

1969-70
FORTY-SEVENTH SEASON
SECOND CONCERT
NOVEMBER 13, 1969



ROCHESTER PHILHARMONIC ORCHESTRA



A ROCHESTER CIVIC MUSIC ASSOCIATION PRESENTATION



ALICIA DE LARROCHA, *Pianist*, described as a *bewitching Spanish pianist*, is probably the greatest to come from Spain in our generation. Born in Barcelona, she was trained in her native city by Frank Marshall, the successor of the Grandos piano school. At present she is a Director of the Marshall Academy in Barcelona.

As a concert artist she has performed in all the musical capitals of Europe as well as in major cities of the United States. She has been guest soloist with such orchestras as the New York Philharmonic, the Chicago Symphony, and the Dallas Symphony. She has been awarded the Spanish Order of Civil Merit, in addition to having received the medal of the Harriet Cohen International Music Awards and the Paderewski Memorial Medal. In New York a critic wrote of her: "In a thousand keyboard challenges, she like a genie achieved wonders. Miss de Larrocha is formidable—an artist bursting with the traditions of her country and able to bring them to life."

ROCHESTER PHILHARMONIC ORCHESTRA

Second Concert • Forty-Seventh Season

Thursday, November 13, 1969

László Somogyi, *Conducting*

Alicia de Larrocha, *Pianist*

PROGRAM

JOSEPH HAYDN

*Symphony No. 89 in F Major**

Vivace

Andante con moto

Menuet: Allegretto

Finale: Vivace assai

CESAR FRANCK

Symphonic Variations

Alicia de Larrocha, Pianist

INTERMISSION

MANUEL DE FALLA

Nights in the Gardens of Spain

En el Generalife

Dansa lejana

En los jardines de la Sierra de Córdoba

Alicia de Larrocha, Pianist

ZOLTAN KODALY

Peacock Variations

**First performance by the Rochester Philharmonic Orchestra*

Steinway is the official piano of the Rochester Philharmonic Orchestra

NOTES ON THE PROGRAM

Ruth Watanabe

HAYDN

Born in Rohrau, 1732; died in Vienna, 1809

Symphony No. 89 in F Major

The Symphony in F Major is one of two orchestral works which Haydn composed in 1787 for Johann Tosti, a former violinist in the Prince of Esterházy's court orchestra who had moved to Paris to better his professional status. The second movement (*Andante*) and the finale were adapted from a concerto which Haydn had previously written for Ferdinand 1V, King of Naples. To these existing movements he added the gay and bouncy opening movement (*Vivace*) and the straightforward Menuet and Trio to form a charming and concise symphony. The work was eventually sold by Tosti to the Paris music publisher Sieber, who issued the score.

FRANCK

Born in Liège, 1822; died in Paris, 1890

Symphonic Variations

César Franck composed his *Symphonic Variations* in 1885, completing the piano score on October 12 and the orchestration two months later. Louis Diémer gave the first performance at a concert of the Société Nationale in Paris on May 1, 1886.

From the standpoint of formal structure as well as musical content, the *Symphonic Variations* defies conventional classification. It is not really a concerto in the usual sense of the term for with the solo and orchestra on equal footing, it leans more in the direction of a *concertante*. Demuth, writing in 1949, has said. "Franck placed the piano in the middle of the orchestra and wove around it the tissues of orchestral color, making it part and parcel of the ensemble." Structurally, although it may be analyzed in several ways, it may best be thought of as a fantasia with an important portion devoted to variations.

The music moves smoothly from one section to the next, without pause, but the listener is aware of the progression. In the introduction the thematic germ-motives are presented by the orchestra and the solo in a quasi-dialogue manner. This is followed by a section in which six variations are played, sometimes by piano alone, sometimes by tutti and piano in cooperation. An interlude then leads into the final section, *Allegro non troppo*,

in sonata form, using three predominant themes. To call the work cyclic may not be an exaggeration, for the music is so unified that the variations develop naturally from the germ-motives which undergo a subtle metamorphosis in the process.

Symphonic Variations is quite typical of Franck. Although the work is wrought with care and consummate workmanship, the listener need not be concerned with the composer's craft. The music is in good taste and written with restraint; at the same time it has the power to carry the hearer along by the sheer beauty of its development and unfolding. Demuth sums it up aptly: "Aesthetically it is perfectly satisfactory. It exults, it dreams, but never sentimentalizes; it excites, and never pontificates. It is sufficiently pianistic to warrant the attention of virtuoso pianists and it is perfectly easy for the unenlightened ear to enjoy. It is so thoroughly happy, Franck must have been on the top of the world when he was writing it."

DE FALLA

Born in Cadiz, 1877; died in Alta Gracia, Argentina, 1946

Nights in Gardens of Spain

Manuel de Falla, one of Spain's foremost composers, received his earliest musical training in his native city, after which he went to Madrid to study piano with José Trago and composition with Pedrell. A moving spirit in the revival of Spanish folk music, Pedrell influenced de Falla in the direction of nationalistic expression. As a result, de Falla wrote some *zarzuelas* (a typically Spanish form of drama resembling a cross between opera buffa and vaudeville). Although he later went to Paris and was inspired by the companionship of Debussy, Dukas, Ravel, and Albéniz, he maintained his interest in Spanish subjects.

Noches en los jardines de España or *Nights in the Gardens of Spain* is subtitled "symphonic impressions for pianoforte and orchestra" and consists of three nocturnes. The initial idea for the work occurred to the composer as early as 1911, although he did not actively engage in the writing until 1914. Completed in 1915, the piece was first performed in Madrid on April 9, 1916.

Typical of de Falla's works prior to 1920, the thematic material is built on rhythmic patterns, scale forms, and melodic lines inspired but not directly borrowed from the folk music of Andalucía. The aim of the music is more expressive than descriptive. Because it is a set of symphonic impressions, with instrumental color a its primary element, it is not exactly what one would expect from a concerto. The piano part, while it is

soloistic, is not intended for virtuosic display; on the contrary, it becomes an addition to the total symphonic sonority. The three nocturnes are:

1. *En el Generalife (At the Generalife) (Allegretto tranquillo e misterioso)*. In 6/8 meter and C-sharp minor, this nocturne is an impression of the famous gardens and fountains surrounding the sultan's summer residence—an adjunct to the Alhambra (the ancient fortress and palace of the Moorish monarchs at Granada) but separated from it by a ravine. These gardens, now a favorite tourist spot, are among the most beautiful in Spain.
2. *Dansa lejana (Far-away Dance) (Allegretto giusto)*. In the contrasting key of F Major and in triple meter, this nocturne, in dance form, leads without pause into
3. *En los jardines de la Sierra de Córdoba (In the Gardens of the Sierra de Cordova)*. Marked *Vivo*, this is an impression of the first Roman colony in Spain, some seventy-five miles from Seville.

Called the "most purely beautiful of all of de Fallais work," *Nights in the Garden of Spain* affords a fine example of the composer's creative technique. Each of the three sections, contrasting one another in character, evolves from a single motif which is subjected to mutation.

In Rochester the work is associated with two local pianists: Sandor Vas, who performed it in 1928 with Eugene Goosens and the Rochester Philharmonic Orchestra, and José Echániz, who played it in 1965 under the direction of Laszlo Somogyi and who is celebrating his 25th anniversary as a member of the artist faculty of the Eastman School of Music.

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1969-70 SEASON

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KODALY

Born in Keskemét, 1882; died in 1967

Peacock Variations

Kodály's *Peacock Variations* is also entitled *Variations on a Hungarian Folksong*. The theme is a song beginning, "Fly, peacock, fly, Upon the country house, Poor prisoners to deliver." The work was composed for the celebration of the fiftieth anniversary of the foundation of the Concertgebouw Orchestra of Amsterdam, the organization which gave the première on November 23, 1939, with Willem Mengelberg conducting. The first American presentation was by the CBS Orchestra during the summer season of 1946, and the Philadelphia Orchestra gave the first concert performance in the United States on November 22 of that year.

David Drew, in his notes to the London Recording of the variations, has remarked, "It is a matter of incidental interest that the resemblance to the idiom of Vaughan Williams recurs . . . noticeably in the *Peacock Variations*. The theme itself is pentatonic (as is so much of Vaughan Williams' thematic material) and the variations seldom escape the pentatonic influence. They are by no means complex. Kodály eschews many of the classical variation devices, and avoids a contrapuntal texture. The inspiration is primarily monodic and vocal. Neither in the sixteen variations nor in the more extensive finale does the theme become obscured, and a detailed analysis is therefore unnecessary . . ."

The form of the composition is: Introduction; Theme; sixteen variations; Finale. Kodály's use of a folksong theme is not surprising, for he has been a leading light, together with his countryman Bartók of the folksong movement in Hungary. His interest in ethnic material caused him to travel through the countryside, either taking down by hand or recording on phonograph the songs of the people. When he took his doctorate at the University of Budapest, his dissertation was on the *Strophic Construction in Hungarian Folksong*. Considered the patriarch of Hungarian music, he continued his lifelong interest in the culture of the folk, as well as contributing extensively to both the creative and educational aspects of music.

Eastridge High Students Philharmonic Guests

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CALENDAR OF EVENTS

Saturday, November 15

INVITATION SERIES—POPS CONCERT

*Samuel Jones, Conducting
Maria Venuti, Soprano Soloist*

Thursday, November 20

THIRD PHILHARMONIC CONCERT

*László Somogyi, Conducting
Franco Gulli, Violin Soloist*

Wednesday, November 26

Auditorium Theatre—8:15 P.M.

LA BOHEME—Puccini's Best Loved Opera

*Opera Theatre of Rochester
Gordon Gibson, Conducting the Rochester
Philharmonic Orchestra*

Saturday, December 6

Auditorium Theatre—8:15 P.M.

POPS CONCERT

Frederick Fennell, Conducting

Monday, December 15

FOURTH PHILHARMONIC CONCERT

Samuel Jones, Conducting

Saturday, December 20

3:00 P.M.

INVITATION SERIES—HOLIDAY CONCERT

Samuel Jones, Conducting

Saturday, December 27

2:30 P.M.

NUTCRACKER BALLET—Tchaikovsky's

*Samuel Jones, Conducting
Mercury Ballet Company
Olive McCue, Director*

*All performances begin at 8:15 p.m. in the Eastman Theatre
unless otherwise indicated.*

ROCHESTER PHILHARMONIC ORCHESTRA

Third Concert • Forty-Seventh Season

Thursday, November 20, 1969

László Somogyi, *Conducting*

Franco Gulli, *Violinist*

NEXT PROGRAM

LUDWIG VAN BEETHOVEN

Symphony No. 1 in C Major, Op. 21

Adagio molto-Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Adagio-Allegro molto e vivace

BELA BARTOK

Dance Suite

INTERMISSION

JOHANNES BRAHMS

Violin Concerto in D Major, Op. 77

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

Franco Gulli, Violinist

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