednesday at the University.

The Esterhazy Quartet will give its first fall concert Sept. 24.

Two events in the Guest Artist Series sponsored by the University Department of Music are scheduled for this week.

Dr. Sandra Dene Ellis, lyric soprano, will present a recital at 8:15 p.m. on Wednesday, Sept. 20 in the Recital Hall of the Fine Arts Building. Assisting her will be pianist Janice Wenger, assistant professor at the University, and Eva Szekely, first violinist in the Esterhazy Quartet.

The recital program will consist of Vaughan Williams' "Along the Field," "Opus 49" by R. Strauss, "Cinq Melodies Populaires Grecques" by M. Ravel and "Three Holy Songs" by N. Rorem.

Mrs. Ellis studied song literature with the late Walter Bricht of the Vienna Academy, has studied and performed roles in Mozart operas directed by noted Mozart authority Clifford Bair, and has performed in a series of master lecture classes conducted by Lotte Lehman, Eileen Farrell, Willa Stewart, John McCollum, Harold Heiberg and composer Ned Rorem.

Her performance experience, in addition to faculty concert series at Kansas State University and Oral Roberts University, includes leading roles in "Carmen," "The Door," "Consul," "Magic Flute," "La Boheme" and "Madame Butterfly."

Mrs. Ellis holds bachelor's and master's degrees in music from Pittsburg State University, Pittsburg, Kan., and the doctor of music degree from Indiana University, Bloomington. Her doctoral dissertation, entitled "An Audio-Visual Study of Verbal Behavior in Song Performance," is a pioneer effort in the fields of song performance and articulatory phonetics. It is also the first video tape presentation of these areas accompanied by a written investigation.

Mrs. Ellis has appeared as guest lecturer and is the author of "An Essay on Performance," an article describing the indissoluble link in the triumvirate of composer, performer and listener. She is a former voice student of Margaret Thuenemann, Pittsburg State University, Pittsburg, Kan., the late Frank St. Leger and Dr. D. Ralph Appelman of Indiana University.

James Cook, pianist, will perform at 8:15 p.m. on Friday, Sept. 22 in the Fine Arts Recital Hall. He will perform the "Zwolf Lander," a set of short dances by Franz Schubert; two preludes, "Ondine" and "Feuilles Mortes" by the impressionistic composer Claude Debussy; "Mephisto Waltz," a fiery showpiece by Franz Liszt; and Frederick Chopin's Sonata No. 3 in B minor.

Cook has appeared as soloist

with the St. Louis Symphony Orchestra, the Augusta Symphony and more recently with the Houston Symphony as a winner of its national competition. He is presently a doctoral candidate at the University of Texas at Austin.

The Esterhazy Quartet will present its first concert of the 1978-79 season at 3 p.m. on Sunday, Sept. 24 in the Fine Arts Recital Hall. The quartet will perform Schubert's Quartet in C minor (Quartettsatz) Op. Post., the Quartet No. 4 (Parable X) Op. 122 by Persichetti, and Dvorak's Quartet in F major (American) Op. 96.

Established in 1960 to enhance the cultural environment of the state, the quartet is in residence at the University following a tour of performances in New York, throughout the West Coast and in South America.

Eva Szekely, first violinist of the quartet, has been awarded prizes of excellence in her native Rumania and Italy. She studied with Christine Dethier, Franco Gulli and Ivan Galamian at Julliard, as well as with the prestigious Hungarian Quartet. A former member of the University of Wisconsin Vilas Master Quartet, the Stratford Quartet, the Piedmont Chamber Players and the Tycho Ensemble in New York, she taught on the violin faculty at Lawrence University in Wisconsin.

Sander Strenger, second violinist, has been a soloist with various New York orchestras and has appeared in numerous recitals and chamber music concerts on the East Coast. He has been a member of the Opera Orchestra of New York, the New Jersey Symphony, the Aspen Chamber Orchestra and also first violinist of the Lydian Quartet. He holds degrees from the Manhattan School of Music, where he was a student of Arianne Bronne and Raphael Bronstein.

Carolyn Kenneson, violist, an Oliver Ditson Award winner, was a staff musician for the Canadian Broadcasting System, and violist of the Marta Hidy Quartet and the International Quartet before coming to the Esterhazy Quartet. She has recently returned from five weeks of performances at the Purbeck Festival in England as guest artist from the United States and was also guest violist in the Explorations Series in Canada.

Carleton Spotts, cellist, is winner of the Harold Bauer Prize. He studied cello with Diran Alexanian and Bernard Greenhouse and chamber music with Alexander Schneider and Lilian Fuchs. He has appeared both in solo recitals and chamber music programs in New York and has been soloist with many orchestras, including the St. Louis Symphony. While a cellist with the U.S. Air Force Symphony Orchestra, he was a founding member of the Washington D.C. Chamber Music Society.

Other concerts to be presented by the quartet this season are scheduled for Nov. 17, Feb. 5 and March 21. Admission to the entire series is free of charge and the public is invited to attend.

—Donald McGlothlin

Listening post

The Esterhazy Quartet will perform for the second time this season at 8:15 p.m. Friday at the University.

The Missouri Trumpet Guild Symposium continues today and Monday on the University campus. The highlight of the symposium is the "Festival of Trumpets" concert scheduled for 1 to 3 p.m. today in the Fine Arts Recital Hall. Two compositions written for the Missouri Trumpet Guild will be premiered. Players will include members of the St. Louis Symphony, the Kansas City Philharmonic, and faculty members from colleges in Kansas, Iowa and Missouri.

Following this program, Susan Slaughter, principal trumpet of the St. Louis Symphony, will present a recital at 3:30 p.m. in the Fine Arts Recital Hall. Ms. Slaughter will perform Haydn's Concerto in E flat, the Concerto for Trumpet by Elizabeth Gould, as well as works by Stravinsky, Manfredini and Torelli. Mary Mottl, pianist, will assist Ms. Slaughter.

On Monday, Nov. 13, at 8:15 p.m., Betty Scott of the University music faculty will give a recital. Ms. Scott will perform works written for trumpet by William Presser, Eugene Bozza and Bobby Lewis. The recital will feature the premiere of John Cheetham's Concert Dialogue for Two Trumpets. Dr. Scott will be assisted by Susan Slaughter in the performance of this work.

The Esterhazy Quartet will present its second concert of the 1978-79 season at 8:15 p.m. on Friday, Nov. 17 in the Fine Arts Recital Hall. The quartet will open the program with Prokofiev's Quartet No. 1, Op. 50, which is similar in style to his Classical Symphony. A performance of Wolf's "Italian Serenade" will follow. This work is regarded as a technical showpiece for string quartet. The concert will conclude with Mozart's Quartet in C major, K. 465, the "dissonant" quartet.

All four campuses of the University of Missouri system and their communities will share a special cultural event this November — performances by I Musici, an internationally known, 12-member Italian chamber music group. I Musici, which means "the musicians," was established in Rome 26 years ago with the express purpose of preserving music from the Baroque Era.

"Through cooperative booking of I Musici throughout the four campuses, the University system was able to make performances available at a cost savings," says Melvin D. George, vice president for academic affairs. "This joint appearance is part of our effort to expand cultural opportunities for the University and the citizens of the state."

Pina Carmirelli, violin master at the Academia di Santa Cecilia in Rome, will be featured at all performances. Ms. Carmirelli is known to American audiences through her association with Rudolf Serkin and the Marlboro Festival.

Each member of the brilliant musical group is a soloist in his or her own right and the members play without a conductor. I Musici employs the most rigid academic and musical standards in analyzing original manuscripts.

The performance on the Columbia campus is scheduled for 8:15 p.m. on Saturday, Nov. 18. Tickets for the program, which will be held in Jesse Auditorium, will be available at the Jesse Auditorium ticket window from 10 a.m. to 4 p.m. Thursday and Friday, Nov. 16 and 17, and at 7:15 p.m. the evening of the concert.

The University Philharmonic will perform at 3 p.m. on Sunday, Nov. 19 in Jesse Auditorium. Under the direction of Hugo Vianello, the orchestra will perform Beethoven's Symphony No. 1 in C, Op. 21, and the Roman Carnival Overture by Berlioz. Santiago Rodriguez will join the orchestra for a performance of Schumann's Piano Concerto in A minor, Op. 54.

-- Donald McGlothlin

Listening post

The University Concert Chorale will present a Christmas concert at 3 p.m. today in the First Presbyterian Church, 16 Hitt Street. Under the direction of Ira Powell, the chorale will perform Christmas selections from the late Renaissance and Baroque periods by Orlando Gibbons, Heinrich Schutz, Antonio Vivaldi and J.S. Bach. Carols by 20th century composers will also be performed. Admission is free and the public is invited.

Handel's sacred oratorio "Messiah" will be performed by the 260-voice University Choral Union and the University Philharmonic at 7:30 p.m. on Thursday, Dec. 7, in Jesse Auditorium.

Robert Behan, who will conduct the performance, describes the oratorio in this way: "Nearly 2½ centuries ago, George Frederick Handel sat down on a summer evening in 1741, and in 22 days created a spiritual epic in music that will surely last forever — 'Messiah.' What Handel wrought in his 56th year has become a light to the mind, a flame burning in the heart.

"'Messiah' is George Frederick Handel's venerable celebration of the prophecy and birth, martyr-death, and redemptive resurrection of Jesus Christus. Hear the voice of Handel himself calling down over the centuries, tears streaming down his uplifted face, the ink not yet dry upon the last page of Hallelujah. 'I did think I did see all Heaven before me, and the great God himself.'"

Behan is a graduate of the Vienna Academy of Music. His performances as a tenor soloist include appearances in the Salzburg Festival, the Vienna Festival, with the Vienna Philharmonic, the Vienna Symphony, the Vienna Choirboys, the Camerata Academica and the Roger Wagner Chorale. Behan was music director of the Vienna Bach Society during the 1971-72 season and is currently a member of the voice faculty at the University department of music.

Soloists for this performance will be Dorothy Markwort, soprano; Judith Auer, mezzo-soprano; Donald Pyle, tenor; and Earl Coleman, bass.

Dorothy Markwort graduated from the University with a bachelor of music degree and is completing a master of music degree in vocal performance at the University. She was selected as the University music department nominee for the Gregory Fellowship and was a finalist in the Springfield Young Artist Competition.

Judith Auer holds a diploma in singing from the Conservatory of Music in Grenoble, France, and a master's degree in music from Indiana University. She has studied under Martha Lipton, Maria Stader, Lofti Montsouri, Gunter Rennert and Ferdinand Leitner. She has been a member of the Zurich Opera Theater in Switzerland, and a member of the Bavarian State Opera in Munich, Germany. She toured Japan in 1974 with the Bavarian State Opera Company. Ms. Auer is a member of the voice faculty at Stephens College.

Donald Pyle holds master's and doctoral degrees in vocal performance from Florida State University. He also studied at the Juilliard School of Music in the Opera Diploma Program, and has sung with the Juilliard Opera Theater, the American Opera Society, and as soloist with the Margaret Hillis Chorale and the John Harms Chorus. Pyle is the dean of the Swinney Conservatory of Music, Central Methodist College.

Earl Coleman holds a bachelor's degree in music education and a master's degree in vocal performance from the University. He is the winner of several awards and honors, including the St. Louis Symphony Young Artist Competition, Springfield Orchestra Young Artist Competition, the Chautauqua Young Artist Search and the Missouri National Teachers of Singing Competition. He has also been honored as a district finalist in the Metropolitan Opera Auditions and the Chicago-WGN Lyric Opera Guild Auditions. Coleman has performed with the St. Louis Symphony, the Springfield Symphony, the Colorado Philharmonic Orchestra, orchestras of the National Music Camp at Interlochen and the Chautauqua Orchestra. He is a member of the music faculty at Stephens College.

Admission to this special holiday concert is free. The doors will open at 6:45 p.m.

—Donald McGlothlin

Handel's Sacred Oratorio

MESSIAH

With THE 260-VOICE UNIVERSITY CHORAL UNION and THE UMC PHILHARMONIC

Robert Behan, conductor

Dorothy Markwort, soprano
Judith Auer, alto
Donald Pyle, tenor
Earl Coleman, bass

THURSDAY, DECEMBER 7
7:30 p.m.

Jesse Auditorium

Admission Free of Charge

Doors open at 6:45 p.m.

University to present Handel's 'Messiah'

Jesse Auditorium

The University's 260-voice Choral Union, formerly known as the University Chorus, and the University Philharmonic will perform Handel's Messiah at 7:30 p.m. Thursday in Jesse Auditorium. Robert Behan will conduct the performance, which is free and open to the public.

Soloists will be Dorothy Markwort, soprano; Judith Auer, mezzo-soprano; Donald Tyler, tenor and Earl Coleman, bass.

Alan Weiner

Messiah master

Robert Behan conducts a Monday-night rehearsal for Handel's "Messiah." The University Choral Union will perform the oratorio at 7 p.m., Thrusday, in Jesse Auditorium. Soloists are Dorothy Markwort, soprano; Judity Auer, mezzo-soprano; Donald Tyler, tenor and Earl Coleman, bass. Admission to the concert is free. Doors open at 6:45 p.m.

Music lovers jam Jesse to hear 'Messiah' before Christmas

Every one of Jesse Auditorium's 2,000 seats were filled and 600 people had to be turned away when the University Choral Union and Philharmonic Orchestra presented Handel's "Messiah" in early December. The musical epic had not been performed at Mizzou since 1974.

With admission free, the performance was "the University's holiday gift to the community," said Dr. Donald McGlothlin, chairman of the music department.

The performance was the night after a severe ice storm. "I hate to think how many we'd have had to turn away if the weather had been nice," said McGlothlin.

Rehearsals started the first week of fall semester classes, 15 weeks before the performance conducted by Robert Behan, visiting associate professor of music.

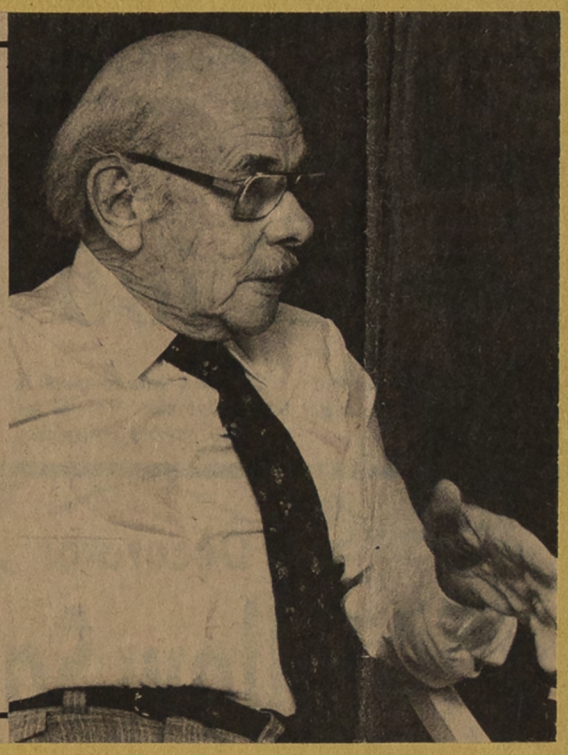
The Choral Union formerly was the University Chorus. McGlothlin said the name was changed this year to reflect the joining of choir resources from throughout the community. Of the 260 people involved, about half are students. Many of the others are University faculty and staff members.

David Williams

Tuning up

Robert Behan directs the University Choral Union in a rehearsal for tonight's presentation of Handel's "Messiah." The traditional Christmas music, described as a "spiritual epic" by Behan, will begin at 7 p.m. in Jesse Auditorium. Joining Behan in Wednesday night's rehearsal is alto soloist Judith Auer. The UMC Philharmonic also will participate.

Capitol Carolling founder returns as guest director



The original Milton Bennett, the orginator of the Capitol Carolling tradition, is returning to guest-direct a portion of the program this evening in the Capitol Rotunda. The program is scheduled to begin at 8 p.m. (News Tribune photo)

JAN 4 1979
MISSOURI NEWSPAPER
PRESS CLIPPING
Missouri Press Service, Inc.
8th and Locust
Columbia, Missouri 65201

The Capital-News
Jefferson City, Missouri
Circulation: 5,260
DATE DEC 13 1978

After a 35-year absence, Milton Bennett, originator of the Capitol Carolling program, returned to Jefferson City and the Capitol Rotunda to guest direct a portion of Tuesday night's.

Recalling his seven years as the director of the annual event brings a smile to his face. Noting that the Rotunda is acoustically perfect, Bennett said, "When you perform well there, it is beautiful music."

The Capitol Carolling program got off the ground in 1937 with some help from the local Chamber of Commerce after state officials vetoed the program earlier. Bennett said he conceived the idea after wandering through the Capitol humming and speaking.

"After I listened to myself talk to people, I realized that acoustically, this was one of those magic places," the congenial musician said. "I sang a few notes myself and walked around the building with a group singing, thinking the acoustics were perfect."

Thinking he had to make music in a big way, Bennett successfully launched the musical program.

The first programs were mainly vocal, according to Bennett, with piano and other instruments used sparingly. He noted that they used pitch pipes to get started. The second program featured the flute and Irish harp. There was no large instrumental ensemble until 1943 under the direction of Stanley Shaw.

The early programs where similar to present programs directed by Carl Burkel, Bennett said, with the exception of one program in which the numbers were not very large. "We had barely enough kids to go around the building," he recalled.

However, during the fifth performance there were some 1,200 youngsters involved, including the elementary school chorus. Chuckling at the memory, Bennett said it was the first and only time a group sang from the Whispering Gallery.

"It was a traumatic experience for the boys group, of which Carl (Burkel) was a member. They screamed and shouted but we still put them up there."

Bennett said the group as a whole was not abundantly talented, but "They sang quietly and beautifully. The voices floated down from the gallery and it was heavenly. People were in tears."

During the same year, another wrinkle was added to the event, and it, too, lasted only one year: The young vocalists carried lighted candles. "All marble has very fine pores which soaks up everything," Bennett laughed. "The wax drippings were hard to get out.

"Although it was beautiful, we were not going to take the risk again with the children and their hair and clothing. Not only would the state officials not let us use candles, but I had decided before the end of the performance that we would not use them."

Through the years, "O Holy Night" has become a traditional selection. Bennett noted that he will be conducting this number and "Silent Night" tonight.

Commenting on the tradition of singing "O Holy Night," he said that although the song is not the best, the poem is beautiful and is a symbol of Capitol Carolling.

Bennett served as the director of the program from 1937 to 1943. He dearly loved Capitol Carolling, he said, and "did not sleep at all after the last performance."

He had another sleepless night, he said, the evening his family was present for the program which including the Whispering Gallery. "I lived it over and over. I sang it all. The greatest pleasure of the thing is that even with ordinary singing, it sounds good in there."

During the years Bennett directed the performance, the art department and shop classes built the decorations for the curved windows. "We did not spend a lot of money on decorations."

In addition, he had the shop class build a wooden podium because of a problem in that the youngsters could not see the director. Bennett recalled that he had to climb a ladder to reach the podium.

Right before Bennett left Jefferson City, he sai Marvin Gold designed programs for the performance. In addition to this, Gold also provided the energetic director with a variety of caricatures. Bennett noted that one of his favorites is a cartoon of himself signing autographs.

In addition, Gold, who is now head of the art department at D'Arcy Advertising in St. Louis, presented Bennett with a walnut carving entitled, "The Critic." This carving features a critic with his tongue extended, giving out raspberries.

After leaving the school district, Bennett continued his work with music, affiliating himself with churches in the St. Louis area as an organist and choir director.

Recently, the 72-year-old native Missourian was selected to participate with the St. Louis Symphony Chorus. Commenting that he did not know why he was selected, Bennett said he is the oldest member. He was one of 450 to 500 persons to audition for a place in the choir. This is his second year as a member.

In addition, he has taught at several institutions including the University of Missouri-Columbia where he started the A Capella choir, which later become famous. In between choral jobs at his churches, Bennett also taught music at a St. Louis College.

Back on the subject of the continuity of the Capitol Carolling programs, he said that as far as he could recall, the school has never missed a program. Noting that the war was going on before he left Jefferson City, Bennett said, "We did not miss any years. Maybe the feeling was that it was a good thing to do for people."

Taking much of the credit for shaping the musical talents of present director, Carl Burkel, Bennett said "I am pleased with what Carl has done with the program. It is an important thing in the life of the community today. I am awfully proud to say I started it."

Robbins Library concert

	24	*"A Double Recital"*	
		Raymond Herbert *	piano solo
		Ellalou Dimmock	soprano
		Allen Rogers	piano accompanist
February	7	*"An Evening of Opera Music"*	
		Suzanne Brunel	soprano
		Diana Cole-Roberts	mezzo-soprano
		Nicholas Cosindas	baritone
		Michael Dewart	piano accompanist
	21	*"Sonatas for Violin and Piano"*	
		Harvey Seigel	violin
		Fred Wanger	piano
March	7	*"Music for Flute, Violoncello and Piano"*	
		Robert Marvin	flute
		Karl Zeise	violoncello
		Janet Roberts Zeise	piano
	14	*"Light Opera, Song and Solo Piano Music"*	
		Cynthia Weinrich	soprano
		William Merrill	piano accompanist
		Niva Frid	piano solo
April		Library Week Concert at Robbins Library Date and performers to be announced	

1978-79 Season

All concerts begin at 8 pm (except December 13) and are open to the public free of charge

Robbins Library concert series

Barbara Allen, Music and Art Librarian and Concert Coordinator

James Forte, Concert Series Music Director

JANUARY 1979 CONCERTS

Arlington Town Hall
730 Massachusetts Avenue, Arlington

DIVERSE MUSIC FOR DIVERSE INSTRUMENTS

Wednesday, January 17

Concerto a tre in F Major — Telemann
Flute, Horn, Piano

Selected Arias — Handel
Soprano, Piano

Trio Sonata, BWV 527 — J. S. Bach
arr. by Waltraut and Gerhard Kirschener
Flute, Piano

Asceses (1967) — Jolivet
Solo Flute

Sonata for Horn and Piano in F Major, Op. 17 — Beethoven
Horn, Piano

"L'Amero Saro Costante" (from *Il Re Pastore*) — Mozart
Soprano, Flute, Piano

Auf Dem Strom — Schubert
Soprano, Horn, Piano

Andrea Mason, Flute
Sara Menis, French Horn
Ruth Harcovitz, Soprano
Michael Dewart, Piano

A DOUBLE RECITAL

Wednesday, January 24

I

A Concert of Selected Lieder including Schumann's Frauenliebe und Leben (A Maiden's Love and Life)
Ellalou Dimmock, Soprano
Allen Rogers, Piano

II

Fantasia in C Major, Op. 17 — Schumann
Scherzo No. 1 in b minor, Op. 20 — Chopin
Raymond Herbert, Piano

ABOUT THE ARTISTS

ANDREA MASON, flute, has given numerous performances of solo and chamber music in greater Boston and has been a member of the Boston Civic Symphony. She has also performed at the International Schoenberg Institute, Vienna, Austria, which she attended in the summer of 1976. A graduate of the New England Conservatory of Music where she earned her Bachelor of Music degree, she has done additional studies at the Tanglewood Boston University Applied Program and the Wolf Trap American University Program for the Performing Arts. She has studied flute with John Heiss, James Pappoutsakis, Constance Boykan, Sybil Miller, and Walter Knight. Miss Mason maintains a private teaching practice.

SARA MENIS, French horn, has given solo and chamber music recitals in greater Boston and is currently a member of the Dinosaur Annex (contemporary chamber ensemble). She has also been a member of the Boston Civic Symphony, the Arlington Philharmonic Symphony Orchestra, the Brookline Symphony Orchestra, and the Boston Bach Ensemble. She received her Bachelor of Music degree from the New England Conservatory and has studied French horn with Thomas Newall, James Decker, Harry Shapiro and Donald Crowe. Miss Menis is Teacher of French horn at the Milton Academy.

RUTH HARCOVITZ, soprano, has given solo recitals in greater Boston and on WGBH Radio. She has sung leading roles with the Boston Summer Opera Theater and the Harvard Gilbert and Sullivan Society and has also sung with the Opera Company of Boston and the Santa Fe Opera. She has done other stage work at the Charles Playhouse, the York Harbor Music Theater, and various dinner theaters. She received her Bachelor of Music degree from the New England Conservatory of Music and did further study at the Vienna Academy of Music. Her voice teachers have included Clara Shear, Ilse Rapf, Jan Curtis, Mark Pearson and Philine Falco. Chosen "Miss Boston 1972," she also won the Talent Award at the 1972 Miss Massachusetts Pageant.

MICHAEL DEWART, piano, is frequently heard as accompanist in greater Boston and has also been accompanist throughout New England and in California. As piano soloist, he has given recitals in Massachusetts and New Jersey. Mr. Dewart earned his Bachelor of Music degree from Boston University and did graduate studies at the New England Conservatory and the University of California at Berkeley. His piano studies have been with Theodore Lettvin, Margaret Chaloff and Leo Smith.

RAYMOND HERBERT, piano, who is coming to us from Missouri for this concert, has recently completed a series of over sixty recitals in leading musical centers throughout France and the United States. In addition, he has given recitals and master classes at many leading colleges and universities across the United States. Mr. Herbert won the 1976 Grand Prize Award in the International Recording Competition, sponsored by the National Guild of Piano Teachers. He was also co-recipient of a recording grant: *The Piano Music of Sotireos Vlahopoulos, Raymond Herbert, Pianist*, pressed by Recorded Publication, Inc., Camden, New Jersey. He has studied with artist teachers Jose Echaniz and Adele Marcus. Currently Mr. Herbert is Chairman of the Piano Faculty at the University of Missouri-Columbia.

ELLALOU DIMMOCK, soprano, has performed frequently throughout the New England area in recital, oratorio and opera in a varied repertoire including works from medieval to contemporary times. For twelve years she was soloist with the Cammarata of the Museum of Fine Arts. She has also given solo appearances at the Gardner Museum, with the Boston Pops and the Handel and Haydn Society, and on WGBH Radio. Her operatic roles have included leading roles in operas of Verdi, Puccini, Humperdinck, Johann Strauss, and Purcell, and the role of La Folie in the American premier of Rameau's *Platee*. Mrs. Dimmock gave the inaugural concert of the Follen Church Concert Series and has appeared since the first season on the Robbins Library Concert Series. She is presently Associate Professor in Performance at Wheaton College, Norton, Massachusetts, Teaching Associate at Boston University, on the staff of the Summer Arts Center of Stowe Institute, Stowe, Vermont, and soloist with Union Church in Waban and Temple Israel in Boston.

ALLEN ROGERS, piano, has spent most of his professional life as accompanist for such artists as Jennie Tourel, Leopold Simoneau, and Jan Peerce. Mr. Rogers, who made his New York Town Hall debut in 1952, has toured the United States, Europe, Canada, South Africa and South America. A graduate of the University of Kansas and Columbia University, he studied with Carl Friedburg. Presently Mr. Rogers is Associate Professor at Boston University.

All concerts begin at 8 p.m. and are open to the public free of charge.

Listening post

Canadian Opera Brings A Mozart Favorite to Jesse's Concert Stage

A performance of Mozart's popular opera *The Marriage of Figaro* by the Canadian Opera Company opens the University's winter schedule of musical events at 8:15 p.m. Monday, Jan. 22.

Tickets for the opera, which is part of the University's Jesse Auditorium Concert Series, will be available from 10 a.m. to 4 p.m. on Monday at the Jesse ticket window. The ticket window will also be open at 7:15 p.m. the evening of the performance. Student admission is $3; general admission is $5.

This year's musical season opens with a popular opera by Mozart, on Jan. 22, at Jesse Auditorium.

In 1958, the Canadian Opera Company toured for four weeks with Rossini's *The Barber of Seville*. The first tour, limited to the Maritime Provinces, included only one piano and 14 performers. Potential sponsors were sought among service and music clubs, theaters and universities in the area. Nineteen performances were contracted in 17 communities. Today, on a much larger scale, the company has about 50 singers, musicians and technicians, and the Canadian Opera Company's tours have become an established facet of entertainment for thousands of Canadians and Americans.

The tour itinerary grew as audience demand increased from coast to coast. Ultimately, this vast geographical distance required the group to alternate the tour between eastern and western regions each year. The East includes Ontario, Quebec and the Maritime Provinces; the West includes Ontario, the Prairies, British Columbia, the Yukon and the Northwest Territories. Since 1961, the company has also toured most of the United States. Traveling by bus, van, truck, plane and boat; carrying sets, costumes and instruments, the 1978-79 tours are covering the entire North American continent with the *Marriage of Figaro.*

Performers express operatic comedy on tour with *The Marriage of Figaro.*

Opera Fans, especially Mozart fans, should note two performances of *The Magic Flute* by the University Opera Theatre on March 17 and 18 at Jesse Auditorium.

The newly organized Faculty Brass Quartet will present a recital at 8:15 p.m. Wednesday in the Fine Arts Recital Hall. Works by Bach, Frackenpohl, Poulenc and Gabreli will make up the program. Quartet members are Betty Scott and Alexander Pickard, trumpets; Peter Kurau, French horn; and George DeFoe, trombone.

Betty Scott will present a faculty trumpet recital at 8:15 p.m. Friday in the Fine Arts Recital Hall. Miss Scott will perform works by Barat, Balay, Dubois, Robert Russell, R. Still and Bobby Lewis. She will be assisted by Ann Knipschild, piano; Frank Krager, percussion; Susan Stubbs, string bass; and Allen Beeson, Lisa Gibson and Mark Blackmore, trumpets.

Listening post, written by Donald McGlothlin, chairman of the music department at the University, regularly previews concerts and recitals in the community. Persons interested in having specific, upcoming events included in the column should call 882-3650.

Listening Post

The University Philharmonic, Hugo Vianello, conductor, will present its third concert of the season at 3 p.m. today in Jesse Auditorium.

The orchestra will perform Samuel Barber's *First Essay for Orchestra* and Ravel's orchestration of "Pictures at an Exhibition," by Mussorgsky. Featured on the concert will be a performance of Beethoven's *Violin Concerto in D Major, Op. 61.* Eva Szekely will perform the solo.

The Tokyo Quartet will present a performance as part of the University Chamber Music Series at 8:15 p.m. Thursday in Jesse Auditorium. The quartet will offer Haydn's *Quartet No. 34 in D Major, Op. 20*; the *Quartet in E Minor:* "From My Life," by Smetana; and Beethoven's *Quartet in E Minor, Op. 59*, "Rasomovsky No. 2."

Tickets are $5 for University faculty and staff and the general public and $3 for students. They will be on sale at the Jesse Auditorium box office from 10 a.m. to 4 p.m.

The musicians of the Tokyo String Quartet burst upon the musical scene nine years ago when the group won the coveted first prize in the Coleman String Quartet Competition in California. Today the quartet is in the highest rank of the world's celebrated musicians, playing over 150 concerts a year.

Alexander Pickard will present a Faculty Trumpet Recital at 8:15 p.m. Friday in the Fine Arts Recital Hall. *Concerto for Trumpet*, by Leopold Mozart; "Sonata Con Tromba," by Corelli; and "Le Fanfaron de la Fanfare," by Malipiero are among the compositions to be performed. Pickard will be accompanied by Edward Thaden, piano and harpsichord; Betty Scott and Mark Blackmore, trumpets; Peter Kurau, French horn; and George DeFoe, trombone.

Pickard holds degrees from the Juilliard and Eastman schools of music and the University of Iowa. He is director of bands at the University.

Listening post, written by Donald McGlothlin, chairman of the music department at the University, regularly previews concerts and recitals in the community. Persons interested in having specific, upcoming events included in the column should call 882-3650.

'Flute' strikes high note for Columbia opera

COLUMBIA MISSOURIAN, Thursday, March 15, 1979-

By Laura Saunders
Missourian staff writer

Take a drama, set it to music and a third art form is produced — opera. When appreciated, this creation can mean different things to different people.

And thanks to a full scale, professional effort, opera can be understood and enjoyed in Columbia next month.

Through the cooperation of the University's music and theater departments and the contributions of outside professionals, Mozart's last opera, "The Magic Flute," will be performed at the University.

This performance sets two precedents in the Columbia area, says Virginia Pyle, a University voice instructor and co-producer of the production. First of all, it is the biggest opera undertaken by the University. Secondly, the production represents the biggest cooperative opera effort in mid-Missouri.

This is the first time a large scale opera has been done at the University, which before has offered workshop productions, Mrs. Pyle says. These workshop productions were under the direction of Harry Morrison, the other co-producer of "The Magic Flute." Morrison says, "The workshop productions were the outcome of classroom situations. They were put on with a minimal budget and great desire to put on a show."

"The Magic Flute" is directed by a guest director, Roger Brunyate of the Cincinnati Conservatory of Music. There are two casts, a faculty cast and a student cast. Each has 15 members and a chorus. Costumes are being supplied from a professional Canadian company. Mrs. Pyle says, "We are trying to show that opera can be done here as it is done on large scales at bigger schools."

Donald McGlothlin, chairman of the music department says, "This is also the first time for a giant cooperative effort between the music department, theater department and outside professional in a performance." Members of the cast include faculty members from Stephens and Central Methodist colleges who are working to enhance the cooperative effort of mid-Missouri schools. McGlothlin says, the goal is to work for "more total cooperation for artistic endeavors between the institutions in the mid-Missouri Association of Colleges and Universities.

"The Magic Flute" is written in Zingspiel, a German tradition, meaning its musical numbers are broken up with spoken dialogue. In the early 1950s, W. H. Auden took this German dialogue and wrote it in an English poetry-prose combination, which gives the opera a fluid effect, resembling Shakespearean verse. The University is doing this translation because the people here are familiar with it and are working to show local residents something special. Morrison says, "Opera in English is still unique, and 'The Magic Flute' is an opera of beautiful language."

Lori West, 900 S. Providence Road, a member of the student cast, says, "The translation is more enjoyable because it's not in German, making it easier for people to understand what I'm saying. Opera in German wouldn't go over in this town."

Mrs. Pyle says this translation makes "The Magic Flute" easy to comprehend. She says the opera includes two types of music. The more complex music is typical of Mozart's style at the height of his talent. It is sung by the more serious characters.

The other kind of music, Mrs. Pyle says, makes up the easy listening kinds of pieces which serve as tension relievers. They change the mood of the production from seriousness to comedy and romance. This music resembles folk tunes and is sung by the funny, lighter characters.

These lighter characters include a bird catcher, three spirits and other comic characters which appeal to children. Mrs. Pyle says there is nothing sordid or violent about the opera and the lighter characters add to the magical element.

"The Magic Flute" has a complicated story with fairy tale elements. The symbolism is connected to the rites of the Masonic Order. An example is the evil force, the Queen of the Night. The queen's daughter is kidnapped by good forces who wants to protect the daughter from her evil mother. The plot deals with good conquering evil throughout the performance and ends happily.

Mrs. Pyle says opera is the best medium for musical performance. She says "The Magic Flute" was selected for performance because "the music department is interested in building up the vocal area to have an outlet for the good singers we are getting. Such performances are a necessary part of vocal instruction." Morrison says, the students benefit from this production because they are "brushing with the greatness of this music. An educational advantage for the students is seeing a show of this magnitude being put together."

Two of the students in the production say they are receiving valuable vocal instruction. Ms. West says, "This opera is giving me a chance to use my training in a professional setting." Randy Clements, 110 Ripley Ave., says, "I'm learning from every aspect of this production. I'm an actor who sings, so this gives me a whole different aspect of music."

Preparations for "The Magic Flute" began with auditions and castings last October, with the rehearsals immediately following. Brunyate coached the Shakespearean verse last semester and now comes every two weeks for 5-day periods to direct. Between group rehearsals, individual performances and orchestra practices, those involved are working on the production about 50 hours a week.

"The Magic Flute" will be performed on Friday and Sunday. The Friday performance will be at 7:30 p.m. by the faculty cast. The Sunday performance will be at 3 p.m. and be performed by the student cast. Admission is $3 for adults and $1.50 for children and students from any college. Groups of school children may receive group rates.

Tickets may be purchased through mail orders accepted until March 7 at the music department, 882-3679. The Jesse Box Office will open on March 12 from 10-4 p.m. daily until the day of each show. Tickets may also be purchased at the door.

Mrs. Pyle says, the goal of the production is to entertain people. Another reason for "the Magic Flute" opening in Columbia is to "bring opera to the community and to enhance the educational opportunities for the students," she says.

Ken Van Kirk

Linda Wright and Roger Brunyate

Expert offers insight on opera's essentials

By Laura Saunders
Missourian staff writer

'The Magic Flute' contains the simplest and the most involved music of Mozart.

Accept the world of opera on its terms. Learn to understand it in its framework. Allow for the immediate effects and look for the underlying meanings.

So advises Roger Brunyate, the visiting director for the University production, "The Magic Flute." The opera, written by Mozart, will be performed at the University Friday and Sunday.

Brunyate is a stage director and coordinator of opera from the Cincinnati College Conservatory of Music connected with Cincinnati University. Brunyate comes to Columbia to direct for five days every two weeks.

Brunyate has had Missouri students in his Cincinnati productions and has had previous contact with Virginia Pyle, a University voice instructor. Mrs. Pyle is a co-producer of the production. Brunyate has had experience with this opera when it was performed in Cincinnati last May. That production had a Missouri student singing in a leading role.

In 1972, Brunyate came to the United States from England where he had been teaching art history at the university level. He wanted to combine teaching with directing at a professional standard. He says he came to the United States because of the excellent work he saw being done at American schools. "The standard of opera at the education level is more universal in the United States than in England."

Brunyate says the Cincinnati presentation was experimental — its scenery changed to illustrate changes in the characters attitudes. This interpretation was interesting and somewhat confusing. In Columbia, he is directing a more technically simple production. Traditional scenery, resembling that of Mozart's time, will be used.

Brunyate says "The Magic Flute" is thought to contain some of Mozart's most profound statements on humanity. It has a lot of symbolism, which is based somewhat on the Masonic Order.

"The Magic Flute" is a good choice for the University because, it offers a wide range of parts, Brunyate says. Most operas have three times as many male roles as female, but "The Magic Flute" has an almost equal number of each.

"There is a wonderful spirit of enthusiasm at the University. Those involved are crying out for guidance and the chance to learn," Brunyate says. The cast members work an incredible schedule. During the time he is here, there is sometimes 30 hours of rehearsals.

To understand the performance, doing some homework can help. Brunyate suggests listening to records of musical numbers in "the Magic Flute." He advises going to the opera with an open mind because "the Magic Flute" can not be put into one category: it is funny and serious. "It contains both simple and the most involved music of Mozart. Come prepared to enjoy elements that come over immediately while realizing deeper meanings are there. Don't come thinking you cannot laugh and don't come thinking you have to laugh," he says.

Presenting "The Magic Flute" is part of the University opera department opening up, Brunyate says. There is an increasing number of people here with well-trained voices and he is trying to put them together systematically while making a showcase which allows for individuality.

There is not only a growing popularity in opera at the University but throughout the country. This is a subtle movement with increasing numbers of opera companies in the last 10 to 15 years. Brunyate says decentralization is occurring in U.S. opera. The emphasis is moving away from the New York Metropolitan Company to new opera centers like Houston, San Diego, Chicago and San Francisco. Productions are starting and being bought from such centers. He says, "Opera traffic is no longer only from New York to the West, it is now moving from the West to New York and even on to Europe."

For opera in the United States to continue to grow and develop, training of opera singers must continue. Brunyate says along with voice training, speech, acting and voice delivery are also important. "It is a bonus, if you get this as a young singer, otherwise it is picked up piecemeal. An advantage of being a guest director is being able to teach these bonuses at a fairly elementary level," he says.

When Brunyate trains opera singers, he tries to lay the groundwork by putting them in touch with their emotions. He says, "All opera is a stylization of real-life situations." He aims for people to gain awareness and acceptance of themselves. He says a fault of traditional opera is its portrayal of things one way because of tradition. This tradition may not allow for true-to-life characters.

Becoming an opera actor is a long process of getting rid of the physical inhibition of performing on stage and developing emotional involvement in the part. Brunyate recommends allowing the body to expand with the expansion of the musical range when trying to time the music and actions together.

The aim, Brunyate says, "Is to make music look like it's coming from the actor on stage, not as though the performer is jumping around on stage to the music." An opera, he says, does not require actors to make actions fit in with the orchestra, but it requires a controlled spontaneity from the actor.

Columbia Daily Tribune, Columbia, Mo., Sunday, March 18, 1979

Musicians sparkle in UMC's 'Magic Flute'

PERFORMANCE: "The Magic Flute"
PLACE: Jesse Auditorium, University of Missouri-Columbia
TIME: 3 p.m. today
TICKETS: $3 for general public, $1.50 for University of Missouri-Coulumbia staff and students. Tickets available at the door.

By R.C. STAAB
of the Tribune's staff

REVIEW

The University of Missouri-Columbia Department of Music has mounted an impressive production of Mozart's "The Magic Flute," one which excels past opera productions by far. The operative word is mount, because for the first time the spacious Jesse Auditorium stage is filled with a grandiose set, terrific costumes and a needed touch of professionalism.

The choice of "The Magic Flute" seems a good one for two reasons: the simple, lyrical music of most of the play allows the director to devote time to the technical aspects, and the light and lively texture generally feels good. Even though the opera is about three and a half hours long, it's safe to assume most of the audience enoyed it.

It's also safe to assume that the audience understands the black-and-white plot. Tamino, hunting for his unknown lover, falls into the hands of Astrafiammante, who sends him on a mission to rescue her daughter, Pamina. Tamino discovers her in the hands of Sarastro, who turns out to be a noble leader rather than the mongrel portrayed by Astrafiammante. To win Pamina, Tamino then must undergo tests to prove his virtue.

The mood of the production is set magically in the opening scene when Astrafiammante's three Teutonic-like ladies save Tamino from being fried by a dragon. Their singing is very good and the winning acting and staging remind the audience that indeed opera can be an extended musical comedy set to classical music. That excellent staging by director Roger Brunyate, the Coordinator of Opera at the Cincinnati Conservatory, enables the eyes of the audience to follow the characters, instead of wandering into the far reaches of Jesse Auditorium.

While most of the actors are making an extra effort to enunciate their lyrics, several characters' words are lost in the rafters. The singing may be nice, but without an understanding of what the characters are saying, daydreaming is unavoidable. The other major problem is lighting. Often, the actors walk out of spotlights or are not shown adequately. Of course, Jesse Auditorium is a bear to wrestle with, but that's not a sufficient excuse.

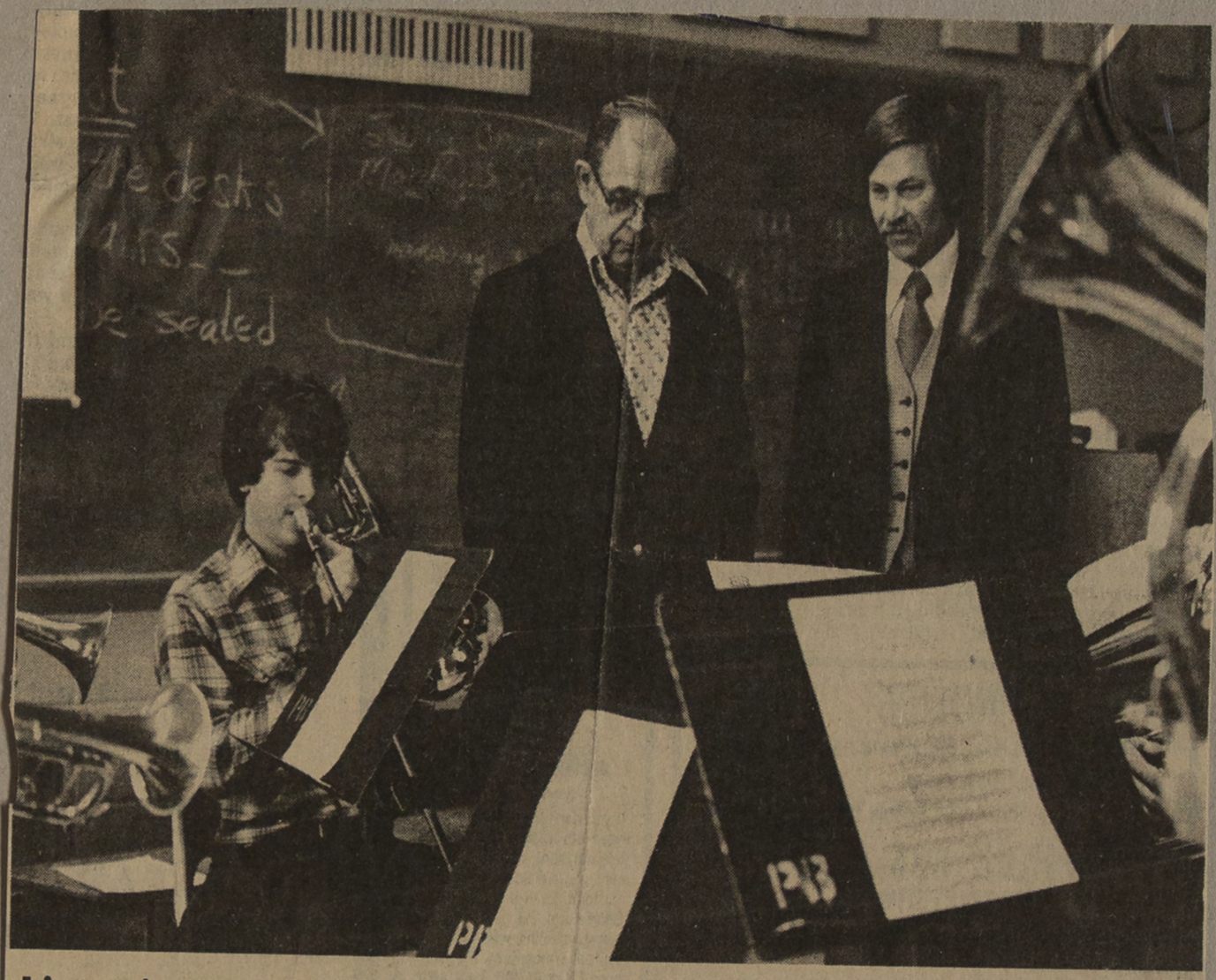
One very winning performance is delivered by Stephen R. Clements as Papageno, who is a comic firebrand on stage. By and large the rest of the actors—with different casts for each show—have strong singing voicing and passable acting, which can be expected from the music department.

What has finally matured, after years of substandard fare, is the orchestra, which never has sounded better. The strings and wind instruments do justice to Mozart's lovely score, with only the brass needing more clarity.

The University has something it can be quite proud of in "The Magic Flute."

Paula Ralph, left, Caroline Corbett, Linda Sickler and Dan Cotton rehearse for University opera production.

Cindy Na



Listening to the Brass

Charles Emmons, (center), director of concert bands at the University of Missouri-Columbia, listens to a Senior High brass ensemble this morning. Emmons is the guest clinician and director today at the annual spring high school band festival. With Emmons is local band director Bil Salyer. The trombonist is Steve Bean, son of Mr. and Mrs. Dick Bean. Participating bands include the local Senior High and Freshman bands, Twin Rivers, Neelyville, Doniphan and Ellsinore. The bands will perform beginning at 7 p.m. in the Senior High Gym. An honor band directed by Emmons will conclude the public performance. Emmons joined the University of Missouri Staff in 1957 and is responsible for developing Marching Mizzou into a nationally known organization. (Staff Photo by John R. Stanard)

MISSOURI NEWSPAPER
PRESS CLIPPING
Missouri Press Service, Inc.
8th and Locust
Columbia, Missouri 65201

The American Republic
Poplar Bluff, Missouri
Circulation 16034

DATE MAR 27 1979

MEWS on stage

MANEATER

friday, april 6 1979 M-3

Stern sweeps Jesse crowd with intensity, precision

by Anne Loecher
associate editor

Isaac Stern stomped out on the Jesse Hall stage Tuesday night wearing the obligatory tux and tails. With his white hair flopping in his face, the master proceeded to tune his violin; and from the start of his first piece, Beethoven's "Sonata No. 8," the audience was hypnotized.

Every measure, every note of the sonata was precise. But Stern is more than a technician; he makes his audience feel the power and intensity behind what he plays.

You've got to believe in the music, Stern says. "That's what makes it music. You've got to make the audience feel." His listeners closed their eyes and nodded their heads in concentration as he played. One girl cried.

The first movement was fast and airy. Stern shone, and pianist David Golub was an effective accompanist, though working with an instrument both called "dreadful." "If he breaks into song," Stern said laughing, "it's compensation."

Stern opened Bach's "Prelude from the First Sonata" without accompaniment, standing perfectly still, staring at the floor and playing furiously. Technical perfection gave way slightly to intense emotionalism.

"I want it to be hypnotic," he said, mopping the sweat from his forehead during intermission. "That's why I'm out there."

No, he says, he does not tire of touring. Stern gave his first concert in 1934 at the age of 15. "Touring's all right when there's enough to do," he said. He does, however, keep a collection of family photographs tucked inside his violin case.

The concert resumed with Bartok's "Rhapsody No. 1," Stern working confidently with his accompaniment. The selection was less dramatic than Bach's prelude, but nevertheless powerful.

Then came Cesar Franck's "Sonata in A," unquestionably the concert's most moving piece; not as intense as Bach but more complete. The sound was immaculate. Stern himself appeared close to tears.

While the crowd was still on its feet, Stern and Golub came back for an encore. "In this profession," he said, "it's customary to peek around the corner and see how the audience is doing, then run back onstage before the applause dies down. We're going to play two encores and then bid you good night."

First it was a selection from Prokofiev's "Romeo and Juliet", and then an adagio by Haydn. Again the listeners closed their eyes. When they opened them, he was gone. "God," said a woman in the back row, "that was gorgeous."

Murray Koodish

Master violinist Isaac Stern and accompanist David Golub turn to a standing crowd at their sell-out performance Tuesday night in Jesse Hall.

Music fest draws big names

by Gary Graff

Isaac Stern, Aaron Copland and the St. Louis Symphony Orchestra are three of the major events in this year's Third Annual Chancellor's Festival of Music.

"This year's festival is more significant than the other two," Music Department Chairman Donald McGlothlin said, "by virtue of the guest artists who will be here. Isaac Stern and Aaron Copland are simply two of the biggest names in music."

Stern's two-encore concert last Tuesday evening served as a kick-off for the festival. A capacity crowd listened as Stern and pianist David Golub performed the First Annual Herbert W. Schooling Concert, named for the Chancellor Emeritus.

The highlight of this year's festival is a two-day residency by composer/conductor Copland, considered by many the dean of American composers.

Copland's residency begins Tuesday, April 10, when he serves as guest conductor of the UMC Philharmonic in a performance including such favorites as "Rodeo," "Danzon Cubano," and "Suite from 'Our Town'."

The concert will climax with an unprecedented highlight; for the first time, Copland will perform the narration to his "Lincoln Portrait."

"When we asked his suggestion for a narrator, he told us 'what I'd really like to do is to read it myself," McGlothlin explained. "That should make it a very special evening."

On Wednesday, "A Conversation With Aaron Copland" will be held in the Fine Arts Recital Hall. That evening at 8:15, Copland will also serve as the principle judge in the Missouri Contemporary Music Competition Concert.

This weekend, the St. Louis Symphony holds a three-day residency starting with a Children's Concert at 2:30 this afternoon in Jesse Hall. The program includes the "Washington Post March," and the Copland's Suite from "Billy the Kid."

Tonight, the Symphony will be joined by regular conductor Gerhardt Simmermann for a concert featuring percussion soloist John Kasica. The residency ends Sunday afternoon at 3 p.m. as the orchestra and the University Choral Union perform two Beethoven compositions.

St. Louis Symphony to Perform This Friday

In addition to the Isaac Stern violin recital, the St. Louis Symphony Orchestra will be in residence for the Chancellor's Third Annual Festival of Music from Friday, April 6, to Sunday, April 8.

On Friday at 2:30 p.m., the orchestra will present a children's concert in Jesse Auditorium. Tickets for this program will be 50 cents for children and $1.00 for adults. They are available at the Jesse Auditorium ticket window. The program, specifically designed for children, will include John Philip Sousa's "Washington Post March," Dvorak's "Slavonic Dance No. 1," Tchaikovsky's "Waltz" from *Serenade for Strings*, and Aaron Copland's "Suite" from *Billy the Kid*.

On Friday afternoon, the orchestra will play an enticing array of songs for children.

On Friday night at 8:15 p.m., the orchestra will perform von Weber's "Overture" to *Der Freischuta*, Heuwell Tircuit's *Concerto for Percussion*, and Rachmaninoff's *Symphonic Dances*. Tickets for this event, part of the University Concert Series, are priced at $5.00 for the general public and $3.00 for students.

On Sunday, April 8, at 3 p.m., the 260-voice University Choral Union will join the St. Louis Symphony for a performance of Beethoven's *Symphony No. 9 in D minor.*

The following soloists will be featured:

June Anderson, soprano — When Ms. Anderson was 17, she became the youngest national finalist in the history of the Metropolitan Opera Guild auditions. She has appeared at the Chicago Lyric, the New York City Opera, the Opera Company of Philadelphia, the Florentine Opera and the Greater Miami Opera. She has been a soloist with the Denver Symphony, the Boston Pops and the St. Louis Symphony. She has also performed at the Handel Festival in Washington, D.C.

Virginia Pyle, mezzo-soprano — Ms. Pyle is an associate professor of music at the University. She has competed successfully in a number of competitions, including the Young Artist Awards sponsored by the St. Louis Symphony Society and the Metropolitan Opera District Auditions. For two seasons, she was a soloist with the Florida Philharmonic Orchestra.

Alan Crabb, tenor — Crabb has enjoyed success as a soloist with leading orchestras throughout the United States, including the Pittsburgh Symphony, Cleveland Orchestra, Buffalo Symphony and the St. Louis Symphony Orchestra. He also has sung many opera roles with the Opera Theatre of Syracuse, the Rochester Opera Theatre and the Chautauqua, Tri-Cities, and Potsdam Operas.

Harry S. Morrison Jr., baritone — Morrison is an associate professor at the University. He has performed more than 25 major opera and oratorio roles throughout the Midwest and the Pacific Northwest. He has taught voice and music at Parsons College, the University of Iowa and the University of Idaho. A member of the UMC faculty since 1960, Morrison is the director of the Opera Workshop.

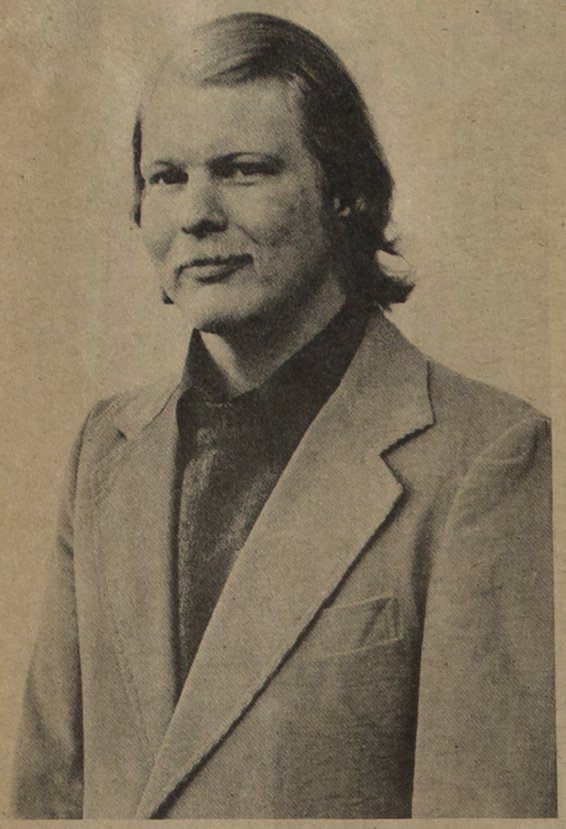
An award-winning group of soloists highlights a wide range of music.

Tickets for this performance are $3.00 for the general public and $1.50 for students.

A classic act: the St. Louis Symphony will be on campus, April 6-8.

Listening post, written by Donald McGlothlin, chairman of the music department at the University, regularly previews concerts and recitals in the community. Persons interested in having specific, upcoming events included in the column should call 882-3650.

MISSOURI CONTEMPORARY MUSIC COMPETITION



Christopher Hills, First Place Missouri Winner

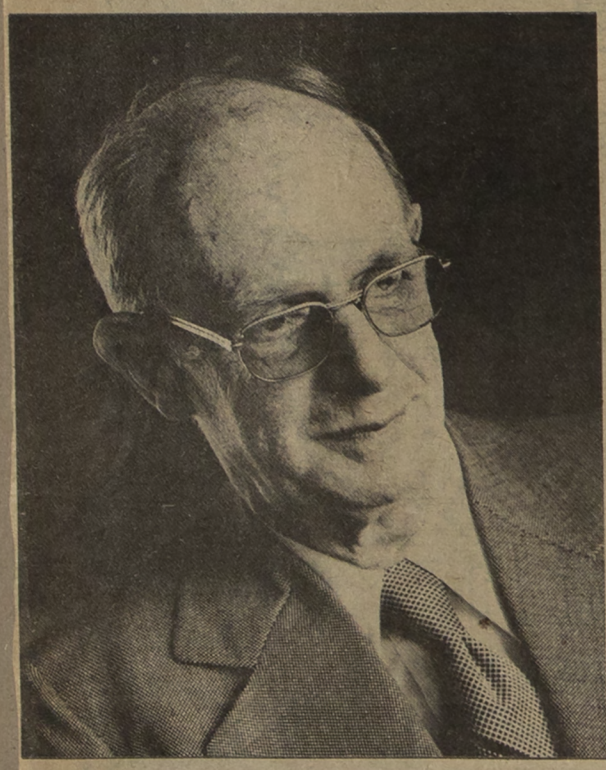
The Missouri Contemporary Music Competition is sponsored jointly by the Music Department of the University of Missouri-Columbia, the Missouri Public Radio Association, Discwasher Inc. of Columbia Missouri and the Missouri Arts Council.

The 1978-79 competition for chamber music was made possible with grants from the University of Missouri-Columbia Graduate Student Association and the Subcommittee on University Lectures.

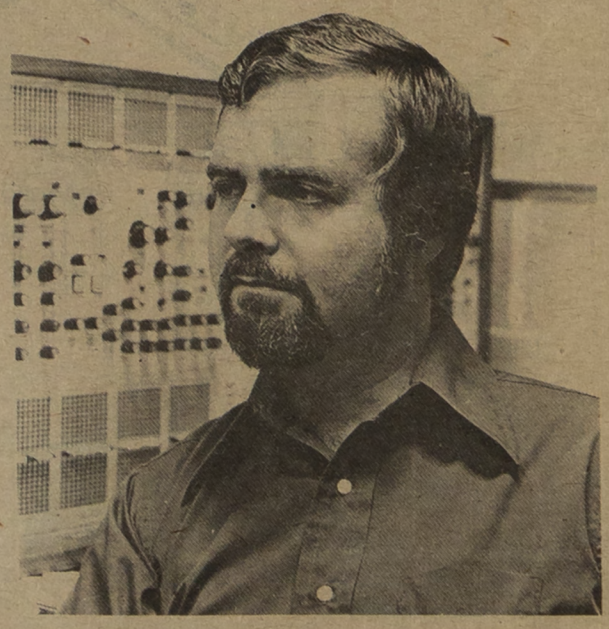
Aaron Copland, T. Scott Huston of the Cincinnati Conservatory of Music and Hanley Jackson of Kansas State University judged the 81 entries from 20 states, the District of Columbia, and Canada. The national winner and recipient of the $1,000 Discwasher Prize is Karl Korte of Austin, Texas. The two Missouri winners are Christopher Hills and Erik Stenberg. The Missouri winners receive awards of $300 and $125 from the Missouri Public Radio Association.

Plans for the 1979-80 Missouri Contemporary Music Competition are to continue the competition for instrumental chamber music while expanding to include a "Music and Visual Technology Symposium and Competition" exploring the relationship between music and laser technology, video art and syntheses and other forms of music/electronic art incorporation.

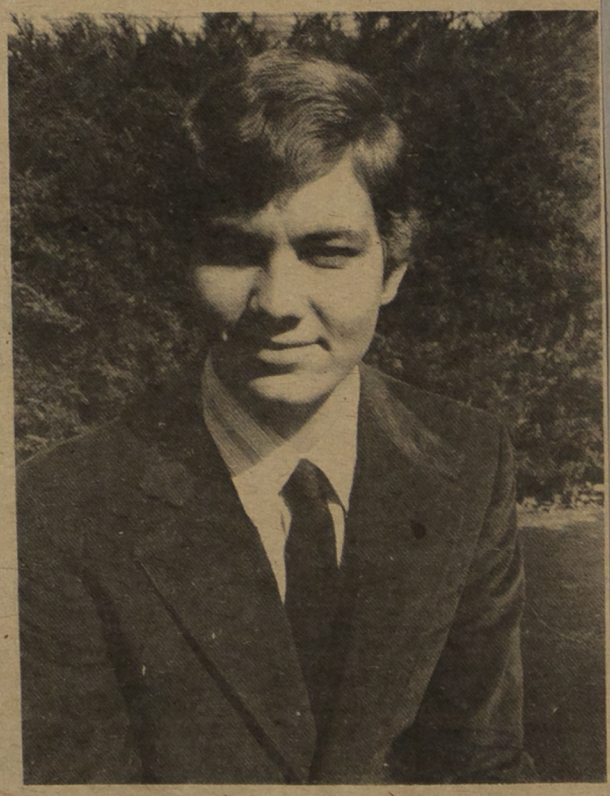
Karl Korte, National Winner



T. Scott Huston, Regional Judge



Hanley Jackson, Regional Judge



Erik Stenberg, Second Place Missouri Winner

MISSOURI NEWSPAPER
PRESS CLIPPING
Missouri Press Service, Inc.
8th and Locust
Columbia, Missouri 65201

Sikeston Standard
Sikeston, Missouri
Circulation 11253

DATE MAR 9 1979

Letter to the editor

March 6, 1979
Editor
Leading Newspaper
Sikeston, Mo 63801
Dear Sir or Madam:

Perhaps it would be of interest to those who know Ms. CAROLE LEE CLAYTON of Sikeston has been awarded a scholarhip from this foundation.

Ms. Clayton was chosen for this grant because of her display of fine character, her concern for others, her sincerity in pursuing a degree in Education whereby she may be of community service, and her vibrant personality. Ms. Clayton was considered by the Board of Directors of The University Singers Thomas L. Mills Foundation to represent youth through her outward display of individual dignity.

The University Singers Foundations was established in 1977 by former University Singers in honor of Tom Mills, director of the group for twenty-six years before ill health dictated his retirement.

We are pleased that Ms. Clayton is the first awardee of the calendar year, 1979.

Thank you for your co-operation, and you might give great credit to Gordon Beaver for being so active in Carole's formulative years. She is very dedicated to his generosity of spirit and his capability as a teacher.

Respectfully,
Tom Mills
Chairman, Board of Directors
Director, University Singers, Retired

MISSOURI NEWSPAPER
PRESS CLIPPING
Missouri Press Service, Inc.
8th and Locust
Columbia, Missouri 65201

The Sun
El Dorado Springs, Mo.
Circulation: 4,689

DATE MAR 15 1979

Mizzou Band

The University of Missouri, Columbia, department of music presented a concert featuring the symphoniac band Sunday, March 4, at 3 p.m., in Jesse Auditorium.

The band was conducted by Charles L. Emmons and associate conductor Frank Krager.

The symphonia band also presents concerts at high schools in Missouri.

Janolyn Jackson of El Dorado Springs is a member of the band, playing the tenor saxaphone.

MISSOURI NEWSPAPER
PRESS CLIPPING
Missouri Press Service, Inc.
8th and Locust
Columbia, Missouri 65201

The Kingdom Daily News
Fulton, Missouri
Circulation: 3,029

DATE MAR 25 1979

UMC music festival

The Chancellor's Third Annual Festival of Music highlights the University's spring music season. The festival presents a week of special events featuring violinist Isaac Stern, composer Aaron Copland, the St. Louis Symphony, the first mid-Missouri performance of Beethoven's Ninth Symphony, and the Missouri Contemporary Music Competition.

Events include: Isaac Stern, 8:15 p.m. Tuesday, April 3, Jesse Auditorium, students, $3, general admission, $5; St. Louis Symphony Orchestra Children's Concert, 2:30 p.m. Friday, April 6, Jesse Auditorium, children 50 cents, adults aaccompanied by a child, $1; St. Louis Symphony Orchestra Concert, 8:15 p.m. Friday, April 6, Jesse Auditorium, students $3, general admission, $5; Beethoven's Symphony No. 9 in D minor with the St. Louis Symphony Orchestra, the University Choral Union and faculty soloists, 8:15 p.m. Sunday, April 8, Jesse Auditorium, students $1.50, general admission, $3.

UMC Philharmonic with Aaron Copland, guest conductor, 8:15 p.m. Tuesday, April 10, Jesse Auditorium, students $1.50, general admission $3; A Conversation with Aaron Copland, 10 a.m. Wednesday, April 11, Fine Arts Recital Hall, free and open to the public; Missouri Contemporary Music Competition Concert, 8:15 p.m. Wednesday, April 11, Fine Arts Recital Hall, free and open to the public.

Tickets may be obtained at Jesse Auditorium ticket window from 10 a.m. to 4 p.m. Monday through Friday, March 19-23 and April 2-10.

MISSOURI NEWSPAPER
PRESS CLIPPING
Missouri Press Service, Inc.
8th and Locust
Columbia, Missouri 65201

Oak Grove Banner
Oak Grove, Missouri
Circulation 1,090

ATE MAR 15 1979

MU Band to Perform Here

The University of Missouri Concert Band will perform in the R-VI high school gymnasium March 22, 7:30 p.m.

The concert will also include the Oak Grove stage band and the swing choir.

MISSOURI NEWSPAPER
PRESS CLIPPING
Missouri Press Service, Inc.
8th and Locust
Columbia, Missouri 65201

The Capital-News
Jefferson City, Missouri
Circulation: 5,260

DATE JAN 31 1979

Auditions set

Auditions for the Stillman-Kelley Scholarship will be held at the recital hall of the Fine Arts Building of the University of Missouri-Columbia on March 17.

To apply for the music scholarship write Miss Virginia M. Gilbirds, 3615 W. Roanoke Dr., Kansas City, or Mrs. B.E. Walsh, 905 Dial Dr., Kennett, by Feb. 1. Applicants must not have reached their seventeenth birthday by March 1.

Aaron Copland will provide his artistic touch at a concert tonight.

Composer's contributions sharpen public's ear for music

By R.C. STAAB
of the Tribune's staff

His music sounds as familiar as "God Bless America." But his name may not be a household word.

Aaron Copland's compositions, which include almost every music form imaginable, have been performed by groups as diverse as Emerson, Lake and Palmer and the Boston Symphony. His life's work includes film scores, ballets, symphonies and operas, as well as four books about music.

Awards include the New York Music Critics Circle Award, an Academy Award for "The Heiress" and a Pulitzer Prize for "Appalachian Spring."

But what the facts don't tell you is the effect his work has had on serious American music. And often untold are the contributions he has made through lectures and residences.

A sample of his work can be heard tonight at the University of Missouri-Columbia. He takes the stage at 8.15 p.m. in Jesse Auditorium to conduct the UMC Philharmonic in a performance of his works, including his narration of the "Lincoln Portrait."

Fascinated by jazz, Copland spent his early years writing for a more sophisticated audience. But he found something lacking.

"I had written numbers of pieces that were considered far-out," he says. "I got consistently bad reviews from the New York Times, and my father was very concerned. I would say to him, 'Oh well, you know those critics.' He said, 'I know, but after all, The New York Times pays him for his opinion, he must know something.'"

So Copland turned to less-sophisticated music based on American hymns, folk tales and other home-grown music.

"It occured to me to try to write in a simpler style that would have a broader audience by definition. It's easier for an audience to understand if you write in an idiom they are familiar with. And you don't shock them with harmonies that are too harsh and, from their standpoint, rhythms that are too complex."

"At the time, it seemed important that we in the so-called serious field of music should be able to be as American as the 'Jazz Boys' were." Copland turned to functional music—music for ballets, an opera intended for children, film scores, theater and radio music. He quickly was accepted as a major composer and spent the next 50 years composing, touring and teaching at schools such as Harvard University.

Now he says he travels to universities to keep young. New compositions don't come that easy any more.

The 78-year-old composer says, "Most composers haven't been lucky enough to live to my great age and never had the problem." After all, that's a long time to have to express oneself, he says.

Despite the apparent dominance of pop music in our culture, Copland sees serious music at least holding its own. He says that there are more serious composers active today than in his age and that the growth of music schools supports this contention.

Serious composers oppose some of the present functions of music, he says. "We don't like to have our music used in order to make you feel better or to seem to have the music warm up the room.... We serious composers write it so that people will be willing to sit and listen to it, the music for its own sake—not just having it around the house like wallpaper.

"If you don't want to listen, turn the darn thing off. Don't use music as a continual sop in order to console you for your troubles."

While he attempted to broaden the scope of serious music, he realizes the limitations. "You hope to get the audience you are addressing interested, but you don't hope to appeal to everybody. You cannot reduce everything to the same level."

To involve more people and increase their appreciation for music, Copland tirelessly has worked to inform people about what to listen for in music. At 10 a.m. tomorrow, he will share his ideas with the public at a free session in the Fine Arts Recital Hall. He also will attend the performance of winning works he helped judge for the Missouri Contemporary Music Competition at 8:15 p.m. tomorrow in the recital hall.

His visit here is a once-in-a-lifetime opportunity for Columbians. As one writer said, "He is at last an American that we may place unapologetically beside the recognized creative figures of any other country."

music

Listening Post

Aaron Copland Is Coming to Town

Aaron Copland, the renowned American composer, will hold a three-day residency at the University during the Chancellor's Festival.

On Tuesday, April 10, at 8:15 p.m., Copland will conduct the UMC Philharmonic in a performance of his works. The program will include *An Outdoor Overture*, "Danzon Cubano," *Rodeo*, "Suite" from *Our Town* and selections from *The Red Pony*. The highlight of the program will be Aaron Copland narrating his own composition, *Lincoln Portrait*. Hugh Vianello will conduct.

Tickets for the performance will be $3.00 for the general public and $1.50 for students.

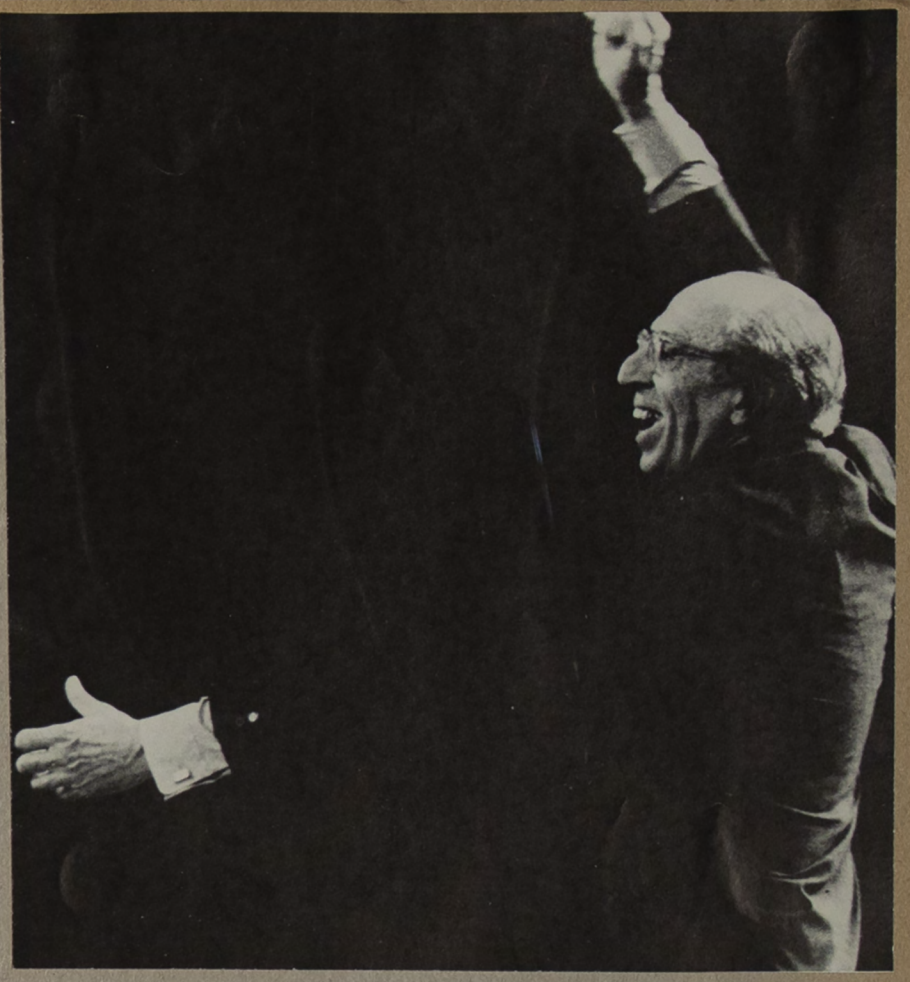
Copland's compositions were first heard in the United States at a League of Composers concert in November 1924 in New York City. In 1930, he won an award from RCA Victor for his *Dance Symphony*. His *Third Symphony*, which won the New York Music Critics' Circle Award in 1946, has been performed worldwide since its premiere performance by the Boston Symphony.

In addition to his work as a composer, Copland is a highly respected contemporary music authority. From 1927 to 1937, he was a lecturer at New York's New School for Social Research. He has taught composition at Harvard University and at the Berkshire Music Center, where he was the faculty chairman and head of the composition department. He has written four books: **What to Listen for in Music, The New Music, Music and Imagination** (six lectures given while Copland was the Charles Eliot Norton Professor of Poetry at Harvard, 1951-1952) and **Copland on Music**.

Copland's awards and honors include: the Pulitzer Prize for music (1945), the Presidential Medal of Freedom (1964), Yale University's Henry Howland Memorial Prize (1970) and New York City's Haendal Medallion (1970). In 1971, he was elected president of the American Academy of Arts and Letters.

Artists-in-Residence

Sponsored by the Department of Music in the College of Arts & Science; the Missouri Arts Council; the University Development Fund Board; the University Lectures & Cultural Events Committee; the UMC Graduate Student Association; Discwasher, Inc. of Columbia, Missouri; the Missouri Public Radio Association; & the Boone County Community Trust.



Aaron Copland

Isaac Stern

St. Louis Symphony Orchestra

Gerhard Zimmerman, conductor

Children's Concert
2:30 P.M. Friday, April 6
Jesse Auditorium

*Orchestra Concert
8:15 P.M. Friday, April 6
Jesse Auditorium

**Master Classes
Saturday, April 7
Fine Arts Building

Beethoven's Symphony No. 9 in D Minor, Opus 125
with final chorus on Schiller's *Ode to Joy,*
3:00 P.M. Sunday, April 8
Jesse Auditorium
St. Louis Symphony Orchestra
University Choral Union
Guest Soloists

UMC Philharmonic
Aaron Copland, guest conductor
8:15 P.M. Tuesday, April 10
Jesse Auditorium

**A Conversation with Aaron Copland
Wednesday, April 11
Fine Arts Recital Hall

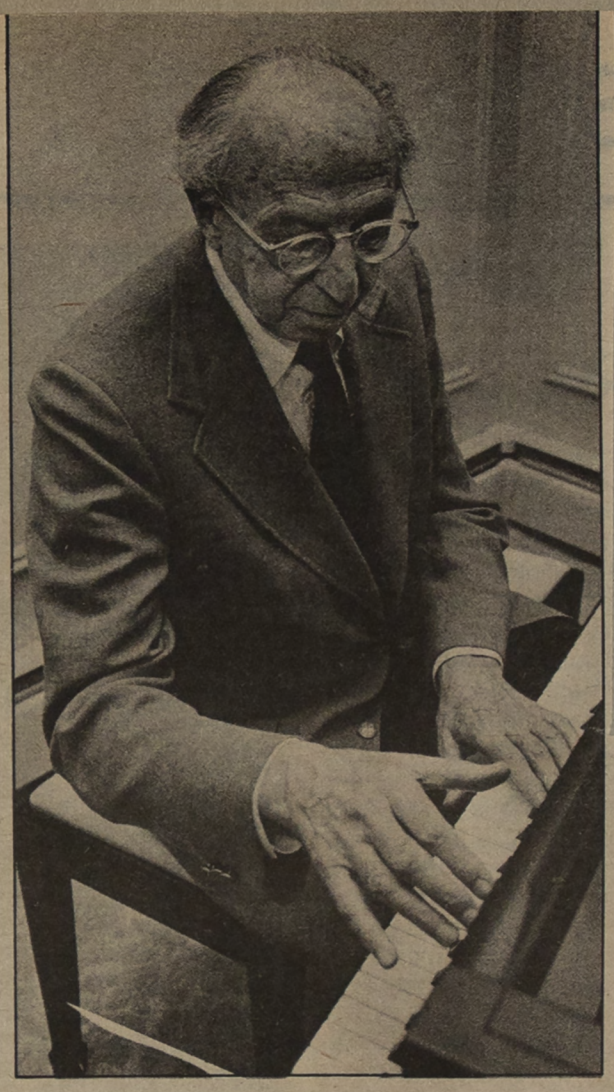
**Composers' Symposium

Missouri Contemporary Music Competition Concert
8:15 P.M. Wednesday, April 11
Fine Arts Recital Hall

The premier performance of winning compositions from the **Missouri Contemporary Music Competition** selected by **Aaron Copland** and a panel of distinguished composers, including **T. Scott Huston** and **Hanley Jackson,** will be presented by faculty of the UMC Department of Music on April 11. Composers from 30 states, Puerto Rico, and Canada have entered works in the competition. In addition to the national winner and the Missouri winners of this competition for instrumental chamber music, compositions by the judges will be performed. A symposium for composers is also planned for April 11. The Missouri Contemporary Music Competition sponsored by the UMC Music Department and the Missouri Public Radio Association is made possible with a grant from the Discwasher Group, manufacturers of audio accessories.

The Great American Music Man: Aaron Copland

By Joni Wulff
Photos by Judy Stein



The Composer

Walking through the University's quadrangle, Copland sees a tiny squirrel sitting, immobile, on a second-story window sill. Copland stops, smiles, points and walks on. A few steps later he stops and looks up at the creature again, marveling. Aaron Copland is a gentle man. At 78, he is the world's best known American composer. He is a conductor, an authority on contemporary music and a winner of the Pulitzer Prize for Music (1945). Yet he is comfortable among things small and things great, among college orchestras and among the most famous musicians of the world.

As a child, Copland lived on an average Brooklyn street. It was nothing like Vienna, he says, yet he sought and found music there. His four brothers and sisters studied music but never went far in it. Copland, the youngest, was 13 before he arranged for his own piano lessons.

"I remember hanging around the piano when my older sister would practice, and she'd say, 'Why don't you go play with the other kids?' But I was always fascinated with music," he says.

His fascination led him to Paris, where he studied for three years under the famous female composer, Nadia Boulanger. He considers that experience and meeting Boston Symphony conductor Serge Koussevitzky to be the two "greatest strokes of luck" in his career.

His success must have been more than luck, however. In his 20s, Copland composed pieces for the Boston Symphony. Gaining fame, he traveled the world. But his greatest inspirations came from the United States. This Brooklyn boy, the son of immigrants, often wrote pieces about cowboys and hoedowns, simple in style and distinctively American in atmosphere, emotion and rhythm.

In one of his most American compositions, *Rodeo*, Copland captures both the sounds of cracking whips and grunting animals in "Buckaroo Holiday" and the starlit softness of a western evening in "Corral Nocturne." Imaginative and versatile, Copland has written symphonies, operas for children and ballet and film scores. And he likes them all.

Asking for his favorite piece is like "asking a mother if she has a favorite child," he says. "She probably does, but it would be unfair to the others to say so. Actually, you feel most tender toward the ones that aren't so popular. They are the neglected children. The ones that everyone likes, well, you just join in."

One of his most popular compositions, *Appalachian Spring*, once received a humorous compliment from a gracious fan, Copland says. The fan told Copland that while listening to the piece he could "see the Appalachians and hear the spring." Copland laughs and says that when he wrote the piece he had no idea what it would be called. He wrote it for dancer Martha Graham; she just happened to like the name *Appalachian Spring*, although it had nothing to do with the music. In a similar situation, Copland's *Music for Radio*, called that because it was written to be performed on the air, was later called *Saga of the Prairie*. Obviously, Copland's music means many things to many people.

Aside from ballet and radio scores, Copland has composed music for films: *Our Town*, *The Red Pony* and *Of Mice and Men*. Copland says movie soundtracks are easier to write because a composer is working with sharply defined images instead of abstract ideas. "You see the film one time without music. Then when you see it with the music, you get the full sense of what the music is doing for the scene," he says.

But most people don't really listen to the music in a film, Copland says. And as a composer, he finds this frustrating. "Composers don't write music to make you feel good, although music does have that power," Copland says. "Composers write music so you'll listen to it. And if you're not going to listen, they wish you'd turn the darn thing off."

Copland is acutely aware of this lack of sensitive listening. He first felt it in the 1930s, when radios and phonographs were making music accessible to the public. Anyone driving down the highway could turn on the radio and hear a Beethoven symphony. Although Copland is pleased that you no longer have to go to a concert hall to hear good music as you did when he was a child, he thinks this accessibility has led to "easy music." "Music deserves more than just casual listening," he says. "If you do listen, it will be a new, fresh experience for you."

To teach the musically untrained how to listen, and to teach musicians how to play his music, Copland wrote four books: **What to Listen for in Music**, **Our New Music**, **Music and Imagination** and **Copland on Music**. "You don't want your music played by a bunch of dumbbells," he says. "You want to reawaken a reaction, make music sensitive, exciting. You want to stir them with your music."

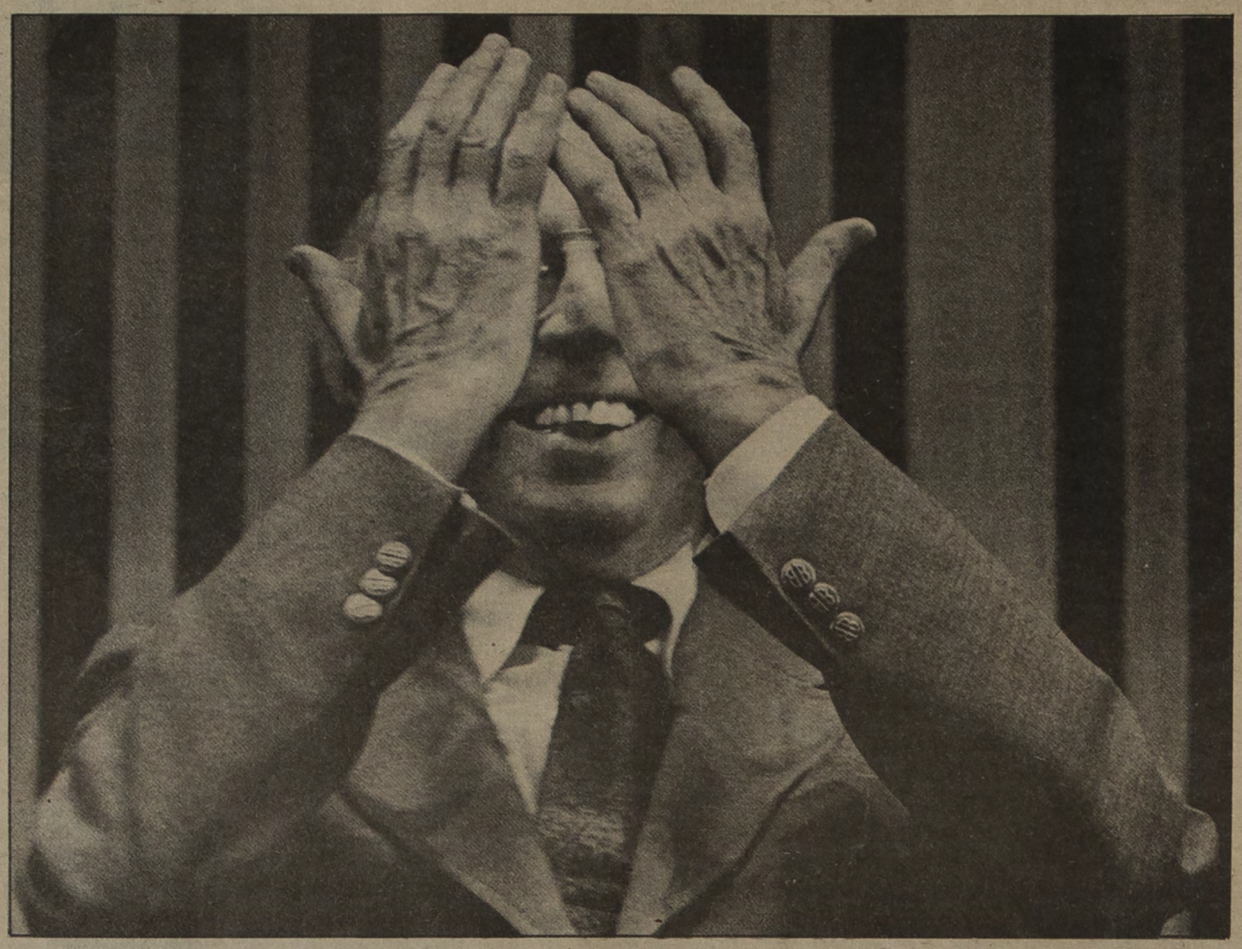
Copland continues to move people with his music, although he no longer composes. "Writing is a question of being in the mood," he says. "You can't force it, or it never comes."

He says a composer runs out of chords just like a writer runs out of words. "The more abstract material is, the harder it is to keep it," he says.

But what Copland has not run out of is energy. He lives on the Hudson River, in the same state where he was born in 1900, but he spends much of his time traveling. "Orchestras don't come to you; you have to go to them," he says. He enjoys traveling, "as long as I get plenty of rest in between," he says.

Copland will continue to follow orchestras as long as he can. Music fascinates him as much now as it did when he was a child, and he can't imagine a life that isn't filled with it. "I've lived my whole life doing the things I really want to do," he says. "And it's always been music. It's always been music."

(continued on next page)



During his University residency, Copland laughs with students about his lack of a college degree.

The composer listens and responds to questions with an interest as intense as his feeling for music.

Copland began conducting late in his musical career; now he has worked with orchestras all over the world. When the University Philharmonic plays something that displeases him, he taps quickly on the music stand with his baton and waits for the music to stop.

"Everything depends on the cymbal," he says. "Have you got them?" There is some fumbling, some glancing around and some nervous laughter in the orchestra. "We need a big crash there," he says. The cymbal crashes explosively. "There, that's what I was looking for," Copland says.

Copland knows what he's looking for. He is accustomed to hearing his work performed by the world's finest orchestras. When he doesn't like something, he says so, graciously, but with few wasted words.

"Whatever is making those short notes hang over should be squelched," he says. "Play this cold-blooded; don't sentimentalize over it. This is not Tchaikovsky. Play it cold."

Copland brings rhythms to life by verbalizing them. "Bombombombim!" he shouts to explain a measure. "Dadadadadadadadi!" He gestures constantly, drawing sounds out as he cradles notes in his cupped hand. He laughs a lot and often conducts with a smile on his face. Occasionally during a performance, he turns his head slightly to one side, allowing the audience to get a glimpse of the great, classic profile that has delighted fans and photographers for decades.

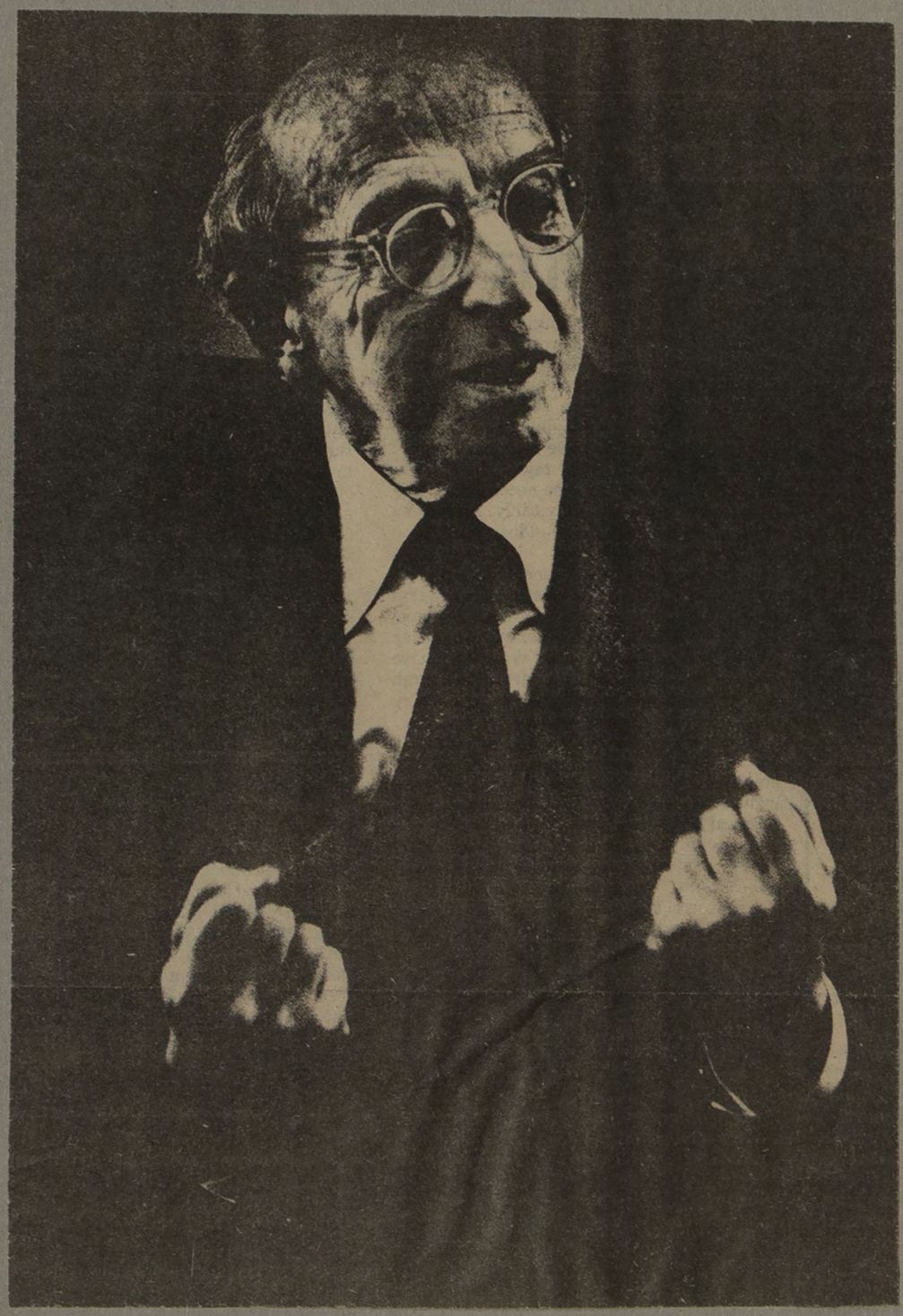
Even smiling, Copland is a logical, unsentimental musician. "That's just a dull accompaniment, I'm sorry to say," he says, looking at the cellos. "You're giving it too much importance."

His gentle corrections almost always get him what he wants on the second try. "That was well-played," he says, "but it was too heavy." He slouches, as though weighted. "It's got to be short, bouncy." He bounces slightly on his seat for emphasis. "Oh, and try to distinguish between your forte and your fortissimo."

The orchestra members work hard to please him. They are unfamiliar with him and they rarely speak. "Give it full value like they teach you in school," Copland says. Someone in the back whispers, "OK. Sorry." Copland, who is hard of hearing, smiles, leans forward and places one finger behind his ear. At another time during a rehearsal, a tense bass player says to another, "I think I'm going to have a cardiac arrest."

But the tension of performing soon dissolves. By the end of the first rehearsal, Copland and the orchestra members are friends. Leaving their instruments at their seats, the performers approach his stand to greet him. And Copland, still vibrant and talkative after a long airplane flight and a lengthy rehearsal, lets his weary baton rest on the music stand.

Hands clasped in victory, Copland turns to acknowledge the orchestra's performance of his music April 10 in Jesse Auditorium.



Weary at 78; a wiz in '79

by Anne Loecher
associate editor

Standing on the red-carpeted stand, Aaron Copland worked for two hours, leading the UMC Philharmonic through a collection of his compositions with the wave of his baton.

The maestro is nearly 80 now—"Well, not quite," he said laughing. "Seventy-eight to be exact."

His hair is white; lines surround his eyes staring out from behind a pair of light-colored glasses. He had just returned from a luncheon given in his honor. The morning before, he had participated in a panel discussion. He said he was tired.

He shuffles his feet and clasps his hands when he speaks. "You have no idea," he said, "why you should have been chosen to be fascinated with music, but that's how it works."

For 40 years he has been composing and conducting music. He has written for orchestras, ballets, and movies. He is the author of four books on music and winner of the Pulitzer Prize.

"I haven't been writing much in the last few years," he said. Much of his time now is spent touring. It tires him, he says, but it's still worthwhile. Every performance is different—even with the same orchestra.

For many years, Copland gave lessons at Tanglewood, summer school of the Boston Symphony. He said he enjoyed working with young composers and helping them out. "But it wasn't quite as charitable as that," he said. "Part of why you give lessons is for the money."

He remembered first becoming infatuated with music. "My sister would be sitting there, practicing her scales on the piano," and he would watch. "She'd say to me 'Aaron, why are you hanging around here—why don't you go out and play with the other kids?'"

He remembered growing up in Brooklyn, a place where "there was no grand music—not like Vienna." His family was not musically inclined. He tried learning theory through a correspondence course.

He remembered hearing his first piece played by an orchestra. "When you orchestrate a piece, you think you know how it's going to sound, but you can never be absolutely certain," he said. "It was a great thrill."

Copland has no favorites among his compositions, or none that he will admit to. "I always say that's like asking a mother whether she has a favorite child," he said. He later admitted that some of the less popular pieces meant the most to him.

Composing has been difficult for Copland; he has had his blank periods. It's the abstract nature of music, he explained:

"It's even harder, I think, to dream up new things as you get older," he said. His tours now are usually a compilation of his earlier works.

"It's a part of this life," he said of his long tours. Sometimes he works on his compositions on the road, but that is difficult for him. "It's not like (Leonard) Bernstein — Bernstein can write a symphony sitting at this table," he said.

It takes luck, he says, to make it as a composer. "If you're a young composer, you've got to have some luck in the world. Otherwise you're in bad shape."

For Copland, luck was the instruction of Nadia Boulanger, from whom he took took lessons while living in Paris. "It was the smartest thing I've ever done," he said of his association with Boulanger.

"It was also the friendship of Serge Koussevitzky, the conductor who encouraged him. "Koussevitzky would have loved to compose on his own," he said. Instead, he performed Copland's first pieces to European audiences.

Copland says he has been lucky. "I've lived a life doing things I really wanted to do," he said. Of his contribution to music: "I hope it's one truly valuable composer."

Listening Post

The Missouri Arts Quintet will present its final concert of the 1978-79 season at 8:15 p.m. Monday in the Fine Arts recital hall.

All selections on the program have one thing in common: none of them include a flute. Flutist Steve Geibel suffered a broken arm in February and won't be able to play again until May.

Oboist Susan Hicks, clarinetist Richard Hills and bassonist Barbara Wood will open the concert with a spirited trio by the early 20th century French composer Georges Auric. UMC trumpeter Alexander Pickard will then join them for a performance of "Soli" by contemporary Mexican composer Carlos Chavez.

The third piece in the concert is Karl Stamitz' *Quartet in E flat* for oboe, clarinet, horn and bassoon. Peter Kurau will play the horn for this piece.

Pianist Jane Franck will be featured in the final selection, the *Quintet for Piano and Winds* by Beethoven.

Admission to this concert is free.

The Kansas City Philharmonic will perform at 8:15 p.m. Friday in Jesse Auditorium. The Philharmonic is one of the nation's top orchestras and has established itself as a regional cultural resource. Besides performing more than 200 concerts a year in the greater Kansas City area, the Philhamonic twice annually takes week-long tours throughout Missouri, Iowa, Oklahoma and Texas.

Maurice Peress is celebrating his fifth year as the Philharmonic's conductor and music director. He has been a guest conductor with the Chicago and Cincinnati Symphonies and the Washington and San Francisco opera companies. Peress was Leonard Bernstein's assistant with the New York Philharmonic in 1961 and has conducted abroad at the American Institute of Musical Studies in Freiburg, Germany and Graz, Austria. Peress also has conducted musical theater, including performances of *West Side Story, Porgy and Bess,* and a concert version of *Candide.*

Tickets for the Philharmonic performance cost $1 for students and $2.50 for the general public and will be available from 8:30 a.m. to 3:30 p.m. today through Friday at the Memorial Union Ticket window. The concert is sponsored by the MSA Classical Concerts Committee.

Listening Post, written by Donald McGlothlin, chairman of the music department at the University, regularly previews concerts and recitals in the community. Persons interested in having specific, upcoming events included in the column should call 882-3650.