



Rochester Philharmonic Orchestra

László Somogyi, Music Director

F O R T Y - S I X T H S E A S O N 1 9 6 8 - 6 9



MEMBERSHIP SERIES

FIRST CONCERT

SAMUEL JONES, Conducting

Eastman Theatre

Saturday, September 21, 1968

A CMA Presentation

Rochester Philharmonic Orchestra

MEMBERSHIP SERIES -- FIRST CONCERT

Saturday, September 21, 1968

SAMUEL JONES, *Conducting*

PROGRAM

WOLFGANG AMADEUS MOZART

Overture to *Così fan tutte*, K. 558

ANTONIN DVORAK

Symphony No. 8 in G Major, Op. 88

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

Intermission

SERGE PROKOFIEFF

Lieutenant Kije Suite, Op. 60

I The Birth of Kije

II Romance

III Kije's Wedding

IV Troika

V Burial of Kije

PETER ILYITCH TCHAIKOVSKY

Overture Fantasy, "*Romeo and Juliet*"

NOTES ON THE PROGRAM

MOZART

1756 - 1791

Overture to *Così fan tutte*

"*Così fan tutte*" is an opera buffa or Italian comic opera in two acts. The title has been variously translated as "Thus do they all", "Tit for Tat", "Girls will be Girls", "They are like that", etc. A more accurate, more subtle translation seems impossible. Emperor Joseph II commissioned the work in 1789 and stipulated that Lorenzo da Ponte write the text. This was a happy choice, for the libretto turned out to be the best that da Ponte had produced. It is an absurd but amusing and sophisticated tale, based upon events that were really supposed to have taken place in Vienna. It concerns a wager made by Don Alfonso, a bachelor, and Neapolitan officers, Ferrando and Guglielmo, that their respective fiancées (Fiordiligi and Dorabella) would not be faithful to them. In the ensuing action much use is made of disguise, which the audience knows all about but through which the characters do not see. This leads to all sorts of comic complications, in which the music must contribute to the characterization and the action. In this regard Mozart was a master. His music is extraordinarily well paced, with subtle changes of key as well as melodic and harmonic material to support the situations as they unfold. Written in the elegant and humorous style typical of Mozart's comic operas, "*Così fan tutte*" is a delightful work, and the Overture is equally attractive.

DVORAK

1841 - 1904

Symphony No. 8 in G Major, Op. 88

The Eighth Symphony, Op. 88, is in reality the fourth symphony written by Dvorak. Two of his earlier symphonies were not published and two others were printed posthumously. The present work, often called the "English" symphony, was written during the fall of 1889.

Paul Stefan in his biography of the composer (1941) says of the symphony: "...there is great variety of mood, great introspection in the ideas and a highly personal form. Kretschmar goes so far as to deny the symphonic character of this work, placing it among the 'Slavonic Rhapsodies'. Perhaps it is actually lacking in the true character of the symphony as we are accustomed to think of it. On the other hand, it holds the imagination because of the problems it poses and the wholly subjective expression of every solution it finds. The national coloring is unmistakable, but...it transcends the merely Czechish sphere...."

PROKOFIEFF

1891 - 1953

Lieutenant Kije Suite, Op. 60

In 1933 the Belgoskino Studios in Leningrad made a film entitled "*Lieutenant Kije*", after the story by Tynyanov. In the tale the Czar received a badly-written report from his military secretary, misreads it, and conjures up the name of Kije (ki, the last syllable of an officer's surname, plus je, a Russian expletive). The people at the court, being afraid of contradicting the Czar, decide to go along with him and proceed to create, literally out of thin air (or paper), a certain fictitious Lieutenant Kije. Numerous incidents from the life of Kije are recounted, and in due course the Lieutenant dies and is put away, without anyone's being particularly hurt or upset. Prokofieff wrote the music for the picture (not known in the United States) and a year later, in 1934, he chose five sections from it, revised the orchestration, and produced a symphonic suite which bears the number of Opus 60. In this form the "*Lieutenant Kije*" music has achieved universal popularity for its cleverness and sophisticated "serious lightness" or "light seriousness"--these terms being Prokofieff's own.

TCHAIKOVSKY

1840 - 1893

Overture Fantasy, "Romeo and Juliet"

From the time of Shakespeare himself--but especially from the beginning of the Romantic movement--innumerable composers have found musical inspiration in the bard's plays. "Romeo and Juliet", one of Shakespeare's greatest tragedies, made special appeal to the love-conscious composers of the Romantic period.

Mily Balakirev, one of the Russian "five", suggested to Tchaikovsky that he write a piece based upon "Romeo and Juliet". Tchaikovsky began work on his Overture in September 1869, partly following some detailed instructions given by his friend. After revisions, the Overture was first performed on March 16, 1870.

The Overture is based upon three sharply contrasted themes, as well as subsidiary material. The introduction (**Andante non tanto quasi moderato**) opens with a solemn theme in the clarinets and bassoons, associated with Friar Laurence. With a change in tempo to **Allegro giusto**, a disturbed and agitated theme, suggesting the feud of the Montagues and Capulets, bursts forth in B minor. Later the lyrical love-theme of "Romeo and Juliet" appears in D flat major.

Even without a program, the Overture would be entirely comprehensible, since it follows closely the lines of the sonata allegro form, with introduction and coda.

OPENING CONCERTS

PHILHARMONIC SERIES

Thursday, October 10th

LASZLO SOMOGYI, Conducting

MUSICAL SUNDAY AFTERNOONS

Sunday, October 27th

Nazareth College Arts Center

LASZLO SOMOGYI, Conducting

RESERVE YOUR SEATS NOW!

NEXT MEMBERSHIP CONCERT
SATURDAY, NOVEMBER 9th 8:15 P.M.