

1969-70
FORTY-SEVENTH SEASON
SIXTH CONCERT
JANUARY 15, 1970



ROCHESTER PHILHARMONIC ORCHESTRA



A ROCHESTER CIVIC MUSIC ASSOCIATION PRESENTATION

EVOLUTION



We have acquired some of the choicest property left on Clover Street and named it Hastings Circle. Call it the slow subdivision if you will. For over a period of time will evolve one of

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ROCHESTER PHILHARMONIC ORCHESTRA

Sixth Concert • Forty-Seventh Season

Thursday, January 15, 1970

Kazuyoshi Akiyama, *Guest Conductor*

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

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



KAZUYOSHI AKIYAMA made his Rochester debut on January 9, 1969. Assistant conductor of the Toronto Symphony, he was born in Tokyo in 1941 and began piano lessons at the age of three. In 1956 he entered the Tokyo School of Music, first as a piano major and then as a conducting major. He graduated in 1963, and during the following year he made his debut with the Tokyo Symphony Orchestra, whose permanent conductor he became almost immediately. His first American appearance was as guest conductor of the Toronto Symphony in 1968. Since then he has been an active young musician, fulfilling his youthful promise of achievement.

NOTES ON THE PROGRAM

Ruth Watanabe

MOZART

Born in Salzburg, 1756; died in Vienna, 1791

Overture to The Magic Flute

The Magic Flute was first presented in September, 1791, a few months before Mozart's death. Because of the symbolism which may be found in the music and in the characterization, it has been called a "Masonic opera." Mozart, a practicing Mason, had previously written other music abounding in similar symbols: *Maurerische Trauermusik* (1785) for the burial service of two fellow-Masons.

The opera, written to the libretto of Emanuel Schikaneder, recounts the heroic adventures of Tamino in his search for the Princess Pamina, daughter of the Queen of the Night, and the various trials to which he is subjected in proving his fidelity and courage. A parallel but contrastingly humorous—almost slapstick—set of adventures befalls the bird-man, Papageno, in search of his beloved. Throughout the drama are found many antitheses: good and evil, heroism and cowardice, high purpose and earthiness, beauty and homeliness. All of them may be interpreted symbolically.

The overture to the opera is a gem in itself. Beginning with an *Adagio* introduction featuring three chords (symbolizing Reason, Nature, and Wisdom), the music moves into an *Allegro* in sonata-form, during the course of which a gay theme is stated and expanded. The fugal sections, at once learned and merry, would be a *tour de force* if it were not for their sheer musicality. The overture can stand as an excellent concert piece and an example of Mozart's mastery.

Furs by

Projansky

Fashion that meets the challenge of excellence

HAYDN

Born in Rohrau, 1732; died in Vienna, 1809

Symphony No. 100 in G Major

The Symphony No. 100, with the subtitle, "Military," was among the six symphonies which Haydn got ready in 1794 for his second visit to England. Often discussed together as the Second London Set or Second Salomon Set (named for the conductor and concert-manager in London under whose auspices Haydn had first gone to Britain), these works represent the culmination of the composer's career as a symphonist and point the way to the greater freedom and flexibility of the symphony which were to be achieved by his 19th-century successors. In them Haydn shows complete mastery of the form which he had helped to crystallize and injects some subtleties which are rather remarkable. As Karl Schumann has pointed out, for example, the military aspect of the present symphony is never overtly expressed but is only suggested. There is no pomp and circumstance, and there is no march. Yet the spirit is present.

The symphony is altogether pleasant and, for the most part, gay. The first movement begins with the slow (*Adagio*) introduction which had become something of a Haydnesque hallmark. The main portion of the movement, in a sprightlier *Allegro* tempo, presents two themes whose character is brought out by unaccompanied treble woodwinds (sounding something like a fife) and a recurrent, underlying beat. The *Allegretto* is more romantic, with a masterful change of pace and mood in the course of the movement which constitutes a bold departure from convention. The Minuet and Trio make a graceful and almost skipping third movement. The Finale, *Presto*, winds things up effectively. Its shadows a form which be used later by Beethoven and others. The main theme, in 6/8 meter, rolls merrily along.

The grand reception accorded the symphony at its first London performance (May, 1795) under the direction of Salomon, was certainly well deserved. Haydn, who had become a "free artist" with his retirement as Chapel Master, candidly noted that everyone liked the symphony, including himself, and what is more, the concert brought him lots of money — something he never ceased to wonder at after his many years as a musical servant to the Esterhazy Princes.

FREEDMAN

Born in 1922

Tangents

Harry Freedman, the Canadian English-hornist and composer, wrote *Tangents* on commission by the National Youth Orchestra Association with the collaboration of the Canadian Music Centre under a grant from the Centennial Commission in 1967. The piece was intended for performance during the Canadian Centennial year, and was first presented in Montreal at the Salle Wilfrid Pelletier under the direction of Brian Priestman on July 21, 1967. When the Toronto Symphony went on tour, the work was part of its repertoire.

Tangents, according to its composer, derives its title from the fact that it is a set of orchestral variations, in which the various sounds of the instrumental groups are exploited. His remarks are quoted here:

"The variations are not based on a recognizable theme but on two separate series: the first, a series of twelve notes, the second a series of numbers, or rather numerical groupings, based on the numbers 3 and 2 (3, 2; 3, 2, 2; 3, 3; 2, 2, 3). The row of twelve notes is used only to determine the choice and sequence of notes. Every other factor in the composition was determined by the numerical series. . . .

"The work differs from most compositions in this form in that the variations are not complete entities in themselves but are continuous. Furthermore, the variations are grouped (according to mood, tempo, etc.) into three distinct 'movements' which, however, are played without break."

The initial movement begins at a moderate tempo but proceeds into a livelier one. The second contains the slower variations, while the last returns to a quick tempo and gay mood. Contrasts exist in texture and rhythm, and some aleatoric (chance) sections are found. Throughout the compositions some interesting instrumental sonorities are exploited.

Brighton High School Students Guests of the Philharmonic

ONE HUNDRED students of Brighton High School in Brighton, New York, are guests of the Rochester Philharmonic Orchestra tonight. The Rochester Civic Music Association will continue to give one hundred tickets to area schools, so that one or more schools are represented at each Philharmonic concert.



ROCHESTER
PHILHARMONIC
ORCHESTRA

1969-70
SEASON

Samuel Jones.
Resident Conductor

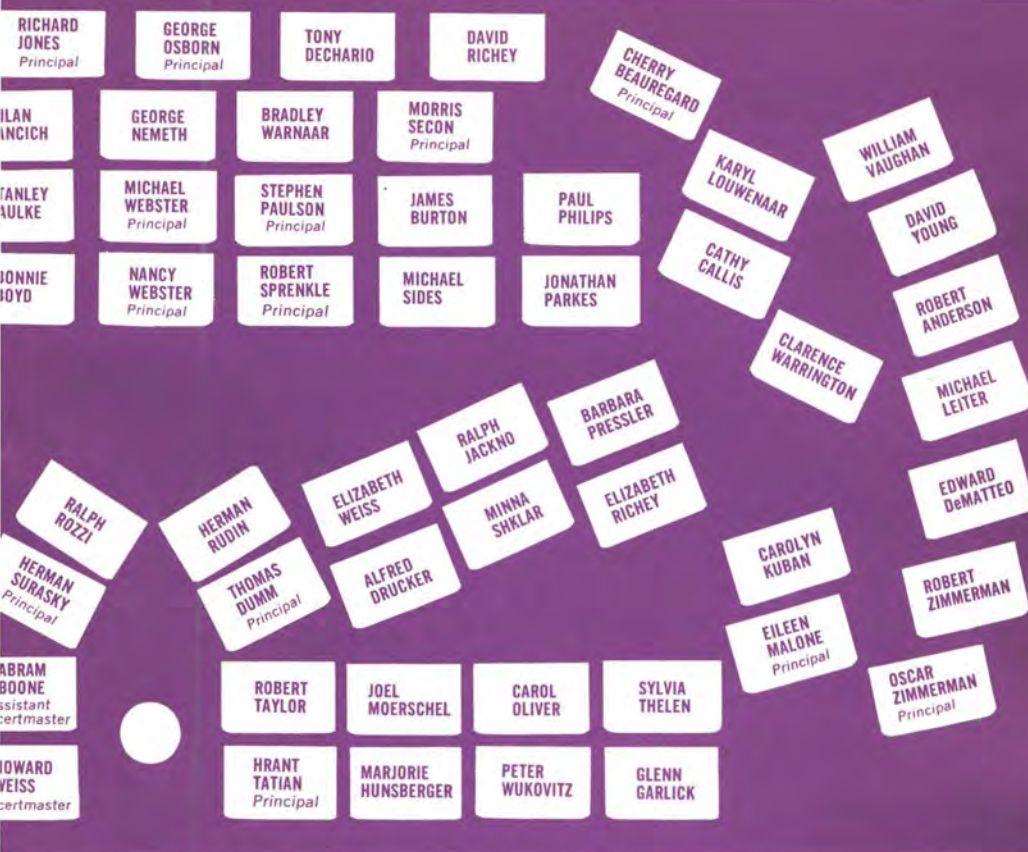


May We Introduce . . .

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.

YONG KI AHN is playing his second season with the Rochester Philharmonic. A native of Korea, he holds both the B.A. and M.A. degrees from universities there, and gained most of his recital experience before audiences in his homeland. In 1964, he was cited for his outstanding work with the Seoul String Quartet. Since coming to the U.S., he has taken additional graduate study with Leonard Sorkin at the University of Wisconsin.

BETTE BOYER joined the Orchestra two years ago, coming here from the Oregon Symphony. Currently, she is taking graduate work under the direction of Carroll Glenn at the Eastman School, and has studied previously with Anthony Porto at the University of Portland, Ore., and Szymon Goldberg at Aspen, Colo. Miss Boyer spent last summer at Tanglewood, and in 1968 performed with the Cleveland Orchestra during its Blossom Festival.



ELIZABETH McCLEARY is the holder of the W. Alton Jones Scholarship at the Eastman School, where she studies with Norma Auzin. Miss McCleary commented that she is majoring "in a combination program of violin and humanities, which means that I could continue either as a violinist or obtain a master's degree in art history or the philosophy of literature." She began college life as a French major at Albany State, then discovered her love for violin and decided to "begin all over again as a music major." For the past two summers, she has been able to combine her interest in music with her pleasure in the out-of-doors by playing in the Searmonne Trio at a resort hotel in Glacier National Park. There, she takes long hikes, sometimes backpacking overnight in the heart of grizzly bear country.

MELINDA HOFFECKER has appeared with the Orchestra for the past five seasons and plays a valuable Gagliano violin. She nurtures a special interest in Polish music and

performs frequent recitals for Polish Arts Groups in Rochester, Syracuse, and Buffalo, in addition to teaching private pupils in her home. Her other activities include work as a teacher of release-time religious instruction at School No. 52, and service as leader of the junior choir at her church. A graduate of the Eastman School, she has studied with both Joseph Knitzer and Millard Taylor, and lists a highlight of her musical experience as the 1961-62 European tour with the Eastman Philharmonia. She and her husband David have a baby daughter, Heidi Rose.

CAROL TATIAN, a 1958 graduate of the Juilliard School, studied with Ivan Galamian and began her career with the St. Louis Symphony. Her husband, incidentally, is Hrant Tatian, the Orchestra's principal cellist. Favorite outings for the family, which includes two children, are bicycle trips through Seneca Park. Mrs. Tatian also finds time to work as a Girl Scout Leader.

STRAVINSKY

Born in Oranienbaum, 1882

Suite from The Firebird

Stravinsky composed the music to *The Firebird* on commission by Diaghilev for his Russian Ballet. Diaghilev and Nijinsky (the dancer) attended a concert at the Conservatory of St. Petersburg one evening in 1909, where they heard a short orchestral piece by one of the students, Stravinsky. To everyone's surprise (except Diaghilev's, of course) the ballet master asked the young composer to write for him. Accordingly, the music was completed, its score dated May 18, 1910, and dedicated to the son of Rimsky-Korsakov, the Russian master who had influenced the composer during his early career.

Perhaps the most outstanding example of Stravinsky's so-called Russian Period (characterized by some use of folk material and by rich orchestral textures) the *Firebird* music was designed to illustrate the following story. Ivan Tsarevich, while hunting one night, comes upon an enchanted garden in which he sees a bird with flaming gold plumes. He tries to capture her but gives in to her entreaties and releases her, in return for which she gives him a golden feather. As day breaks Ivan espies some princesses dancing in the garden, and although he has remained hidden for awhile, he discloses his presence. The princesses warn him that he is in the garden of the castle of Kastchei, who turns people into stone. In spite of their warning, Ivan enters the castle and miraculously escapes the evil spell of Kastchei because of the magic golden plume of the *Firebird*. Ivan calls the *Firebird* to help him; she leads the entire company of Kastchei and his grotesque retinue to dance until they are exhausted, and in the meanwhile Ivan, who has learned the way to destroy

ROCHESTER ALUMNAE CHAPTER OF MU PHI EPSILON

Presents a *MUSICALE* at Kilbourn Hall

SUN., JAN. 25 — 3:00 P.M.

Mrs. David Will, President of *Mu Phi Epsilon*, will present the **Musician of the Year Award** to **Miss Eileen Malone**, Principal Harp of the Rochester Philharmonic Orchestra. Miss Malone will also be soloist, along with other members and former members of the Philharmonic in Ravel's Introduction And Allegro for Solo Harp with String Quartet, Flute and Clarinet.

MUSICALE is open to the public, and all are cordially invited to attend the reception on the second floor promenade immediately following the concert.

Kastchei, proceeds to smash the magic egg which has kept the Evil One alive. As Kastchei dies, the petrified victims are restored to life, the castle disappears, and everyone lives happily thereafter.

The suite from the ballet consists of several parts whose titles are self-explanatory:

Kastchei's Garden and the Dance of the Firebird
The Princesses Play with the Golden Apples in the Garden
The Dance of the Princesses
The Infernal Dance of Kastchei and his Subjects
Berceuse
Finale

The *Dance of the Princesses* is based upon a folksong and, with its instrumental solos and echoes, is one of the most beautiful sections of the suite. The *Infernal Dance* is dynamic and colorful. The main theme of the Finale is another folksong.

Stravinsky's orchestration in *The Firebird* is rich, in the manner of Rimsky-Korsakov. The composer revised the instrumentation for the suite in 1919, and this is the version usually heard in concerts today.

MUSIC for Young Listeners



SUN., FEB. 1 — 3:00 P.M.

Eastman Theatre

Ascher Temkin, *Guest Conductor*

WHAT TO LISTEN FOR IN MUSIC

Tickets Available at the Box Office: \$1.00

INVITATION MEMBERSHIP CONCERT

SAT., JAN. 31 — 8:15 P.M.

Samuel Jones, *Conducting*

Howard Weiss, *Violin Soloist*

ALL TCHAIKOVSKY PROGRAM

Present your Membership Card to the Box Office for tickets

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

LEHAR: *Gold and Silver Waltzes*

LEIGH: *Selections from The Man of La Mancha*

I, Don Quixote — Dulcinea — Aldonza —
Golden Helmet of Mambrino — I'm Only
Thinking of Him — Knight of the Woeful
Countenance — To Each His Dulcinea —
The Impossible Dream

arr. Hayman: *Pops Round-Up*

Introduction — Bonanza — Maverick —
The Rebel — Bat Masterson — Gunsmoke —
Wagon Train — Wyatt Earp — Have Gun,
Will Travel — Rawhide

Tickets available at the
Eastman Theatre Box Office
\$3.75, 3.25, 2.25

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 five 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

Seventh Concert • Forty-Seventh Season

Thursday, January 22, 1970

Samuel Jones, Conducting

Claudio Arrau, Pianist

NEXT PROGRAM

JOSEPH HAYDN

*March for the Royal Society of Musicians**

FREDERIC CHOPIN

Piano Concerto No. 1

Allegro maestoso

Romanze: Larghetto

Rondo: Vivace

Claudio Arrau, Pianist

INTERMISSION

LUDWIG VAN BEETHOVEN

Symphony No. 3, "Eroica"

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

**First performance by the Rochester Philharmonic Orchestra*

Steinway is the official piano of 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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