

1969-70
FORTY-SEVENTH SEASON
FIRST CONCERT
NOVEMBER 6, 1969



ROCHESTER PHILHARMONIC ORCHESTRA



A ROCHESTER CIVIC MUSIC ASSOCIATION PRESENTATION

EMPATHY



In the process of designing a Baird home, there is a meeting of the minds, so to speak, between you and Mr. Baird himself. Together, you discuss the most minute details; even examine similar

homes that reflect your tastes so that the final custom design is tailored true to your tastes and preferences. Call it empathy. Some have it, some don't. Baird homes do.



W. C. Baird Corporation



ROCHESTER PHILHARMONIC ORCHESTRA

First Concert • Forty-Seventh Season

Thursday, November 6, 1969

László Somogyi, *Conducting*

Veronica Tyler, *Soprano*

PROGRAM

WOLFGANG AMADEUS MOZART

Divertimento for Strings in D Major, K. 136

Allegro
Andante
Presto

RICHARD STRAUSS

Four Last Songs

1. Frühling (Spring)
2. September
3. Beim Schlafengehen (Time to Sleep)
4. Im Abendrot (At Dusk)

Veronica Tyler, Soprano

INTERMISSION

GUSTAV MAHLER

Symphony No. 4 in G Major

Bedächtig. Nicht eilen.
In gemächlicher Bewegung. Ohne Hast.
Ruhevoll
Sehr behaglich. With soprano solo: "Wir genießen
die himmlischen Freuden"

Veronica Tyler, Soprano

Steinway is the official piano of the Rochester Philharmonic Orchestra



VERONICA TYLER, *Soprano*, made her first New York appearance in the American Opera Society's 1961 presentation of Monteverdi's *The Coronation of Poppea*. Since then, she has risen steadily to become one of our most sought-after sopranos. She has sung with many major orchestras, with several opera companies, and choral groups, in concert and in telecasts. In 1963 she was the winner of the vocal division of the Munich International Competition, and in 1966 she was the winner of the First-Tchaikowsky Vocal Competition in Moscow. The critic for the *New York Herald Tribune* has written, "A big word must be said right here for Miss Tyler, whose singing was absolutely ravishing. Her coloratura work was fine, but the thing that really stood out was what appeared to be a new firmness and roundness in the middle and low range. She seemed possessed of limitless reserves of power, the voice always under control, always in the service of an intelligent musicality. Pretty and petite, she seems assured of the brightest of futures."

A word of welcome. . .

On behalf of the members of the Rochester Philharmonic and the Board of Directors of the Civic Music Association, may I say a word of warm welcome to all of you in the audience tonight. We are delighted that the season is underway and that this exciting subscription series—which you first heard about last spring—will now be a musical reality.

As you know this is a crucial year for the Orchestra and the CMA.

It is the year in which the community will be asked to make new and major financial commitments for the support of the Philharmonic. We are fortunate to have Mrs. Robert B. Lowry, vice-chairman of last year's campaign, to serve as chairman of the 1970 CMA fund drive.

It is the year in which the CMA Board of Directors will continue and expand the efforts to find new ways to make music come alive in Greater Rochester. In fact, at a press conference earlier today, the CMA officers announced a 14-point "action plan" to explore new ways to market the Orchestra; to develop programs and approaches to reach the under-30 audience; to strengthen relationships with the University of Rochester and the Eastman School; and to seek private endowment funds from this community. You will be able to study the complete plan in detail in the next issue of the *CMA News*, which will be mailed to all Philharmonic subscribers shortly.

And, finally, it is the year in which you can look forward to the enjoyment of a 15-concert subscription series, played by the Rochester Philharmonic Orchestra and featuring guest artists that rank among the world's finest talents. Welcome . . . and enjoy!

Thomas H. Miller
President

Rochester Civic Music Association

NOTES ON THE PROGRAM

Ruth Watanabe

MOZART

Born in Salzburg, 1756; died in Vienna, 1791

Divertimento for Strings in D Major, K. 136

A divertimento is party music or promenade music—arranged in several movements of contrasting character. Mozart composed three divertimenti during the early months of 1772 when he was living at home in Salzburg. The one in D Major, K. 136, is one of the series. Though called a divertimento, it contains more than the party-like flavor of the conventional promenade piece and assumes importance as a concert piece. It may even be called a three-movement symphony for strings alone. Perhaps Mozart wrote it for his forthcoming Italian tour. As a miniature symphony, with a first movement exploiting virtuoso playing by the violins, a middle movement full of grace, and a finale bubbling over with fresh vitality, this music is representative of the young Mozart.

STRAUSS

Born in Munich, 1864; died in Garmisch, 1949

Four Last Songs

Strauss was famous for his songs. He composed the largest number of them during the 1890's and early 1900's, although he continued to write Lieder from time to time even as an older man. However, seven years had elapsed between the *Two Songs of Weinheber* and the *Four Last Songs*. In this interval Strauss had given his attention to instrumental music. Toward the end of his life he became interested in the works of Hesse and about the same time he revived his interest in Eichendorff—hence the choice of text. Unlike some other songs of Strauss which were written with piano accompaniment, these four were intended from the beginning to be performed with an orchestral accompaniment consisting of the full complement of instruments, though perhaps not the large orchestra often associated with his symphonic works.

The names of two singers have been associated with these songs: Kirsten Flagstad, who gave the first performance of the four on May 22, 1950, in London with the Philharmonia Orchestra under the direction of Furtwängler, and Cristel Goltz, who gave the first German performance on September 25 of the same year at Frankfurt-am-Main with the State Orchestra under the direction of Vondenhoff. Ten years ago Lisa Della Casa gave the first Rochseter performance.

The composer, of course, did not give the name of *Four Last Songs* to these works, and there is no opus number. It was the publisher, Boosey and Hawkes in London, who arranged the songs in their present order and issued them under the present title. The two seasonal pieces are about Spring (the return of the sweetness of life) and September (the golden leaves drop

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Fashion that meets the challenge of excellence

from the acacia tree). Then comes the song of sleep (sinking into the realm of night), and the set closes with the query, "Can this, perhaps, be death?" The text, as well as the music, is symbolic, and the *Four Last Songs* are among the most beautiful ever written.

The last music written by Richard Strauss was to be the culmination of his career as a composer of *Lieder*. In 1948 the composer finished four songs, three to words by Hermann Hesse (contemporary poet and novelist) and one to a text by Josef von Eichendorff (1788-1857). The Eichendorff song, "Im Abendrot" (At Dusk), was sketched in 1947, completed on May 8, 1948, and dedicated to Ernst Roth. The Hesse songs, which were probably intended to be sung as a group, were planned in 1947, composed during July, August, and September, 1948, and dedicated to Willi Schuh, Adolf Jähr, and Maria Serry-Jeritz. Their titles are *Frühling* (Spring), *Beim Schlafengehen* (Time to Sleep), and *September*.

MAHLER

Born in Kalischt, Bohemia, 1860; died in Vienna, 1911

Symphony No. 4 in G Major

For a full understanding of Mahler's Fourth Symphony, one should know something of its interesting history. Although its first three movements were written between 1899 and 1901, its finale had been in existence since March 12, 1892, as one of several settings for solo voice and orchestra of folk verse quoted from von Arnim and Brentano's collection, *Des Knaben Wunderhorn* or *The Youth's Magic Horn*. Intending possibly to include it in a cycle of "humoresques" based upon *Wunderhorn* material, Mahler called this setting *Humoreske nr. 4*. This plan was abandoned, presumably when he decided to use it as the seventh movement to his Third Symphony, on which he was working in the mid-nineties. But perhaps the childlike vision of joy portrayed in the *Humoreske* was not entirely suitable for a symphony which was already lengthy and whose program was filled with many other ideas, and this plan, too, was abandoned.

Mahler finally set about composing a fourth symphony in which the *Humoreske* was "elevated to become the very cornerstone," the element which caused all the movements to be thematically interrelated and in many ways predetermined their course, as Hans F. Redlich has stated (Foreword to the 1966 Eulenburg score). Redlich continues to explain that although Mahler allowed a program to be printed in connection with several earlier works, he did not authorize one when the Fourth Symphony was published. Nevertheless, from his letters and from his widow's recollections, "we know now that this symphony was conceived as a child's day-dream of wish-fulfilment and that it still retains tone-poetical elements in its Finale whose

music paints in gaudy colours a kind of cloud-cuckoo heaven in a celestial land of Cockaigne." Further, the "symphony's conceptual originality is based on the composer's successful identification with the soul of a child and its experience in seeking God and finding Him at last."

This symphony, unlike its predecessor, is in the conventional four-movement form of the classical tradition. The orchestration, though not small, eliminates the trombones and tubas, depending for its accents upon percussive effects. There is an inter-relationship of thematic material among the movements, all leading to the finale. The initial movement is mock-archaic, a sort of anachronism with regularity of thematic structure and with "the cackling sound of its persistent quaver rhythm, underpinned by insect-like semiquavers in the clarinets, reiterated in the flute and re-echoed in the tintinnabulation of the jingle-bells." The development section introduces new motives which are reshuffled "like a deck of cards."

The second movement is a *Totentanz* or Dance of Death in the form of a scherzo with thematic material alternating between major and minor and interspersed with two trios. It is in this movement that the solo violin plays "like an ancient fiddle" on scordatura or mistuned strings. With a purpose, the prevailing C-minor key-center is obscured at times.

The third movement is the "slow" movement, with its formal structure a tricky combination of sonata and rondo with a set of variations, at the end of which the main theme of the finale is announced in the brasses. The finale contains a vocal solo. After an orchestral introduction the voice enters, singing the stanzas of the "Heavenly Kingdom" while the orchestra accompanies or interrupts with ritornelli. So engrossed does Mahler apparently become at the end of the text that he forgets to return to his principal key of G major and allows the music to end *pianissimo* in the harp and bass in the "wrong" key of E major.

The translation of the text, below, is quoted from the jacket of Odyssey Recording 32 16 0026.

Guests of the Philharmonic

ONE HUNDRED students enrolled in the music program of the Rochester City School District are attending tonight's concert as guests of the Rochester Philharmonic Orchestra. In all, more than 2250 young people participate in instrumental music in the District, and choose from class offerings that begin in the fourth grade and continue through high school. Some 2000 youngsters practice and perform on school-owned instruments, and dozens attend music classes each Saturday morning at Marshall and Monroe High Schools.

The Heavenly Life

We enjoy the pleasure of heaven
And therefore avoid the earthly.
No worldly strife
Does one hear in heaven;
Everything lives in sweetest peace!
We lead an angelic life,
Yet are as merry as can be.
We dance and jump,
We skip and sing,
While St. Peter in heaven looks on.
St. John released the little lamb;
Herod, the butcher, watches
over him.
We lead a meek,
Innocent, patient,
Dear little lamb to death.
St. Luke slaughters the oven
Without any thoughts or cares.
The wine costs not a cent
In the cellar of heaven,
And the angels bake the bread.
Good vegetables of all sorts
Grow in the garden of heaven.
Good beans, asparagus,

And whatever we want.
Whole platefuls are prepared for us!
Good apples, good pears and
good grapes!
The gardeners allow everything.
Want roebucks, want hares?
In the open streets
They are running by!
Should a feast day be approaching,
The fish come swarming in with joy.
There, St. Peter is running already
With his net and bait
Into the heavenly pond.
St. Martha must be the cook.
On earth there is no music
To be compared with ours;
Eleven thousand maidens
Are incited to dance, and
St. Ursula laughs at the scene.
Cecilia and all her relatives
Are the excellent court musicians.
The angelic voices
Lift up the spirits
So that everything awakens in joy.

The Artists Series

BIRGIT NILSSON Mon., Nov. 17

"The kind of singing from which legends are born."—Irving Kolodin

YUGOSLAV FOLK ENSEMBLE Fri., Nov. 28

"Not since Moiseyev has there been a folk ensemble in town with this vigor and flamboyance!"—The Chicago Sun-Times

MOSCOW PHILHARMONIC Wed., Feb. 4

Kiril Kondrashin, conducting

DAVID OISTRAKH Mon., Feb. 23

"A consummate master."—Harold C. Schoenberg

THE CLEVELAND ORCHESTRA .. Mon., Mar. 16

Pierre Boulez, conducting

ANDRE WATTS Thurs., Apr. 16

"A natural talent of overwhelming force." Der Telegraf, Berlin

All performances are in the Eastman Theatre except Andre Watts on April 16 which is in the Auditorium Theatre.

TICKETS:	Balcony			Orch.		Orch. and Mezz.
Total at single prices:	\$25.50	28.50	31.50	34.50	37.50	40.50
Series prices (6 events)	\$20.00	22.50	25.00	26.00	27.50	29.50
YOU SAVE:	\$ 5.50	6.00	6.50	8.50	10.00	11.00

Make checks payable to and mail to:

ROCHESTER CIVIC MUSIC ASSOCIATION

60 Gibbs Street, Rochester, N. Y. 14604

(Please enclose a self-addressed, stamped envelope.)

Brochure mailed on request. Phone: 454-2620.

CALENDAR OF EVENTS

Thursday, November 13

SECOND PHILHARMONIC CONCERT

László Somogyi, Conducting
Alicia De Larrocha, Piano Soloist

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.

Tchaikovsky's NUTCRACKER BALLET

Samuel Jones, Conducting
Mercury Ballet Company
Olive McCue, Director

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

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Second Concert • Forty-Seventh Season

Thursday, November 13, 1969

László Somogyi, *Conducting*

Alicia de Larrocha, *Pianist*

NEXT PROGRAM

JOSEPH HAYDN

*Symphony No. 89 in F Major**

Vivace

Andante con moto

Menuet: Allegretto

Finale: Vivace assai

MANUEL DE FALLA

Nights in the Gardens of Spain

Alicia de Larrocha, Pianist

INTERMISSION

CESAR FRANCK

Symphonic Variations

Alicia de Larrocha, Pianist

ZOLTAN KODALY

Peacock Variations

**First performance by the Rochester Philharmonic Orchestra*

On your way home tonight, drive by
our opus in concrete and marble—
One Marine Midland Plaza,
opposite Xerox Square.

When it looks like the picture,
we'll invite you in
for the housewarming.

MARINE MIDLAND

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