

Performing arts series

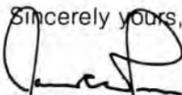
Campus calendars promise variety of cultural attractions

To the University Community

Dear Colleagues:

I am pleased to be able to introduce this special issue of *Spectrum* devoted to the performing arts series on each of the campuses of the University of Missouri. It is appropriate to give this recognition to a very significant part of our educational function, and a very important part of our community service. It is particularly gratifying that we are able to make available to staff on all campuses the normal faculty/staff discounts for each of these series, and I certainly encourage members of the University community to take advantage of these major events throughout the system.

The efforts of many persons on the campuses in making available this great variety of cultural programming is very deeply appreciated. It exemplifies the University's mission as well as its commitment to quality. I hope that we can do even more to enrich the cultural environment of our campuses and the state in the years to come.

Sincerely yours,

James C. Olson
President



The main attraction of UMR's upcoming concert season will be a performance of *The Marriage of Figaro* by the Kansas City Lyric Opera. The production, scheduled for Nov. 6, will be presented in cooperation with the Missouri Council on the Arts.

Lyric to do 'Figaro' at UMR

The University of Missouri-Rolla offers selected professional attractions each year through the auspices of the Student Union Board Fine Arts Committee and the music section of the department of humanities. A number of these events are open to faculty, staff and area residents. There is no series as such; tickets are sold only for individual attractions. No discounts are available.

Professional events

Fall 1977

Oct. 4
RICHARD MEYRICK, Pianist
8 p.m., St. Pat's Ballroom
Admission \$2 per person. Two hundred tickets available to the general public. UMR students with valid IDs admitted free.

Oct. 18
JAMES DUTTON PERCUSSION ORCHESTRA
8 p.m., Centennial Hall
UMR students with valid IDs admitted free. Faculty, staff and general public admitted free if space is available.

Nov. 6
KANSAS CITY LYRIC THEATRE "Marriage of Figaro"
8 p.m., Rolla High School gymnasium
Performed in English, with orchestra. One thousand seats, priced at \$4.50, \$4, \$3.50 and \$3. Presented in cooperation with the Missouri Council on the Arts.

Nov. 15
HENRY THE FIDDLER
8 p.m., Centennial Hall
UMR students with valid IDs admitted free. Faculty, staff and general public admitted free if space is available.

Nov. 29
ALPHA OMEGA PLAYERS
8 p.m., Centennial Hall
UMR students with valid IDs admitted free. Faculty, staff and general public admitted free if space is available.

Spring 1978

Mar. 21
MISSOURI VANGUARD THEATRE
8 p.m., Centennial Hall
Play to be announced. Admission \$2 per person. Two hundred seats available for the general public. UMR students with valid IDs admitted free.

Student events

Fall 1977

Nov. 11, 12, 18, 19
UMR THEATRE GUILD
Bus Stop
8 p.m., St. Pat's Ballroom
UMR students with valid IDs: \$1.50 in advance or \$2 at the door. Faculty, staff and general public: \$2 in advance or \$2.50 at the door. For further information write to "Tickets," UMR Theatre Guild, G-9 Harris Hall, UMR, Rolla, MO 65401; or call 314/341-4185.

Dec. 4
UNIV. CHOIR & ORCHESTRA
8 p.m., St. Pat's Ballroom
Program: J. S. Bach, "Magnificat in D Major"; C. B. E. Bach, "Magnificat." No admission charge.

Dec. 7, 9, 10
MADRIGAL DINNERS
Centennial Hall
Price includes dinner and concert. For information, write to "Reservationist," 114 University Center West, UMR, Rolla, MO 65401; or call 314/341-4294.

Dec. 8
UNIV. CONCERT BANDS
8 p.m., St. Pat's Ballroom
Program: Samuel Barber, Sibelius, Cateel and Krenek. No admission charge.

Spring 1978

Feb. 2, 3, 4
UMR THEATRE GUILD
8 p.m., St. Pat's Ballroom
Play to be announced. For further information write or call the UMR Theatre Guild.

Mar. 14
UNIV. CONCERT BAND
8 p.m., Centennial Hall
J. Franklin Fenley, flutist. Program: Vivaldi, Chaminade, Schuller and Persichetti. No admission charge.

Apr. 16
CHAMBER WIND ENSEMBLE
3 p.m., Mech. Engr. Aud.
Program: Mozart, "Parthia I"; Orff, "Carmina Burana." No admission charge.

Apr. 27, 28, 29
UMR THEATRE GUILD
8 p.m., St. Pat's Ballroom
Play to be announced. For further information write or call the UMR Theatre Guild.

UM-Rolla programs 1977-78

Date _____ Event _____

Tickets _____ @ _____ = total _____

Name of person ordering tickets _____

Address _____

Mail orders to: Program Office, 218 University Center West, UMR, Rolla, MO 65401.

This form may be used in ordering tickets. Please indicate your name, the date of the performance and the number and price scale of tickets desired. Checks should be made out to UM-Rolla. Please remember to enclose a stamped (13¢ for first class), self-addressed envelope. Faculty and staff may use campus mail.

UMSL plans diverse season

(All performances in the J.C. Penney Auditorium).

THE ACTING COMPANY Fri., Sept. 23, 8:30 p.m.

The 1977-78 UMSL Performing Arts Series will open on Friday, Sept. 23, with Bertolt Brecht's sardonic antiwar play, *Mother Courage and Her Children*, performed by members of The Acting Company.

A chronicle of the Thirty Years' War, the play follows the fortunes of a Swedish sutler woman as she moves from one army to another selling belts and brandy from her canteen wagon. Written in 1939, six years after Hitler had seized power in Germany and Brecht had fled to a self-imposed exile in Denmark, *Mother Courage* was intended as a warning against participation by "the little people" in the world war Brecht could see looming on the horizon.

The Acting Company was founded in 1972 under the artistic direction of John Houseman. The title role in *Mother Courage* will be played by Mary Lou Rosato, a founding member of the company.

(Admission: UM students, \$2.50; UM faculty and staff, \$3.50; public, \$4.50. All seats are reserved.)

Presented by the University Program Board, subsidized with student activity funds.

WILLIAM WINDOM Fri., Oct. 21, 8:30 p.m.

James Thurber once described his own work as "not unmeaningless." In a somewhat more obvious vein *The Washington Post* ranked William Windom's one-man Thurber show with Holbrook's *Mark Twain* and Whitmore's *Will Rogers*. The *London Daily Mail* called it "an oasis of laughter and civilized stimulation." Windom, who currently reigns as president of a not-Thurberesque production company known as "Inc., Inc.," quite simply enjoys it. He has had a long-term personal and professional involvement with Thurber's writings which began at age 15 and has grown steadily ever since. In the late sixties he starred in the Emmy Award-winning TV show, *My World—And Welcome to It*, based on Thurber's works. His association with that program inspired him to create "a purer version of the commercial product." With the help and encouragement of Mrs. Helen Thurber he put together a one-man show which was so successful that he now has a second—*Thurber II*. He did the first at UMSL a year ago and will return with the sequel on October 21. Both shows are composed entirely of Thurber material—reports, stories and fables—though each contains entirely different selections. The *Thurber II* program has a bonus in the form of slides of Thurber drawings.

(Admission: UM students, \$2.50; UM faculty and staff, \$3.50; public, \$4.50. All seats are reserved.)

Presented by the University Program Board, subsidized with student activity funds.

MELBA MOORE Wed., Nov. 23, 8:30 p.m.

Like many another theater personality, Melba Moore had an inauspicious beginning. Ten years ago she was working as a studio backup singer for the likes of Aretha Franklin and Dionne Warwick. During one recording session producer Galt McDermott mentioned he needed three black women for his new show, *Hair*. Ms. Moore auditioned, joined the chorus and within a year and a half worked her way into the leading role. *Hair* was still playing to SRO audiences when she left the show in 1970 to co-star with Cleavon Little in a new musical called *Purlie*. Her performance in *Purlie* got rave notices and she collected a Tony, a New York Drama Critics Award and a Drama Desk Award for her work in the show.

Since *Purlie*, Ms. Moore has done a great deal of television work, made several record albums and toured throughout the United States, playing everything from night clubs to guest dates with symphony orchestras. In December 1976 she joined the small group of non-operatic performers who have appeared



The Preservation Hall Jazz Band, which will perform at UMSL on Apr. 8, will play traditional requests for one dollar—but "The Saints" will cost you five.

at the Metropolitan Opera House, becoming the first black woman to do a solo show at the Met.

(Admission: UM students, \$3.50; UM faculty and staff, \$5; public, \$6. All seats are reserved.)

Presented by the University Program Board, subsidized with student activity funds.

JEAN-PIERRE RAMPAL Tue., Jan. 24, 8:30 p.m.

Countless superlatives have been used to describe his performances. At 55, Jean-Pierre Rampal is the most acclaimed and most recorded flutist in history, with a discography in excess of 150 recordings. For 30 years he has been regaling audiences around the world with a vast repertoire which extends from Mozart, his favorite, to Stravinsky. He is constantly seeking additional material and is especially diligent in his search for unknown or forgotten works. His interest extends to jazz—an avocation which recently resulted in a recording with



Rampal

Claude Bolling of the latter's "Suite for Flute and Jazz Piano," which became the best-selling classical record of 1976.

Probably the world's most famous flutist, Jean-Pierre Rampal had intended to be a physician. In 1943 he was a third-year medical student when the Nazi occupation force called his French army unit for military labor service. Realizing they would be sent to work in Germany, he deserted and fled his native Marseilles for Paris.

Both Rampal's parents were musicians. His father, first flutist with the symphony and a teacher at the Marseilles Conservatory, taught his son to play the flute at an early age, but never encouraged him to be a professional musician. Once in Paris, Rampal enrolled in classes at the Paris Conservatory of Music and was graduated five months later with highest honors and a new career. After the liberation of Paris, he played briefly with the Paris Opera Orchestra and in 1946 made his first concert tour, playing with harpsichordist Robert Veyron-Lacroix. He has

To order tickets . . .

For tickets or information about other events at UMSL, write to the following address:

UMSL Office of Programming
262 University Center
UMSL
8001 Natural Bridge Road
St. Louis, MO 63121

been touring on a global scale ever since, playing to SRO audiences from New York to Tokyo. To this day he and Veyron-Lacroix are heard more often on French radio than any other artists.

(Admission: UM students, \$2.50; UM faculty and staff, \$4; public, \$6. All seats are reserved.)

Presented by the Committee for Performing Arts and Cultural Events.

ORGANIC THEATER COMPANY Fri., Feb. 3, 8:30 p.m.

Kurt Vonnegut couldn't remember how his book ended and was as engrossed as the rest of the audience at a recent preview of *The Sirens of Titan*. After the show he said he wouldn't have believed his book could be condensed for the stage, but admitted he was "enchanted." The play was the work of the Organic Theater Company of Chicago and it will be on tour this winter, playing at UMSL on Feb. 3.

The Organic Theater is Chicago's only full-time repertory company and is devoted exclusively to the production of original works. Barely eight years old, the company has already created 16 productions. Its shows have ranged from original adaptations of Voltaire's *Candide*, Ray Bradbury's *The Wonderful Ice Cream Suit* and Mark Twain's *Huckleberry Finn* to an original play, *Bloody Bess*, *A Tale of Piracy and Revenge*.

The *Sirens of Titan* was first performed this past spring. Vonnegut gave the company permission to adapt his book on the strength of their 1971-72 production of *Warp*, three original full-length science fiction plays presented in serial form. As with *Warp*, the company pulled out all the stops on the design of *Sirens*, creating elaborate sound and visual effects which prompted one Chicago drama critic to describe the play as the theater's answer to 2001. Whether or not that is true, the small (434-seat) UMSL theater should be an interesting setting for the show.

The Organic Company will remain in Saint Louis through Saturday, Feb. 4, performing *The Wonderful Ice Cream Suit* at Washington University's Edison Theater that evening.

(Admission: UM students, \$2.50; UM faculty and staff, \$3.50; public, \$4.50. All seats are reserved.)

Presented by the University Program Board, subsidized with Student Activity Funds.

JUILLIARD STRING QUARTET Fri., Mar. 3, 8:30 p.m.

Thirty-one years have passed since the Juilliard String Quartet was formed. In that time the group has exerted a profound influence over the direction of chamber music in this country and set a standard of excellence for a generation of performers. Its repertoire has grown to include hundreds of full-length works and there is not a major city or music festival in the world where it has not played to capacity audiences. As quartet-in-residence at Juilliard, it has trained many individual performers and helped to establish other string groups, including the Tokyo, LaSalle and Concord quartets. In addition to teaching and touring activities, it serves as the resident quartet of the Library of Congress.

From the beginning, the quartet has been an advocate of 20th-century composers. It was the first American group to play the complete cycle of Bartok quartets (in 1948) and was instrumental in reviving the Schoenberg quartets. The Juilliard has been the particular champion of contemporary American composers and has premiered over 35 works by Copland, Foss, Piston, Carter, Babbitt, Sessions, Mennin and Schuman, among others. But its reputation has been built on a much broader base than 20th-century works. Indeed, its members' breadth of skill is evident by the ease with which they move from the contemporary to the classical and romantic literature.

Over the years, the membership of the quartet has changed. Of the original musicians, only first-violinist Robert Mann remains. For 31 years he has been the group's mentor and has been largely responsible for its consistently high standards. A Juilliard alumnus, he is also a composer and still tours occasionally as a soloist. The other members are Earl Carlyss, violin; Samuel Rhodes, viola; and Joel Krosnick, cello.

(Admission: UM students, \$2.50; UM faculty and staff, \$4; public, \$5. All seats are reserved.)

Presented by the Committee for Performing Arts and Cultural Events.

PRESERVATION HALL BAND Sat., Apr. 8, 8:30 p.m.

The music of the Preservation Hall Jazz Band is not Dixieland. It is New Orleans jazz, a unique sound that is the result of a unique American heritage. The music is the happy consequence of a long, unwritten tradition of African tribal dances, sophisticated Creole quadrilles, funeral marches, Mardi Gras parades and the blues. Preservation Hall exists in order to ensure the survival of this music.

Located in the heart of the French Quarter in New Orleans, Preservation Hall has a history almost as long as that of the music it showcases. Built in 1750, it has been a home, a tavern (during the War of 1812), a haven for writers and artists (Erle Stanley Gardner once worked there) and, in the 1950s, an art gallery. In 1952 the gallery owner, who was also a jazz buff, invited local musicians to "rehearse" for his friends. Soon the "rehearsals" took over the building and the gallery moved next door. Unfortunately, the neighbors were less enthusiastic than the audiences, and complaints were lodged about the late-night music and the racially mixed bands. The result was some unpleasant confrontations with unsympathetic judges. But the musicians survived, and in 1961 a young Pennsylvania couple, Allan and Sandra Jaffe, took over management of the hall, determined to make it a commercial as well as an artistic success. Today, Preservation Hall is a "must" for any visitor to New Orleans and a magnet for young performers from all over the world who come there to learn this unique music.

The Preservation Hall Jazz Band is, in reality, a number of bands, all of which play at Preservation Hall when not on tour. Since 1961 they have toured a great deal, giving concerts all over the United States and around the world. The musicians are not simply curators of this style. They are, for the most part, men who have helped to create it. Now in their 60s, 70s and 80s, many have played more than 50 years and still perform with an infectious enthusiasm which has endeared them to all age groups, but especially to young people, who consistently make up a large part of their audiences. Their concerts are, in a special sense, singular events. Beyond an opening and perhaps a closing number, they are totally unplanned and are determined entirely by the audience's reaction.

(Admission: UM students, \$2.50; UM faculty and staff, \$4; public, \$5. All seats are reserved.)

Presented by the University Program Board, subsidized with student activity funds.

UMC concert series expands

This year, for the first time, a season of chamber music concerts will be added to the traditional Jesse Auditorium concerts. According to Bill Bondeson, head of the Lectures and Cultural Events Committee, the new addition reflects a growing demand for chamber music. The chamber music programs will be presented in the Recital Hall of the Fine Arts Building. This 300-seat auditorium will afford an intimate setting for the Chamber Music Series. For this reason seating will be limited. Season subscriptions for the Chamber Music Series will be sold on a first-come, first-serve basis beginning at 10 a.m., Aug. 31, at the Jesse Auditorium ticket window.

Tickets for the Jesse Auditorium Series will be available by mail through the UMC Cashier's Office or at the Jesse Auditorium ticket window beginning Aug. 31 (10 a.m. to 4 p.m., Monday through Friday).

Further information may be obtained by phoning 314/882-3875 or 314/882-3571 or by writing to Dr. Bondeson at 420 GCB, UMC, Columbia, MO. 65201. Discounts are available to all UM staff.

Jesse Auditorium Series

EUGENE FODOR, Violinist
Wed., Sept. 21, 8:15 p.m.

In only a few seasons the brilliant young violinist Eugene Fodor has won the admiration of music lovers around the world with his virtuoso performances.

The 25-year-old Fodor, who lives at Turkey Creek, Colo., achieved international fame when he captured the highest prize at the 1974 Tchaikovsky International Violin Competition in Moscow. No American



Fodor

violinist, or any musician from the Western world, had ever done so well in this prestigious event, which confers celebrity status upon its winner.

Mr. Fodor made his debut at age 11 with the Denver Symphony and later studied at the University of Southern California, Juilliard, Meadowmount and Indiana University.

PHILHARMONIA HUNGARICA
Balint Vazsonyi, Pianist
Sat., Oct. 29, 8:15 p.m.

The Philharmonia Hungarica was founded in Vienna on May 28, 1957, by emigres who had been members of Hungary's most prominent orchestras.

The standing which the Philharmonia Hungarica maintains among the top orchestras in Europe and abroad, and its popularity among the audiences of many countries, is confirmed by its participation in major international festivals and its success in the recording field. The orchestra has been awarded seven international prizes, including the London Critics' Award.

Reinhard Peters was appointed chief conductor of the Philharmonia Hungarica in 1974. His early musical training, on violin and piano, was in Berlin, and he later continued his studies in Paris. He is a regular

*The asterisk indicates those performances included in the Chancellor's Second Annual Festival of Music. Availability of tickets for performances of the Verdi Requiem by the University Symphony Orchestra and Festival Chorus, with guest soloists and conductor, scheduled for Mar. 11 and 12, 1978, will be announced later.

guest conductor with the Berlin Philharmonic. The internationally renowned pianist Balint Vazsonyi will appear as a soloist with the orchestra.

JORGE BOLET, Pianist
Tue., Nov. 8, 8:15 p.m.

Jorge Bolet, the dazzling Cuban-American piano virtuoso has had more than one man's share of sensational successes and spectacular triumphs; however, his career is primarily the story of steady growth and artistic maturity which has established him as one of the few master pianists of our generation.

Bolet's musical background, romantic temperament and special affinity for the works of Franz Liszt make him a welcome artist on the contemporary concert platform.

ST. LOUIS SYMPHONY*
Santiago Rodriguez, Pianist
Sun., Mar. 19, 3:15 p.m.

The St. Louis Symphony Orchestra, America's second oldest orchestra, has proudly maintained a great musical tradition in St. Louis for almost a century. The 101-member organization has taken its place among the foremost orchestras of the United States. For its Columbia performance this year, the orchestra will be under the baton of Leonard Slatkin, one of the most sought-after conductors in this country.

The orchestra's Columbia performance will feature Santiago Rodriguez as piano soloist. Rodriguez, a new member of the UMC department of music faculty and frequent soloist with orchestras throughout the United States, studied at the University of Texas and the Juilliard School. He recently won the Leventritt Foundation Award in recognition of his outstanding artistic accomplishments.

CANADIAN BRASS QUINTET*
Tue., Apr. 4, 8:15 p.m.

Take two trumpets, one French horn, likewise a trombone and a tuba, put them all in the hands of virtuoso performers possessing the wit of Hoffnung or Schikela and there you have it—a resoundingly superb product—the Canadian Brass.

Since their founding in 1970 to do extensive touring for Prologue for the Performing Arts in Ontario, the Canadian Brass has become Canada's prime concert attraction. The quintet has been chosen repeatedly as the focus of music workshops for students of all ages, and they have several best-selling records available on both sides of the border. Ranging from Renaissance to ragtime, the Canadian Brass plays a wide variety of original music for brass as well as arrangements of Scott Joplin rags and J. S. Bach fugues and fantasies.

PENNSYLVANIA BALLET*
Sun., Apr. 23, 8:15 p.m.

In founding the Pennsylvania Ballet in 1964, Barbara Weisberger, executive artistic director, rekindled a dance tradition in Philadelphia with antecedents going back over 100 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.

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."

The Pennsylvania Ballet, which travels with its own 30-member orchestra, has been described by Tobi Tobias in *Dance Magazine* as "second to none... a good and beautiful company."



The Pennsylvania Ballet—here represented by Missy Yancey, Anya Patton, Dane LaFontsee, Robin Preiss and Sherry Lowenthal—will be the final attraction in the Jesse Auditorium Series.

Chamber Music Series

(All performances in the Recital Hall of the Fine Arts Building.)

ESTERHAZY QUARTET
Fri., Oct. 14, 8:15 p.m.

The Esterhazy Quartet, which is in residence at UMC, was established in 1960 to enhance the cultural environment in the state. Since then, the quartet has expanded its season to include concerts throughout the world. Its recitals have been acclaimed both for their fine performances and their interesting programs. Eva Szekely, first violinist, brings to the quartet extensive experience in both Europe and the United States. Sander Strenger, second violinist, has appeared as soloist with various New York orchestras performing works from a wide classical and modern repertoire. Carolyn Kenneson, violist, is an Oliver Ditson Award winner, and has extensive performing credits in both Canada and England. Carleton Spotts, cellist, is a winner of the Harold Bauer Prize, and has performed in Town Hall, New York, and with the U.S. Air Force Symphony Orchestra.

BEAUX ARTS TRIO
Thur., Oct. 27, 8:15 p.m.

This extraordinary trio—Menahem Pressler, piano, Isidore Cohen, violin; and

Bernard Greenhouse, cello—made its official public debut 21 years ago at the Berkshire Festival in Tanglewood and had the distinction of performing there for nine consecutive seasons. Praise for the Beaux Arts Trio has been echoed over and over, not only by audiences and critics, but by the strictest judges of musical excellence—their fellow musicians. "An inspiring experience," was the late Arturo Toscanini's verdict after hearing the trio play.

ORPHEUS TRIO
Wed., Nov. 16, 8:15 p.m.

The Orpheus Trio's first season together (1972-73) was a sold-out success, with two performances in New York City and rave reviews across the country. Since then they have won acclaim for major chamber music performances from coast to coast. In addition to being outstanding ensemble players, each member of the trio is a recognized solo virtuoso as well.

Paula Robison, flute, has the honor of being one of the nine solo resident artists with the Chamber Music Society of Lincoln Center, where she is featured in regular New York appearances every year. Scott Nickrenz, viola, was a founding member of the Lenox Quartet and the Vermeer Quartet, and played for several years with the Claremont Quartet. Heidi Lehwalder, harp, has been considered one of the extraordinary harpists of the world since she was in her early teens.

ESTERHAZY QUARTET
Fri., Dec. 2, 8:15 p.m.

GERVASE DE PEYER, Clarinet
Esterhazy Quartet
Thur., Feb. 2, 8:15 p.m.

Gervase de Peyer was born in London, where he studied both clarinet and piano at the Royal College of Music. He won many prizes for solo playing and chamber music, including the Medal of the Worshipful Company of Musicians. He rapidly established himself as an outstanding solo performer, and also appeared with several orchestras in Great Britain. He was first clarinetist with the London Symphony Orchestra from 1955 to 1969. During this time, he twice toured the world as soloist and also appeared as guest artist with other orchestras.

JUILLIARD STRING QUARTET
Thur., Mar. 2, 8:15 p.m.

The Juilliard String Quartet—"the first family of chamber music," as the *Pittsburgh Press* calls them—experienced another sold-out season in 1976-77. The engagements took its members to every corner of North America, with autumn and spring tours of Europe. While closely associated with the works of Beethoven, the quartet has long been in the vanguard of modern music as well.

The quartet is recognized internationally as the major interpreter of the great quartet literature.

ESTERHAZY QUARTET
Wed., Mar. 22, 8:15 p.m.



The Juilliard String Quartet is one of the internationally known groups which will be featured in the new Chamber Music Series.

Exciting schedule at UMKC

Missouri Repertory Theatre



MRT, Kansas City's professional theatre company based on the campus of UMKC, comes into the home stretch of its 14th season during September. A world-premier production—"The Morning Star" by Kansas Citian Henry Haskell—and a lavish staging of Moliere's "The Misanthrope" by international actor-director Cyril Ritchard highlight the season schedule. Also included are Pinter's "Old Times," Ossie Davis's "Purlie Victorious," Schiller's "Mary Stuart" and Behan's "The Hostage."

The MRT company of actors, directors and technicians is drawn from all over the nation. John Houseman, former director of the acting company, has called MRT "one of the finest hopes in theatre throughout the country."

September MRT schedule

- 1 Thu "Misanthrope," 8 p.m.
- 3 Sat "Purlie," 2 p.m.; 8 p.m.
- 4 Sun "Morning Star," 2 p.m.; "Hostage," 8 p.m.
- 5 Mon "Purlie," 8 p.m.
- 6 Tue "Old Times," 8 p.m.
- 7 Wed "Mary Stuart," 8 p.m.
- 8 Thu "Purlie," 8 p.m.
- 10 Sat "Misanthrope," 2 p.m.; 8 p.m.
- 11 Sun "Mary Stuart," 2 p.m.; "Old Times," 8 p.m.
- 14 Wed "Purlie," 8 p.m.
- 15 Thu "Hostage," 8 p.m.
- 16 Fri "Old Times," 2 p.m.
- 17 Sat "Old Times," 2 p.m.; 8 p.m.
- 18 Sun "Purlie," 2 p.m.; "Hostage," 8 p.m.
- 19 Mon "Hostage," 8 p.m.
- 20 Tue "Mary Stuart," 8 p.m.
- 22 Thu "Old Times," 8 p.m.
- 23 Fri "Morning Star," 2 p.m.
- 24 Sat "Morning Star," 2 p.m.; 8 p.m.
- 25 Sun "Misanthrope," 2 p.m.; "Mary Stuart," 8 p.m.
- 28 Wed "Misanthrope," 8 p.m.
- 29 Thu "Hostage," 8 p.m.
- 30 Fri "Mary Stuart," 2 p.m.

October

- 1 Sat "Mary Stuart," 2 p.m.; "Old Times," 8 p.m.
- 2 Sun "Purlie," 2 p.m.; "Morning Star," 8 p.m.

Subscription Prices: Adults, \$19.50; students/faculty/staff, \$15.

Regular Ticket Prices: Sat. evening, \$5/ students, \$4; all other performances, \$4/ students, \$3.

All performances are held at the Danciger Auditorium of the Jewish Community Center, 8201 Holmes.

Chamber Music Series



OCT. 22—VOLKER STRING QUARTET

The VSQ (pictured above) blends the magnificence of its four artists in presenting the finest in chamber music.

NOV. 16—NEW YORK CHAMBER SOLOISTS

A program of Mozart, Fauré and Schubert will be presented by this ensemble, whose members, according to *The New York Times*, have "imaginatively selected music performed expertly and with excellent style."

DEC. 3—KLAUSNER-KEMNER DUO

The Kansas City Star says you get "chamber music of the first class" when Tiberius Klausner, violinist, and Gerald Kemner, pianist, unite their talents.

JAN. 28—CONSERVATORY WOODWIND QUINTET

A new ensemble of the Conservatory of Music, the quintet is a stunning combination of faculty members who have performed with leading orchestras throughout the country.

FEB. 11—TARTINI TRIO

The Tartini Trio is one of a long line of distinguished ensembles to emerge from Yugoslavia. It has toured in Austria, Italy, France and Germany.

FEB. 18—VOLKER STRING QUARTET

Clarinetist Raymond Luedeke will join the VSQ as guest artist for a special performance of the Bliss "Quintet for Clarinet and Strings."

MAR. 4—CONSERVATORY WOODWIND QUINTET

The artists will present a program embracing 19th- and 20th-century quintet repertoire.

APR. 1—DOUGLAS NIEDT, GUITAR

The New York Times has described him as "gifted" and his playing as "highly colored." The program will feature an evening of solo and ensemble performance assisted by conservatory artist faculty.

APR. 29—VOLKER STRING QUARTET

Chausson's "Concerto for Piano, Violin and String Quartet" is a highlight of this performance with guest violinist Lindsey Merrill.

Series Subscriptions: Adults, \$22.50; faculty/staff, \$15.75; students, \$12.60.

Single Tickets: Adults, \$5; students, \$3.

All CMS events are at 8:15 p.m. at the All Souls Unitarian Church, 4500 Warwick.

'Stars of American Ballet'



Farrell



Martins



McBride



Tomasson

"A unique happening . . . a standard never seen before . . . a triumph!" These are but a few of the accolades given this company by *Dance Magazine*. 'Stars' will feature four of the world's greatest dancers—Suzanne Farrell, Peter Martins, Patricia McBride and Helgi Tomasson—all of whom are currently principal dancers with the New York City Ballet. The 'Stars' company emphasizes the physical beauty of its dancers and encourages each dancer to develop his or her own personality. Evening performances will be given at 8 p.m. on both Sept. 23 and 24 at the Music Hall, 13th and Wyandotte. A special children's matinee at 2 p.m. on the 24th will feature "Peter and the Wolf." Regular ticket prices for the evening are \$10, \$9, \$7 and \$4, with a \$2 discount available for faculty members, staff and students. Matinee prices will be \$5, \$4.50, \$3.50 and \$2 (no discounts).

John Jacob Niles



John Jacob Niles has carved a monumental legend as America's foremost authority on folk songs. He has contributed greatly to our knowledge and appreciation of our native musical heritage and has delighted audiences around the world with his arrangements of authentic folk music.

Don't miss this rare opportunity to enjoy one of America's great composers and performers on Nov. 12 at 8:15 p.m. in Pierson Hall on the UMKC campus. Regular admission will be \$5 and students \$3.

Dancers



Actress Joanne Woodward and Dennis Wayne. (Photo by Robert Schulenberg)

A feisty young dancer named Dennis Wayne (formerly with the American Ballet Theatre) has, with the financial aid of actress Joanne Woodward, created his own company. Why? He wanted to provide an alternative for dance artists who were not satisfied with a traditional large ballet company. Wayne wants his 14 dancers "just to dance and not have to worry about finances, politics or anything except working." He wants his company to be an embodiment of the spirit of the American contemporary dancer. The richly talented troupe will perform on Mar. 10 and 11 at the Lyric Theatre, 11th and Central at 8 p.m.

Regular prices: \$10, \$8 and \$5, with a \$2 discount available for faculty members, staff and students.

Guthrie Theater



When the Guthrie Theater opened in Minneapolis in 1963, it was one of the first regional professional repertory theatres in the U.S., and it soon became the focal point of a new wave of regional theater. Today its reputation has spread internationally.

Now, for the first time, the Guthrie is coming to Kansas City, to present Eugene O'Neill's "A Moon for the Misbegotten." Josie Hogan and Jim Tyrone are the misbegotten. Josie is a coarse, powerful, unfulfilled woman. Jim is a lonely drunkard who carries a secret guilt in his heart. Each recognizes a unique beauty and worth in the other, and one quiet September night they seek the love and comfort each desperately needs. It's the most important night of their lives, a stirring and tender moment cursed by the past.

Performances will be given nightly at 8 p.m., Mar. 21-25, plus a 2 p.m. Saturday matinee at the Lyric Theatre, 11th and Central. Regular prices are \$10, \$8 and \$5, with a \$2 discount for faculty members, staff and students.

Ticket Information

Tickets for all of the above events can be obtained through the Central Ticket Office, University Center, 5100 Rockhill Road, Kansas City, MO. 64110, 816/276-2705.

Please make all checks payable to the University of Missouri. If you wish to use BankAmericard/Visa or Master Charge, indicate which one, your account number and expiration date. Also indicate whether you are entitled to faculty/staff/student discount. Tickets will be returned by courier service if you wish, or enclose a stamped, self-addressed envelope. All UM faculty/staff are eligible for discounts where available.

Since many events do sell out, please order well in advance.