

1969-70
FORTY-SEVENTH SEASON
FIFTH CONCERT
JANUARY 8, 1970



ROCHESTER PHILHARMONIC ORCHESTRA



A ROCHESTER CIVIC MUSIC ASSOCIATION PRESENTATION



E. POWER BIGGS, organist, was born in England and graduated from the Royal Academy of Music. A long-time citizen of the United States, he has been one of the most active concert artists, initiating the twentieth-century Renaissance of organ playing, while simultaneously carrying on extensive research in the literature for his instrument. He has not only played on the famous instruments of Europe and the United States but has recorded a number of masterpieces as well. On his many tours he has appeared as guest soloist with major symphony orchestras in addition to giving solo concerts. His recordings are great in number and outstanding in excellence. As a writer on music he has contributed to professional journals and has served as lecturer at universities and colleges. Among his extensive repertoire is the Poulenc Concerto which he plays this evening and which he introduced in America.

ROCHESTER PHILHARMONIC ORCHESTRA

Fifth Concert • Forty-Seventh Season

Thursday, January 8, 1970

Samuel Jones, Conducting

E. Power Biggs, Organist

PROGRAM

HECTOR BERLIOZ

Overture, The Corsair, Op. 21

CESAR FRANCK

*Psyche et Eros**

FRANCIS POULENC

*Concerto pour Orgue, Orchestre à Cordes et Timbales**

E. Power Biggs, Organist

INTERMISSION

CAMILLE SAINT-SAENS

*Symphony No. 3 in C Minor, Op. 78,
for Orchestra with Organ*

Adagio-Allegro moderato-Adagio
Allegro moderato-Presto-Maestoso-Allegro

E. Power Biggs, Organist

**First performance by the Rochester Philharmonic Orchestra
Steinway is the official piano of the Rochester Philharmonic Orchestra*

NOTES ON THE PROGRAM

Ruth Watanabe

BERLIOZ

Born in Côte-Saint-André, 1803; died in Paris, 1869

Overture, The Corsair, Op. 21

Hector Berlioz died a century ago, but his influence upon music has been a lasting one. Considered *avant garde* and even a bit mad in his day, he successfully introduced new orchestral effects in his many original compositions.

Berlioz is supposed to have composed the *Overture, Le Corsair*, in February, 1831, when he was on a "protracted voyage." Since he was not definite about it and did not mention the work in his recollections, we do not know exactly when it was written. In 1844, the composer revised it, and on January 19, 1845, he conducted the first performance in Paris. At that time he gave the title of *La Tour de Nice* to music, but later changed it to *Le Corsaire rouge*, and finally settled upon *Le Corsaire*. Thus it is difficult to know whether he intended the music to portray Byron's *Corsair* or whether the title was an afterthought.

Berlioz was fascinated by Byron's poetry and by the character of the poet. He specifically mentions the *Corsair* thus: "Never did I see St. Peter's (in Rome) without a thrill. It is so grand, so noble, so beautiful, so majestically calm! During the fierce summer heat I used to spend whole days there; . . . I sat drinking in that burning poetry. I followed the *Corsair* in his desperate adventures; I adored that inexorable yet tender nature—pitiless, yet generous—a strange combination of apparently contradictory feelings; love of woman, hatred of his kind." If indeed Berlioz *did* compose the *Overture* on his journey to Rome during his *Prix de Rome* year, the music may be a real portrayal. In any case, it is a "dashing and debonair overture," which could well have been inspired by Byron.

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Fashion that meets the challenge of excellence

FRANCK

Born in Liège, 1822; died in Paris, 1890

Psyche et Eros

In 1888 César Franck completed his oratorio, *Psyche*, which was given its first performance at the Société Nationale on March 10 of that year and revived two years later at the Colonne Concerts. *Psyche et Eros* is the fourth and last section of the oratorio, which in spite of its title is not pagan in concept but embodies some Christian connotations. Vincent d'Indy, biographer of Franck, has quoted Derepas on the program underlying the piece:

"According to the old myth, *Psyche*, touched by love, but tempted by an indiscreet haste for knowledge, and yielding to curiosity, falls back upon herself, powerless to rise again, and deprived forever of the direct vision of the world beyond. Franck did not hesitate to break away from pagan tradition. His poem ends in a more optimistic spirit. *Psyche* falls asleep, ignorant of all external sounds. The Zephyrs—her pure inspirations—bear her to the garden of Eros, the desired paradise. Her celestial spouse awaits her. But she imprudently wishes to pierce the mystery in which he has enveloped himself. The sublime vision disappears. Fallen again to earth, wandering and plaintive, *Psyche* breathes forth her woe. Eros forgives the legitimate ambition which he himself inspired. Together they soar back to the light. It is the apotheosis; the love which has no need for faith, because it sees and possesses. It is indeed a true Redemption . . . Eros and *Psyche* do not express themselves in words. Their emotions are interpreted by the orchestra, and for this reason they are not personalities. Franck, forgetful of the mythical hero and heroine, makes them the symbols of human Soul and of supreme Love."

The Eastman Theatre Organ

On February 1, 1921, the *Diapason*, official publication of the American Guild of Organists, carried a feature article on the proposed organ for the Eastman Theatre. The contract had just recently been given to the Austin Company, who were to construct a remarkable instrument according to specifications drawn up by Harold Gleason, organist to George Eastman and member of the artist faculty of the new Eastman School of Music.

On September 1, 1922, the *Diapason* carried another feature article, announcing the completion of the organ, which was to be ready for use in October.

The Eastman Theatre organ has 140 sets of stops, four manuals, a floating string organ, and a floating orchestral organ of 23 stops in a separate swell-box. The orchestral organ, playable from any of the manuals, was a completely new element in organ design at

the time. The console is on an elevator in the center of the orchestra pit, so that it can be raised and lowered at will depending upon the needs of the performer.

Designed to be used for both concerts and for accompanying the motion pictures which were a regular feature of the Theatre until 1928, the organ was described as "one of the most interesting and remarkable organs of recent years." One writer stated that now Rochester "will have what is claimed to be the largest theater organ in the world, and one that for flexibility and completeness will compare with any concert organ in existence." Yet the instrument was not specifically intended to be monumental; it was designed to serve both the motion-picture organist and the concert organist.

The French master-organist, Joseph Bonnet, gave the first recital which, on January 24, 1923, "formally introduced to the Rochester public the great organ of the theatre." Playing works by Henry Purcell, Couperin, Clerambault, Buxtehude, Bach, and Guilmant, as well as two pieces of his own, Bonnet displayed the tonal qualities and the varied capacities of the new instrument. Since that time a number of outstanding artists have played it. Deszo d'Antalffy and John Hammond, the official organists for the theatre, played regularly. Harold Gleason gave the première of Howard Hanson's Concerto for Organ on the instrument.

In spite of innovations in organ building since 1922, the organ in the Eastman Theatre still remains an outstanding instrument, being used these days more for concert than for "popular" music.

A Special Note on Tonight's Concert: The organ pipes, which create the sounds of the instrument, are located backstage, high in the Eastman Theatre loft and to the right as you face the stage. Samuel Jones commented that the pipes extend from "one o'clock to three o'clock" if you compare the backstage area to the face of a clock.

Before the performance of the Poulenc "Concerto pour Orgue," you will see the ceiling of the Orchestra shell — or stage set — raised high above its usual position so that you can hear the full tones from the backstage pipes in this composition, where the organ has the significant solo role. You'll also notice that the frontstage curtain is lifted to its highest position.

For the playing of the Saint-Saëns "Symphony No. 3," in which the organ is treated more as an integral part of the orchestra, the ceiling of the shell will be lowered partially, although it will remain above its normal position. Dr. Jones noted that he planned this arrangement so that the audience could hear the full tones of the organ and still retain some of the benefits provided by the shell ceiling focusing the Orchestra sound.

POULENC

Born in Paris, 1889; died in Paris, 1963

Concerto pour Orgue, Orchestre à Cordes et Timbales

Francis Poulenc, a member of the "French Six" (a group of young composers representing the avant garde during the earlier years of this century), composed his Concerto for Organ, String Orchestra and Timpani, between April and August, 1938, on commission by the Princess Edmond de Polignac, to whom the score is dedicated. Almost Baroque in its concept and partaking of the bitter-sweet quality marking his major compositions, it is built upon a single theme, developed in six sections, and played without pause. Organist Maurice Durufle, with Charles Munch conducting, gave the first performance at the Paris Conservatory in 1941, while E. Power Biggs gave the American première during the same year at the Germanic Museum in Cambridge.

The six sections of the concerto are *Andante-Allegro giocoso-Andante moderato-Allegro molto agitato-Très calme, lent-Largo*. The *Andante* serves as an introduction. As its subtitle would indicate, the *Allegro giocoso* section is light, sprightly, and joyous, leading to a brilliant climax in the solo instrument. Following this is an *Andante moderato* section longer than the preceding portions and contrapuntal in texture, which works up into an intense, stirring *Allegro molto agitato*. A contrast is achieved in the *Très calme, lent* section, during which the organist is instructed to play sweetly but clearly. After a restatement of the first *Allegro* material, the concerto closes with a *Largo*, section.

The concerto, being performed for the first time by the Rochester Philharmonic Orchestra, is a magnificent work. Grandeur and remarkable instrumental color are its outstanding musical characteristics. Certainly it occupies a significant place among compositions for organ with orchestra and stands alone among the works of Poulenc.

Guests of the Philharmonic

There are 100 students from the City School District at this evening's concert. They come from different high schools and represent many musical groups, including the City Inter High groups.

The Inter High Band and Inter High Orchestra, both conducted by Mr. Richard Snook of Monroe High School, meet every Saturday morning as part of the City's program to give talented and more experienced players an opportunity to perform music which would not be done in their individual schools. The Inter Junior Orchestra, conducted by Mr. William Zajkowski of Frederick Douglass Junior High School, also meets on Saturday mornings and affords the opportunity for junior high aged players to participate in an advanced placement group.

The Inter Junior Choir is composed of students in the eighth and ninth grades, meets at School 15 every Saturday morning, and is conducted by Mr. John Connolly. Many of these talented singers find their way into the Inter High Choir, composed of students from grades 10-12, which has been heard on several occasions performing in this same Eastman Theatre. This choir is conducted by Donald Hayden, Assistant Director of Music for the City School District.



ROCHESTER
PHILHARMONIC
ORCHESTRA

1969-70
SEASON

Samuel Jones.
Resident Conductor



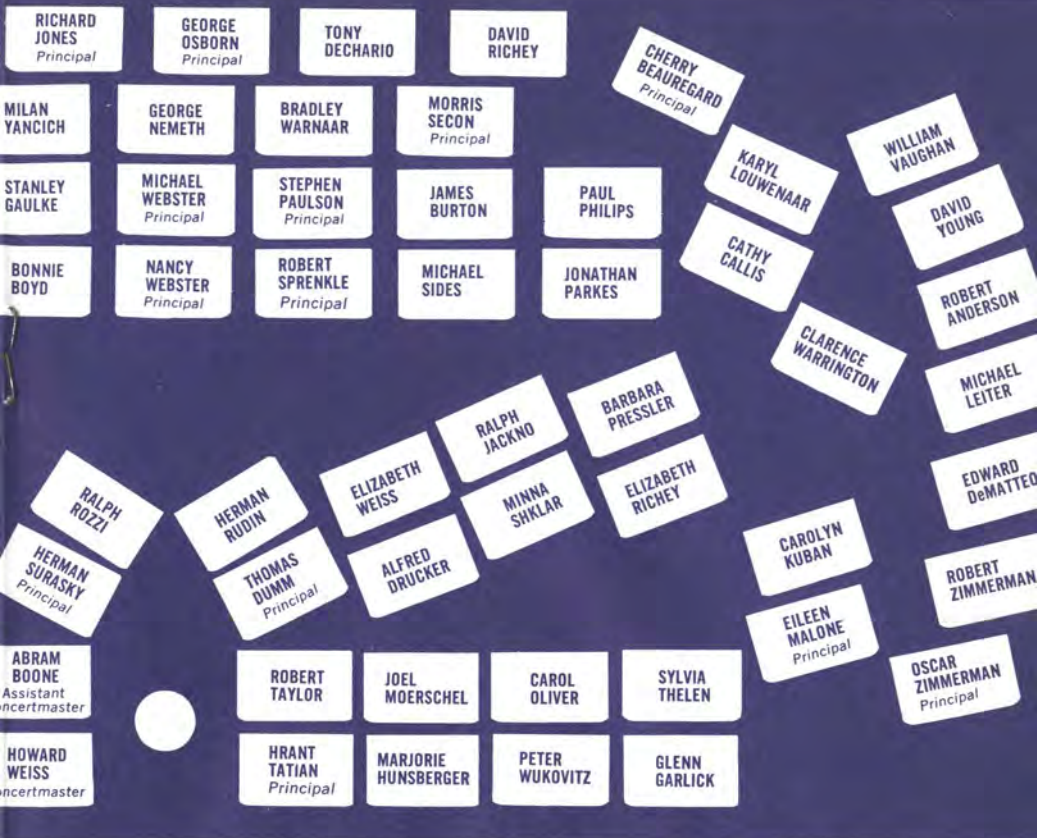
May We Introduce . . .

Tonight you will be meeting five more members of the string section of our orchestra. By sharing the highlights of the careers and interests of the talented musicians who form the focus for fine music in Rochester, we hope to enhance your enjoyment and appreciation of each concert. Pair the names with the musicians on stage by referring to the Orchestra Seating Chart above.

SHARON N. LAIRD holds the bachelors and masters degrees from the Eastman School of Music, where she studied with Millard Taylor. Now a member of the string faculty at the School, she is playing her fourth season with the Philharmonic.

DAVID E. COLLINS currently studying with Carroll Glenn at the Eastman School of Music, has been a pupil of Josef

Gingold at Indiana University and Herman Berg at DePauw University. In 1967, he won first prize in the Violin Competition sponsored by the National Federation of Music Clubs, and a year later was a participant in the International "Paganini" Competition in Genoa, Italy. He lists his special interests as Christian evangelism and the premiering of violin works by Indiana composers.



BONNIE R. BOYD is a new member of the Philharmonic this fall and is currently studying with Zvi Zeitlin at the Eastman School. She hails from the Lone Star State, and is a graduate of Texas Technological College in Lubbock, where she was concertmistress of the orchestra. She has also performed with a number of other orchestras, including the Waco Symphony and the Baylor University Symphony. At the age of eight, she was selected to play solo violin with the San Antonio Youth Orchestra. In 1965, she won a full scholarship to the Congress of Strings in Toronto, and last summer, was chosen to play in the Mozarteum Festival Orchestra in Salzburg, Austria.

HERMAN SURASKY, Principal Second Violin, is playing his 41st season with the Rochester Philharmonic. He studied under Samuel Belov at the Eastman

School and received his Performer's Certificate there in 1935. He plays a Landolfi violin, made in 1730, that he purchased from the estate of George Eastman. Mr. Eastman had originally bought the rare and valuable instrument for the late David Hochstein. For recreation, Mr. Surasky takes a "busman's holiday" to perform chamber music with friends. He also tries his hand at constructing original crossword puzzles and corresponds with Leonard Bernstein via double crostics.

RALPH C. ROZZI is a veteran performer with the Orchestra for the past 23 seasons. Mr. Rozzi studied at the Eastman School from 1932-37 as a student of Gustave Tinlot. He and his wife Muriel have three children: Renée, age 20; John, 17; and Christopher, 10.

SAINT-SAENS

Born in Paris, 1835; died in Algiers, 1921

Symphony No. 3 in C Minor, Op. 78, for Orchestra with Organ

Commonly known as the "Organ Symphony," the Symphony No. 3 was written for the London Philharmonic Orchestra, which gave the first performance under the composer's direction in 1886. The American première was conducted by Theodore Thomas, appearing with the New York Philharmonic, in February of the next year. The concerto enjoyed extraordinary success and called forth some extravagant praise. Gounod is said to have exclaimed, "Violà le Beethoven de la France!" Because the dedication was "à la memoire de Franz Liszt," many listeners thought it was a program piece in memory of the Hungarian master. Liszt was not dead at the time of its composition, and he certainly was alive at the time of its première. The dedication was affixed by Saint-Saëns later as a posthumous tribute.

The composer apparently thought his music needed clarification at the time of the London premiere. Indeed, the symphony was not conventional. It consists of only two parts: *Adagio-Allegro moderato-Adagio*; and *Allegro moderato-Presto-Maestro-Allegro*. The first part contains the elements of the conventional initial movement and a slow movement, while the second contains a scherzo and a finale. Writing in the third person, the composer submitted the following explanation:

"This symphony is divided into parts, after the manner of Saint-Saëns' fourth concerto for piano and orchestra and sonata for piano and violin. Nevertheless, the first, checked in development, serves as the introduction to the Adagio, and the Scherzo is connected, after the same manner, with the Finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"The composer thinks that the time has come for the symphony to benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double bassoon, four horns, three trumpets, three trombones, one tuba, three kettledrums, organ, pianoforte (now for two hands and now for four), one triangle, a pair of cymbals, bass-drum, and the usual strings."

The organ is an impressive means for sustaining grandeur and for achieving some grandiose climactic effects. Considered modern for its day, the concerto marks a high point in Saint-Saëns' career. Its exciting climaxes, the reverberations of the organ tones, and the remarkable orchestration (showing influences of the master Liszt) are distinguishing features.

CALENDAR OF EVENTS

Saturday, January 10

INVITATION MEMBERSHIP SERIES
VIENNESE PROGRAM

Louis Lane, Guest Conductor
from The Cleveland Orchestra

Celina Lindsley, Soprano Soloist

Thursday, January 15

SIXTH PHILHARMONIC CONCERT

Kazuyoshi Akiyama, Guest Conductor
from The Toronto Symphony

Sunday, January 18

Nazareth Arts Center—4:00 P.M.

MOZART & COMPANY

Samuel Jones, Conducting

Nancy Virkhaus, Soprano Soloist

Julia Slappey, Soprano Soloist

Sharon Harding, Mezzo-Soprano

Inter-High Choir, *Donald Hayden*, Director

Thursday, January 22

SEVENTH PHILHARMONIC CONCERT

Samuel Jones, Conducting

Claudio Arrau, Piano Soloist

Saturday, January 24

POPS CONCERT

Arthur Fiedler, Guest Conductor
from The Boston Symphony

Jeanie Jemison, Piano Soloist

1969 Albright Award Winner

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

MOZART & Company



Nancy Virkhaus,
Soprano

Julia Slappey,
Soprano

Sharon Harding,
Mezzo-Soprano

Inter-High Choir
Donald Hayden,
Director

MOZART:
Symphony No. 34

MOZART:
Exultate, Jubilate

VIVALDI: *Gloria*

SAMUEL JONES, CONDUCTING

Sun., Jan. 18, 4 PM Nazareth Arts Center

Tickets available Eastman Theatre Box Office: \$3.50 Student Price: \$1.00
Call 454-2620 to reserve your seats



ARTHUR FIEDLER

conducts



ROCHESTER PHILHARMONIC ORCHESTRA

SAT., JAN. 24—8:15 PM
Eastman Theatre

JEANIE JEMISON, 18-year-old pianist and 1969 Albright Award winner, has been chosen by Mr. Fiedler to perform Beethoven's Piano Concerto No. 3 in C Minor, Op. 37. Program surrounding Miss Jemison's solo will be typical Fiedler Pops—to give you

AN EVENING TO REMEMBER

Tickets available at the
Eastman Theatre Box Office
\$3.75, 3.25, 2.50
CALL: 454-2620
to reserve your choice seats

\$587,000

That's how much is needed to help support the Rochester Philharmonic for one year, starting in February 1970.

Perhaps you know already that the Civic Music Association is embarking on a major campaign to raise this amount during the next six weeks.



It is a tremendous challenge.

The outcome of this crucial fund drive—and the future of the Philharmonic—must be decided by the people of Greater

Rochester. Those of you in the audience tonight, as well as thousands of others, are urged to *vote* for the continuance of the Orchestra by contributing as much as you can to the 1970 CMA campaign.

As a regular concert-goer, you are aware of the multiple benefits that the Philharmonic generates in the Greater Rochester area.

We trust that you will reflect your support of the Orchestra in your pledge to the 1970 CMA campaign.

Mrs. Robert B. Lowry
Chairman, 1970 CMA Chairman

P. S. You are invited to pick-up a pledge card from the Box Office to make your pledge for the 1970 Campaign.

ROCHESTER PHILHARMONIC ORCHESTRA

Sixth Concert • Forty-Seventh Season

Thursday, January 15, 1970

Kazuyoshi Akiyama, *Guest Conductor*

NEXT PROGRAM

WOLFGANG AMADEUS MOZART

Overture to The Magic Flute

JOSEPH HAYDN

Symphony No. 100 in G Major

Adagio-Allegro
Allegretto
Menuetto: Moderato
Finale: Presto

INTERMISSION

HARRY FREEDMAN

*Tangents**

IGOR STRAVINSKY

Suite from The Firebird

Introduction: Katschei's Garden and the Dance of the Firebird
The Princesses Play with the Golden Apples
The Dance of the Princesses
The Infernal Dance of Katschei and his Subjects
Berceuse
Finale

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

TRUST COMPANY OF ROCHESTER · A FULL SERVICE BANK · MEMBER FDIC

