

1969-70  
FORTY-SEVENTH SEASON  
SEVENTH CONCERT  
JANUARY 22, 1970



## ROCHESTER PHILHARMONIC ORCHESTRA



A ROCHESTER CIVIC MUSIC ASSOCIATION PRESENTATION



**CLAUDIO ARRAU**, Guest Pianist, was recently honored with a tribute by the Berlin Philharmonic on the occasion of his 65th birthday. Kurt Westphal, on this occasion, wrote in part: "Where can one begin in portraying Arrau? Perhaps with his unique universality. He is a Bach, Beethoven, Brahms as well as Chopin and Debussy player. But every attempt to label him is hopeless. The term 'repertoire' is meaningless in his case since he has covered the whole field of the piano literature in full . . . This is an achievement only possible for a pianist who feeds on a simply inexhaustible and rich substance of artistic strength; a substance that is forever in motion, transforming, refining and sublimating. . . . Perhaps his performances at the piano can only be described in one word. Greatness. A worn-out word? Certainly. But in connection with him it is given a new meaning. The fulfilling power of his musicianship seems unending. He has the tradition of the old and the breadth of the new world. He has inherited the throne of Gieseking and Busoni."

# ROCHESTER PHILHARMONIC ORCHESTRA

Seventh Concert • Forty-Seventh Season

Thursday, January 22, 1970

**Samuel Jones, Conducting**

**Claudio Arrau, Pianist**

## PROGRAM

### JOSEPH HAYDN

*March for the Royal Society of Musicians\**

### FREDERIC CHOPIN

*Piano Concerto No. 1 in E Minor, Op. 11*

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*



## NOTES ON THE PROGRAM

*Ruth Watanabe*

### HAYDN

Born in Rohrau, 1732; died in Vienna, 1809

#### *March for the Royal Society of Musicians*

During his stay in London as the lionized master of the symphony, Haydn composed three marches whose original manuscripts are extant. One was for the Royal Society of Musicians, an organization founded in 1738 for the relief of indigent musicians and their families. Still in existence, the Society has included as members most of the outstanding musicians of Britain, among them such worthies as Handel, Boyce, and Arne. The function of the members is to raise funds for the needy, and from time to time various monarchs have also contributed money. In the library of the Society, whose headquarters since 1931 have been at 10 Stratford Place in London, are manuscripts, portraits, and other mementos of famous musicians, including the autograph of the present March.

### CHOPIN

Born in Zelazowa Wola, 1810; died in Paris, 1849

#### *Piano Concerto No. 1 in E Minor, Op. 11*

During the period 1829-30 Chopin composed two piano concertos, probably for his own use. The work now known as the First Concerto was actually the later of the two, but because of the vicissitudes of the musical world, it was the first to be published and consequently bears the lower opus number. Such details as this, however, are of little concern in the face of the beauty and pianistic excellence of the music.

Chopin has been credited with bringing a new sonority to the piano. With what now appears to be an innate feeling for harmonic structure, he used chords which were audacious and advanced for his generation, he created melodies which were not only idiomatic to the piano but made use of the instrument's complete range of both pitch and sonority, and exploited the resonance of the keyboard instrument beyond anything dreamed of at the time. A Romantic in both chronology and style, Chopin marked a high point in the development of piano literature.

## BEETHOVEN

Born in Bonn, 1770; died in Vienna, 1827

### *Symphony No. 3, "Eroica"*

Beethoven's Third Symphony, the famous "Eroica," was composed between 1802 and 1804 and represents a great step forward in the development of the composer. The first performance (December, 1804) took place with Beethoven conducting at a private concert in the house of Prince Lobkowitz, to whom the work is dedicated. The first public hearing was at the Theater an der Wien on April 7, 1805. Opinion at that time was divided between those who thought the symphony a great masterpiece and those who considered it grotesque.

So much has been written about the "Eroica" that it would seem that the proverbial "last word" has been spoken. The symphony has been a favorite with concertgoers for about a century, but there was a time when it was misunderstood. The degree to which it was misunderstood is an index to the originality and daring of its composer—a heroic sort of conviction which we are apt to take too much for granted today. One criticism was that the symphony was too long. *The Harmonicon* (London, 1829) carried an article which reads in part: "The *Heroic Symphony* contains much to admire, but it is difficult to keep up admiration of this kind during three long quarters of an hour. It is infinitely too lengthy. . . . If this symphony is not by some means abridged, it will soon fall into disuse."

The "Eroica" is proof of the expansion of technique which took place in Beethoven's music. It is not only longer than his first two symphonies, but it is also unconventional in several other respects. The first movement begins simply enough, but the development section confounded contemporary listeners by what appeared to be a startling conglomeration of contrasts,

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### **Penfield High School Students Guests of the Philharmonic**

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



vigorous rhythms, and strange chords. The playing of the E-flat theme against a tremolo A-flat and B-flat set up a storm of protest. It was in this development section that Beethoven, during the first performance, was obliged to stop the orchestra and make a fresh start. The coda, now considered an integral part of the movement rather than a mere appendage, was beyond the comprehension of some hearers in Beethoven's time because of its thematic material and its inordinate length. The second movement, though marked *Adagio assai* and in the related key of C minor, was a funeral march, probably the first example of such a march in symphonic literature. It is said that at a rehearsal in Paris in 1815, the entire company burst out laughing after the playing of the first and second movements. The Scherzo with Trio is characterized by vitality which seemed excessive in the early 19th century. The Finale is neither in conventional sonata nor in rondo form but is a set of variations on a double theme in which a strong fugal texture is prominently heard.

Although Beethoven was aware of criticism, he considered this symphony to be among his best works and expressed desire to have it performed in a part of the program in which the music would have undivided attention. Today, after literally thousands of hearings, it remains a favorite, and such was the heroic genius of Beethoven that one may hear something new in it each time.

## MISS EILEEN MALONE

### *Musician of the Year*

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.



ROCHESTER  
PHILHARMONIC  
ORCHESTRA

1969-70  
SEASON

*Samuel Jones,*  
Resident Conductor



## May We Introduce . . .

Tonight you will be meeting six 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.

GUDNY GUDMUNDSDOTTIR holds the Joseph E. Maddy Scholarship for four years of study at the Eastman School, where she works under the direction of violinist Carroll Glenn. A native of Iceland, this young artist won her country's division in the All Scandinavian String Competition last year. A graduate of the Music Conservatory in Reykjavik, where she studied with the concertmaster of the Icelandic Symphony, she first came to the U.S. in the summer of 1965 to play with the American Symphony Orchestra League in Orkney Springs, Va. The following summer, she went to Interlochen National Music Camp, where she won the scholarship to the Eastman School, beginning in the fall of 1967. She has appeared with student orchestras

in Sweden and Iceland, and performed on TV and radio with the Icelandic Symphony. Last Christmas, she was also chosen to play in Carnegie Hall with the New York String Orchestra, which draws its members from young artists throughout the state. As for recreation, she comments, "being a full time student and playing in the Philharmonic besides does not give one much extra time for hobbies, but when I do have a little time off I like to draw and paint with water colors."

CYNTHIA R. HAMMER, violinist, studied for her bachelor's degree at Ohio State and took further graduate work at the Eastman School of Music under Jacques Gordon. She teaches private pupils in her home and enjoys small ensemble music.





She and her husband have one son, Stephen.

HELEN STRILEC, a newcomer to the Rochester Philharmonic this fall, finds time to perform with the Syracuse Symphony in addition to her studies at the Eastman School, where she is a senior and a student of violinist Millard Taylor. In 1965-66, Miss Strilec had the opportunity to study with William Kroll at Tanglewood and the Cleveland Institute of Music.

HERMAN RUDIN is a fine viola player and also handles the responsibilities as the Orchestra's Personnel Manager. He is performing his 44th season with the Rochester Philharmonic. A graduate of the Eastman School, Mr. Rudin studied violin and viola with Samuel Belov, and took conducting classes with Eugene Goossens and Albert Coates. Several of his compositions and arrangements have been played by the Philharmonic for Thursday evening subscriptions concerts, and Howard Hanson has also programmed his works in the American Festival for Orchestra, and String Quartet. Mr. Rudin enjoys impromptu chamber music sessions with friends.

ALFRED DRUCKER first joined the Orches-

tra from 1948-50 while he was an Eastman School student. In 1954, he returned to the Philharmonic and is now playing his 15th season with the viola section. He received his bachelor's degree with distinction, winning the Eastman Award, and went on to complete his masters degree in music literature. He owns two violas, two violins, a cello, and a guitar, and is also a talented arranger of music, including works for String Trio. His viola was made by Louis Condax and modelled after a rare and early instrument made by Gaspar da Salo.

ELIZABETH WEISS is playing her third season in the viola section of the Philharmonic. Her husband, incidentally, is the Orchestra's concertmaster. A native of Atlanta, Ga., she graduated in 1961 from Louisiana State University, and won a scholarship to the American Federation of Musicians String Congress, where she studied with William Lincer, principal violist of the New York Philharmonic. Before coming to Rochester, her musical experience included posts as principal viola of the Baton Rouge Symphony and the Mobile Symphony. She has also performed with the Atlanta Pops and the Chicago Chamber Orchestra.



**It's time  
to face  
the music.**



**Give to your  
Civic Music  
Association.**

You'll be seeing a lot more of this message.

All over town.

Within the next four weeks, the 1970 CMA Campaign must raise \$587,000

to help support the Rochester Philharmonic.

Your help is vital to keep this major symphony orchestra alive and performing in your community.

The CMA needs

- ☐ *your contribution.* (You can become a full CMA member for as little as \$20.)
- ☐ *your spare time.* (The campaign needs you as a volunteer, whether you can spend a few hours or a few days between now and February 25.

Call the CMA Campaign Office: 454-2620

*We'll be happy to send you a pledge card—  
and a time sheet.*



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The Rochester Philharmonic's Exciting Series  
of Children's Concerts!

# MUSIC for Young Listeners



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ASCHER TEMKIN, *Guest Conductor*

## WHAT TO LISTEN FOR IN MUSIC

TCHAIKOVSKY: *Sleeping Beauty Waltz*

SCHUBERT: *Symphony No. 8, in B Minor*  
(*"Unfinished"*)

First Movement: *Allegro moderato*

BEETHOVEN: *Egmont Overture*

Traditional: *Happy Birthday*

STRAVINSKY: *Greeting Prelude*

COPLAND: *Hoe Down, from Rodeo*

**Sunday, February 1 — 3:00 P.M.**

Eastman Theatre



# 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

**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



# CALENDAR OF EVENTS

## **Saturday, January 24**

### **POPS CONCERT**

*Arthur Fiedler*, Guest Conductor  
from the Boston Pops Orchestra  
*Jeanie Jemison*, Piano Soloist  
1969 Albright Award Winner

## **Saturday, January 31**

### **INVITATION MEMBERSHIP CONCERT**

#### ***ALL-TCHAIKOVSKY PROGRAM***

*Samuel Jones*, Conducting  
*Howard Weiss*, Violin Soloist

## **Sunday, February 1**

3:00 P.M.

### **MUSIC FOR YOUNG LISTENERS**

***What To Listen For In Music***  
*Ascher Temkin*, Guest Conductor

## **Thursday, February 12**

### **EIGHTH PHILHARMONIC CONCERT**

*Gunther Schuller*, Guest Conductor  
*Christoph Eschenbach*, Piano Soloist

## **Thursday, February 19**

### **NINTH PHILHARMONIC CONCERT**

*Walter Hendl*, Guest Conductor  
*Young Uck Kim*, Violin Soloist

## **Sunday, February 22**

### **A CONCERT FOR YOUNG ADULTS**

*Taavo Virkhaus*, Guest Conductor  
Monroe County All-County Chorus  
*Neil Petty*, Director  
Soprano to be announced

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

# ROCHESTER PHILHARMONIC ORCHESTRA

Eighth Concert • Forty-seventh Season

Thursday, February 12, 1970

**Gunther Schuller**, *Guest Conductor*

**Christoph Eschenbach**, *Pianist*

## NEXT PROGRAM

### CHARLES IVES

*Suite for Chamber Orchestra\**

### GUNTHER SCHULLER

*Shape and Design\**

### WOLFGANG AMADEUS MOZART

*Piano Concerto No. 19 in F Major, K. 459*

Allegro

Allegretto

Allegro assai

*Christoph Eschenbach, Pianist*

## INTERMISSION

### ROBERT SCHUMANN

*Symphony No. 2 in C Major, Op. 61*

Sostenuto assai — Allegro ma non troppo

Scherzo: Allegro vivace

Adagio espressivo

Allegro molto vivace

*\*First performance by the Rochester Philharmonic Orchestra.*

*Steinway is the official piano of the Rochester Philharmonic Orchestra*

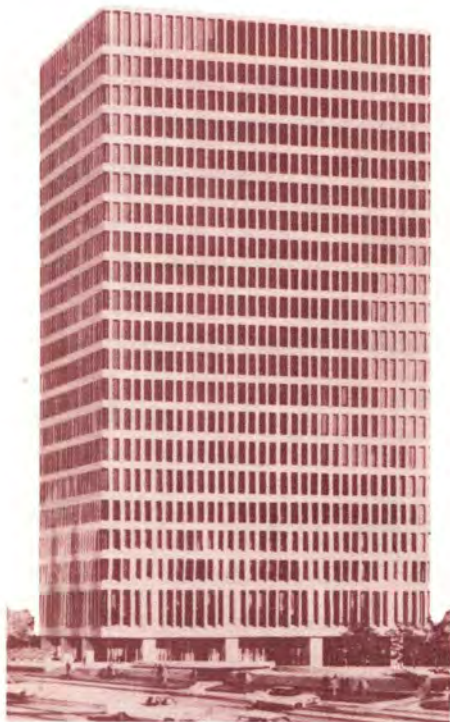


On your way home tonight, drive by  
our opus in concrete and marble—  
One Marine Midland Plaza,  
opposite Xerox Square.

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

## MARINE MIDLAND

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The concertos are examples of Chopinesque style, particularly of his youthful period. They are not the classic concerto of Mozart, nor the symphonic concerto of Beethoven, nor the display concerto of Chopin's contemporaries. Rather, though sometimes brilliant and sometimes delicate, they are always personal. In his introduction to the Eulenburg score of Concerto No. 1, Stefan Askenase has written: "The Adagios of both concertos were inspired by a love of Chopin's youth. At an age when the soul of a young man ferments with indefinable feelings Chopin found their poetic expression with amazing maturity. Another characteristic . . . is the Polish element. At the beginning of the 19th century Poland saw the growth of national music, and composers like Oginski, Kurpinski, and others had woven Polish songs into their works, which were frequently performed and highly esteemed. But it was left to Chopin to bring the ideal of his predecessors to its ultimate fulfillment, as all his works (even those of greatest universality) are imbued with the Polish spirit. In the concertos this fact is made evident by their final movements: a Mazurka and a Cracovienne (Krakowiak). In the year 1830 the circles in which Chopin moved in Warsaw were excited by a new patriotic movement, and so this period became decisive for his whole future development, as is proven by the forceful and dynamic First Scherzo which he composed shortly after the completion of the two piano concertos. Thus his concertos may be regarded as the last reflection of a happy and carefree youth."

The Concerto, Op. 11, with score dedicated to Friedrich Kalkbrenner, was first performed by the composer in Warsaw in 1830.

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