



Rochester Philharmonic Orchestra

László Somogyi, Music Director

MEMBERSHIP CONCERT

Samuel Jones, Conducting



ROCHESTER PHILHARMONIC ORCHESTRA

MEMBERSHIP POPS CONCERT

Saturday, January 4, 1969

Samuel Jones, Conducting

Nadia Koutzen, Violinist

CARNIVAL!

ANTONIN DVORAK

Carneval Overture

DIMITRI KABALEVSKY

The Comedians, Suite

MAURICE RAVEL

Tzigane

Miss Koutzen

CAMILE SAINT SAENS

Introduction and Rondo Capriccioso

Miss Koutzen

Intermission

NIKOLAI RIMSKY-KORSAKOV

Dance of the Tumblers, from The Snow Maiden

MODESTE MOUSSORGSKY

Hopak, from Sorochinski Fair

BEDRICH SMETANA

Dance of the Comedians, from The Bartered Bride

JOHANN STRAUSS

Wine, Women and Song

RICHARD RODGERS

Carousel Selections

FERDE GROFE

Mardi Gras, from Mississippi Suite

NADIA KOUTZEN

We are pleased to welcome this young American violinist as our soloist this evening, who, at the age of 10, made her debut with Eugene Ormandy and the Philadelphia Orchestra. Since then, wide acclaim has established her distinguished career both here and abroad.

She began studying at the age of 3½ under her father, the late Boris Koutzen, noted violinist-composer. His violin concerto was written for her and received its premiere with Ormandy and the Philadelphia Orchestra.



Carneval Overture

DVORAK

Carneval is the second of a cycle of three overtures composed by Dvorak in 1891, its first presentation was at a farewell concert for the composer at Prague as he left for America in mid-1892; the second performance was given upon his arrival in this country later that same year.

The Overture played today depicts a Bohemian revel. It opens with a gay and festive motive, followed by a second, tranquil theme which betokens "a pair of straying lovers whom the boisterous gaiety of their companions with clangor of voices and instruments reaches but dimly". A third section evolves out of the statement of a figure by the English horn, followed by the "nature" motive in the clarinet. The Overture ends with a brilliant coda in the same key in which it began.

The Comedians, Suite

KABALEVSKY

Originally written as incidental music for a children's play, *The Inventor* and *The Comedians*, the suite, *The Comedians*, is probably the best known work in this country of another contemporary Russian composer. The play is about the varied and picturesque adventures of a group of wandering performers in various towns and at public fairs. There are ten episodes in the suite, each in a light infectious style that makes for easy listening.

Tzigane

RAVEL

The critic Norman Demuth has written the following about this work "(Tzigane) is purely and simply 'music for effect' and, from this point of view, stands unique in its composer's output. Ravel has certainly caught the melancholy spirit of the Puszta nomad. The work opens with a long statement of the material on unaccompanied violin, the range of which is strictly limited. The orchestra, after a short and brilliant cadenza, carries on a theme over which the violin indulges in harmonics and virtuoso playing. A grandiose passage of some power and emotional feeling brings the main allegro material back, and the work ends in a headlong, drunken rush."

Introduction and Rondo Capriccioso

SAINT-SAENS

Of the many compositions Saint-Saens wrote for the violin none is more popular than the *Rondo Capriccioso*, dedicated to Pabla de Sarasate. It was written in 1863 and given its first performance by Sarasate in Paris,

April 4, 1867. An introduction "Andante malinconico in A minor" precedes the main part of the work which is designated "Allegro ma non troppo." A coda made up of brilliant passages for the solo instrument brings the work to a close.

RIMSKY-KORSAKOV

Dance of the Tumblers

The Dance of the Tumblers is a particularly lighthearted excerpt from Rimsky-Korsakov's otherwise sad opera, *The Snow Maiden*. The pace set by the tumblers—somewhat slow but none the less vigorous—creates large fireworks that burn long but go off with a *bang!*

MOUSSORGSKY

Hopak, from Sorochinski Fair

Moussorgsky dedicated this song to his friend, Rimsky-Korsakov, who made the orchestration for it. The Hopak is a Ukranian dance of vigorous character and this song has the rollicking character of a drinking song.

SMETANA

Dance of the Comedians

There are several types of humor expressed in music. Smetana's *Dance of the Comedians* from his opera *The Bartered Bride* expresses a cheerful, good-natured outlook that is but a reflection of the antics of the circus figures—clowns, jugglers, acrobats, weight-lifters—for whose act in the opera it was written.

STRAUSS

Wine, Women and Song

Opening with an eloquent mood picture that is virtually an independent composition, even though it offers suggestions of later melodies, this is a spacious introduction that serves as a prelude to the four waltz melodies that follow—each graceful, vivacious, and at times tender and contemplative. Richard Wagner, upon hearing Anton Seidl conduct this music, was so moved by it that at one point he seized the baton from Seidl's hand and conducted the rest of the piece himself.

RODGERS

Carousel Selections

Carousel is a musical play based on *Liliom*, the dramatic work by Ferenc Molnar. The selections performed today portray orchestrally the heart-warming tale of the handsome and tough carnival worker Billy Bigelow, who loses his job when he falls in love with Julie Jordan, and the star-crossed turns that their romance takes. Rodgers' ability to establish a melodic mood is most noticeable in "You'll Never Walk Alone," which has spiritual overtones; the love duet "If I Loved You," sung by Billy and Julie and the poignant pride of the lyric soliloquy in which Billy talks to himself of his yet unborn child.

GROFE

Mardi Gras, from Mississippi Suite

The broad musical background of Grofe—he was at one time a professional symphony violinist, popular pianist, and conductor in theatres and cafés—surely has contributed to the unique style of Grofe's compositions. This style is largely programmatic; it attempts to "picture" specific places and things in musical terms. And, in order to describe *different facets* of the same thing Grofe uses the style of the *suite* which, as in this piece, applies jazz rhythms and a successful interweaving of ballad-like tunes.