



Rochester Philharmonic Orchestra

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*László Somogyi, Music Director*

MEMBERSHIP  
CONCERT

*Samuel Jones, Conducting*



# **ROCHESTER PHILHARMONIC ORCHESTRA**

MEMBERSHIP CONCERT

Saturday, November 9, 1968

**Samuel Jones, *Conducting***

**Eugene Pridonoff, *Pianist***

## **SAMUEL BARBER**

*Overture to "The School for Scandal", Op. 5*

## **EDVARD GRIEG**

*Piano Concerto in A Minor, Op. 16*

Allegro moderato

Adagio

Allegro marcato

Mr. Pridonoff

I n t e r m i s s i o n

## **NIKOLAI RIMSKY-KORSAKOV**

*Schéhérazaïe, Op. 35*

- I The Sea and Sinbad's Ship
- II The Tale of the Kalendar Prince
- III The Prince and the Princess
- IV The Festival at Bagdad

## **EUGENE PRIDONOFF**

Our guest artist for this evening is a young pianist who has already made a name for himself on three continents.

Mr. Pridonoff made his concert debut 12 years ago at age 14. Since then, he has studied with Rudolf Serkin; played in competitions in the United States, Europe, and South America; and launched a fast-moving career of concert tours and teaching.

## **NOTES ON THE PROGRAM**

**BARBER**  
1910 -

### *Overture to "The School for Scandal", Op. 5*

The Overture was Samuel Barber's "Graduation thesis" from the Curtis Institute in 1932. However, its brilliance and sheer musical craftsmanship have long since taken it far beyond the "student work" category and placed it among the classics of the American repertoire. While seeking to embody in its pages the essential gayety of Robert Brinsley Sheridan's spirited 18th century dramatic satire, Barber's Overture is a tightly woven piece built for the most part around the strongly rhythmic melody near the beginning and the running figure which follows soon after. Superbly effective lyric contrast is provided by the song-like oboe melody which serves as a bridge to the development and which recurs once more before the music is launched upon its final pages.

**GRIEG**  
1843 - 1907

### *Piano Concerto in A Minor, Op. 16*

Grieg, who was ten years younger than Brahms (and also died ten years later than the German master), began his musical training in Norway, but as a young man came under the influence of the German Romanticism of Mendelssohn and Schumann as the result of his studies at the Leipzig Conservatory. It was not until he had met Niels Gade and Rikard Nordraak in Copenhagen that he became vitally interested in Scandinavian lore. Upon his return to Norway in 1867 he became the chief exponent of the new Norwegian nationalism, combining in his works a strong lyricism, folk-like melodies and rhythms, and a Romantic harmonic style.

The Piano Concerto in A Minor was composed during a holiday spent in the Danish Village of Sölleröd when Grieg was twenty-five.

The first public performance of the concerto took place in Copenhagen on April 3, 1869, with Edmond Neupert (to whom the work is dedicated) playing the solo part from the manuscript.



## **RIMSKY-KORSAKOV**

1844 - 1908

### *Schéhérazade, Op. 35*

Schéhérazade is a symphonic suite suggesting separate, unconnected episodes and pictures from The Arabian Nights. It was written in 1888 and first performed at the Russian Symphony Concerts in St. Petersburg under the direction of the composer in the winter of 1888-89.

To the score of Schéhérazade the composer attached the following: "The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Schéhérazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan. Many marvels were told Schahriar, by the Sultana Schéhérazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

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SAMUEL JONES**

**1. November 17, 1968**

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