

1969-70
FORTY-SEVENTH SEASON
EIGHTH CONCERT
FEBRUARY 12, 1970



ROCHESTER PHILHARMONIC ORCHESTRA



A ROCHESTER CIVIC MUSIC ASSOCIATION PRESENTATION



GUNTHER SCHULLER, Guest Conductor, is a distinguished composer and President of the New England Conservatory of Music. Born in New York, he has been a professional musician since he was sixteen, when he became French hornist in the Ballet Theatre Orchestra. Before resigning from orchestral playing to devote his time to composition, he was a member of the Cincinnati Symphony and first hornist of the Metropolitan Opera Orchestra. As a composer he has won too many awards to mention here and has written several works on commission, among them the opera *The Visitation*, commissioned and premièred by the Hamburg State Opera in 1966. He has appeared as guest conductor with most of the major symphonies of the United States and Europe. He is no stranger to Rochester, for his works have been played here often.

CHRISTOPH ESCHENBACH, pianist, was born in Breslau and began his first piano lessons with his mother. Later he was a pupil of Eliza Hansen of Hamburg and of Hans-Otto Schmidt-Neuhaus of Cologne. Graduating with highest honors from the State Conservatory of Music in Hamburg, he has been a highly successful young artist. In 1951 and again in 1952 he won the Steinway Young Pianists' Competition. Subsequently he has been given other prizes, among them the top award in the Concours Clara Haskil in Lucerne in 1965. He has appeared as soloist with the leading orchestras of Europe and was the only artist to be singled out for special promotion by the European Concert Managers' International Union. Having made his American debut with George Szell and the Cleveland Orchestra earlier this season, he is now on his first U.S. tour.

City School District students, tonight's Philharmonic guests.

ROCHESTER PHILHARMONIC ORCHESTRA

Eighth Concert • Forty-Seventh Season

Thursday, February 12, 1970

Gunther Schuller, *Guest Conductor*

Christoph Eschenbach, *Pianist*

PROGRAM

CHARLES IVES

Set No. 1 (1913)

The Seer**

A Lecture*

Like a Sick Eagle**

Calcium Light Night**

Allegretto Sombreoso*

*Set No. 6 (1922)***

The New River

The Indians

Ann Street

*The Pond (1906)**

GUNTHER SCHULLER

*Shapes and Designs**

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.*

***World premiere.*

Steinway is the official piano of the Rochester Philharmonic Orchestra.

NOTES ON THE PROGRAM

Ruth Watanabe

Gunther Schuller*

IVES*

Born in Danbury, Connecticut, 1874; died in New York, 1954

Set No. 1 — Set No. 6 — The Pond

With the completion, reconstruction, and editing by the present writer of several works previously extant only in unedited manuscript form, some of the *Sets for Chamber Orchestra* which Ives had planned at various times or partly realized, are now available for the first time. Inevitably the new additions round out our view of Ives' *oeuvre*, and although some of the pieces are brief to the point of being epigrammatic they reveal some new aspects of Ives' genius and increase significantly the proportion of "avant garde" Ivesiana.

Sets one and six were assembled by Ives in 1913 and 1922 respectively, but most of the individual movements were for a variety of reasons never performed until I recorded these pieces in April 1969 for Columbia records.

In Ivesian terms "assembling" these Sets meant simply that the composer took a number of previously written works—mostly songs with pianoforte accompaniment—and grouped them together with some newer pieces into little suites (Ives preferring his original term, "Set"). Some pieces appeared in *several* set listings which Ives planned at various times, perhaps not even realizing that a given piece had been previously assigned to another set or grouped with other pieces. The point is that in many instances Ives never actually completed the assembling of sets or the orchestration of songs to be included therein, sometimes merely annotating the original songs (as in the case of Set No. 6) with indications for scoring, and even then frequently with numerous alternatives and optional instrumentations.

On the other hand, of the pieces included in these sets a few did actually exist in more or less final form, albeit in manuscript. Yet no performances seem to have taken place. The reasons for this can only be surmised and probably vary a great deal in each instance. Ives lived in virtual retirement the last 25 years of his life. He had also been rather thoroughly rejected by the musical establishment of his time, and for both reasons Ives worked only intermittently on his music after the 1920's. Occasionally his interest would be momentarily revived, scribbling out instructions to copyists or friends such as Henry Cowell. Since Ives was singularly unambitious in trying to obtain performance and since, with the notable exceptions of Gustav Mahler, Eugene Goossens, Nickolas Slonimsky and Bernard Herrmann, conductors showed no interest in his music, Ives' interest would soon lag and the new scribbles would simply be added to the already enormous

pile of manuscript sheets which Ives had accumulated in his music room in the barn of his home in West Redding, Conn.

As a result, a good part of Ives' output remained in manuscript form and unperformed until after his death. The manuscripts in his own illegible hand range from disjointed sketches and verbal outlines to more or less final versions in short score. Some of the latter were considered complete and assigned to various copyists for autography and eventual publication. Even then, corrections, additions, and changes were frequently made at subsequent times and a high percentage of six thousand manuscript pages left by Ives are "patches" which were to be inserted and appended to various works. But despite even these occasional efforts by Ives and his copyist to bring some order into the generally chaotic state of his manuscripts, the music remains virtually unperformed. Typical of this neglect is the case of Ives' Fourth Symphony, one of his most remarkably visionary works, which seems to have been complete as early as 1916. Yet no one quite realized this, and the first *integral* performance did not occur until 1963 (Mr. Schuller conducted the Fourth Symphony of Ives in his last appearance here Jan. 12, 1967).

The Seer (1913) exists in an autographed copy made by one of Ives' copyists probably in 1934. Of the original Ives manuscripts only the last 15 (out of 38) measures are extant. No significant additions or editing needed to be made for the 1934 autograph. However, in view of the range of the clarinet part and my feeling that it should be played with a bright rippling "marching band" sound, an E Flat clarinet is used.

A Lecture, subtitled *Tolerance*, was originally an instrumental piece written, probably in 1907, and reworked into a song called *Tolerance* in 1909. Although the headings in Ives' original manuscript suggest an instrumentation of cornet, winds (flute and clarinet), brass (trombone), and strings, the last 19 measures seem to have been revised by Ives at a later date, adding bassoons and making the trombones optional. The "final" score, made in this instance, by Gregg Smith, settles for only one flute, one clarinet, two bassoons, a drum, and strings, and is so performed here. It required some note corrections and considerable editing in regard to dynamics and phrasing.

Like a Sick Eagle (on a text by Keats), written in 1909, was apparently conceived both as a song for voice and piano and as an instrumental piece. In the latter version an English horn takes the voice part and the original piano part is distributed among a flute and a string quartet consisting of violin, cello, viola and bass, and two chords for the piano. In 1934, under Ives' supervision, the copyist George F. Roberts prepared an "official" instrumental version of *Like a Sick Eagle*, but once again no performances resulted and, to the best of my knowledge, this performance is the first live performance of the work.

Calcium Light Night, called a *take off* by Ives, will be performed in the published version as "simplified" at Ives' request

by Henry Cowell in 1936. The piece was completed in 1907 although Ives evidently worked on it as early as 1898, when he was still a student at Yale.

Allegretto Sombreoso, also variously known as *Incantation* or *When the Moon is on the Wane* (by Byron), dates from 1909. Originally conceived as an instrumental piece, as "song without voice", the scoring for english horn, flute, three violins, and piano seems to have been Ives' first version. A vocal setting for voice and piano was published in 1921.

The history of *The New River* (sometimes alternatively titled *The Ruined River*) is much more complex. The original manuscript dating from June, 1911, is for chorus and chamber orchestra. The text (by Ives) starts with the words "down the river comes a noise." Another part of the page contains the legend "back from Zoar Bridge (in southwestern Vermont)—Gas machine kills Housatonic!"—evidence of at least one American's early concern for noise and air pollution way back in 1911. Ives' full text is worth quoting: "Down the River comes a noise. It is not the voice of rolling waters. It's only the sound of man—dancing halls and tamborine, phonographs and gasoline, human beings gone machine. Killed is the blare of the hunting horn, the river gods are gone."

In July, 1913, Ives arranged this piece for voice and piano but sometime before this, perhaps as early as 1911, he also gave instructions to one of his copyists to "copy without words and call me when ready." Either the copyist never made the full score from Ives' sketches or it was lost. At a much later date (1936) the composer Henry Cowell prepared a full score from Ives' original 1911 version, making, however, some changes and including further additions by Ives. But even this "final" score was so full of discrepancies, contradictions and unresolved options that the present writer felt the need to make a further edition, combining the best elements of Ives' and Cowell's earlier versions.

The Indians, composed in 1912 and later developed into a song, was once again given to a copyist to copy into full score. But as in the case of *The New River*, this was apparently not done or the score was lost, and it was not until 1934 that another copyist prepared a fair copy of the score under Ives' supervision for inclusion in Set No. 5. (*The Indians*, as several other pieces, appeared in several sets as I have mentioned before.) With but minor revisions the work is performed in the 1934 form using both the optional oboe and trumpet in the solo parts.

Of all the pieces in these sets *Ann Street* is the least known and perhaps as delightful a gem as Ives ever composed. Originally a song based on a text (by a certain Maurice Morris) taken from the *New York Herald* of January 12, 1921, Ives had grouped this piece with *The New River* and *The Indians* into Set No. 6 sometime after 1922. All Ives really did was to tear the two pages of *Ann Street* from his collection of *114 Songs* and an-

notate them with indications towards re-scoring for trumpet, flute, trombone and piano. Evidently nothing further was done on this piece, however. The present scoring is therefore new and follows closely Ives' instructions, taking the liberty of adding, as Ives did so often in countless pieces, a few high bell (or glockenspiel) notes. *Ann Street* is utterly remarkable for its aphoristic succinctness and for the rapidity and complete naturalness with which this short piece changes mood, character, tempo, and meter every three or four bars in a total of only 22 measures.

The Pond, dating from 1906, is one of Ives' loveliest lyric pieces, a worthy companion to the famous *Housatonic at Stockbridge* and *In the Night*, both written around the same time. *The Pond* is what Ives called an "echo piece" in which, over an accompaniment of undulating strings piled up in fifths and a complex three-part chromatic descending line in harp, celesta, and bells, a trumpet plays a quiet tune echoed by a flute. "Taps" is heard faintly at a distance at the very end and the piece fades into silence on a high violin harmonic.

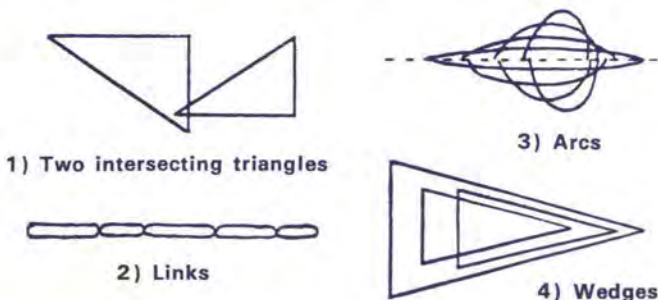
SCHULLER*

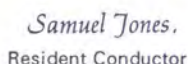
Born in New York City, 1925

Shapes and Designs

Shapes and Designs is another work in what has turned out to be an ongoing concern with the possibilities of translating visual shapes and designs into musical structures. Earlier works along this line are my *Seven Studies on Themes of Paul Klee* and *American Triptych*, the latter being based on paintings by Jackson Pollock, Stuart Davis and Alexander Calder. This preoccupation is based on the premise that certain—not all, by any means—but *certain* visual or geometric shapes can be translated into musical designs, if one equates the vertical aspect of a visual design with range or register, and the horizontal visual aspect with time.

In this work, each of the four movements represents a musical realization of certain basic simple visual designs. They are as follows:





A photograph of a large group of people, mostly women, standing in a circle on a stage. They are holding white rectangular signs with black text that lists their names and roles. The signs are arranged in a circular pattern, matching the group's formation. The background is a dark, textured wall.

Name	Role
Philip Collins	
Paul Mcrae	
William Nemeth	
Roland Starr	
Chester Rowell	
Kathryn Levy	
Melinda Hoffecker	
Yong Ki Ahn	
Carol Tatan	
Cynthia Hammer	
David Collins	
Bonnie Boyd	
William Cahn	Principal
Ruth Cahn	
John McNeill	
Donald Bick	
Sally Rowell	
John Beck	Principal
Loraine Messick	
Helen Strilec	
Carol Johnson	
Bette Boyer	
Patricia Aiken	
Gudny Gudmunds-Dottir	
Beth McCleary	
Clive Amor	
Sharon Laird	
Shirley Reynolds	
Harry Schatz	
Herbert Brill	
Lorene Field	
Judit Hradetzky	
Dennise Dechario	

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.

THOMAS DUMM, principal violist, joined the Philharmonic in 1967 after six years with the Cleveland Orchestra. Rochester

audiences heard him last season when he appeared as soloist in the Bartok "Viola Concerto." He has played recitals in a number of other cities, and in 1964 performed a new unaccompanied "Viola Sonata" by the young Latvian composer Gundaris Pone in New York's Carnegie Recital Hall. Mr. Dumm, who studied at The Curtis Institute, Ohio State, and the Cleveland Institute of Music, is currently Visiting Professor of Viola at the Eastman School. His wife Marilyn is a pianist in her own right, and two of their three children, Mark, 8, and Tim, 7, study violin with their father. He lists his principal hobby as making bows for string instruments.

A black and white photograph of a large group of men, likely actors or crew members, standing behind a long white table. They are all dressed in formal attire, including suits and ties. The men are arranged in several rows, with some standing directly behind the table and others slightly further back. The table is covered with a white cloth and has various items on it, including what appear to be small cards or placards. The background is a simple, light-colored wall.

RICHARD JONES <i>Principal</i>	GEORGE OSBORN <i>Principal</i>	TONY DECHARIO	DAVID RICHEY	CHERRY BEAUREGARD <i>Principal</i>	KARYL LOUWENAAR	WILLIAM VAUGHAN
ILAN LANCICH	GEORGE NEMETH	BRADLEY WARNAAR	MORRIS SECON <i>Principal</i>	PAUL PHILIPS	CATHY CALLIS	DAVID YOUNG
'ANLEY HULKE	MICHAEL WEBSTER <i>Principal</i>	STEPHEN PAULSON <i>Principal</i>	JAMES BURTON	JONATHAN PARKES	CLARENCE WARRINGTON	ROBERT ANDERSON
ONNIE OYD	NANCY WEBSTER <i>Principal</i>	ROBERT SPRENKLE <i>Principal</i>	MICHAEL SIDES	BARBARA PRESSLER	EDWARD DeMATTEO	MICHAEL LEITER
RALPH ROZZI	HERMAN RUDIN	ELIZABETH WEISS	RALPH JACKNO	ELIZABETH RICHEY	CAROLYN KUBAN	ROBERT ZIMMERMAN
HERMAN SURASKY <i>Principal</i>	THOMAS DUMM <i>Principal</i>	ALFRED DRUCKER	MINNA SHKLAR	EILEEN MALONE <i>Principal</i>	OSCAR ZIMMERMAN <i>Principal</i>	
ABRAM MOORE <i>Assistant Master</i>	ROBERT TAYLOR	JOEL MOERSCHER	SYLVIA THELEN	GLENN GARLICK		
OWARD FEISS <i>Master</i>	HFRANT TATIAN <i>Principal</i>	MARJORIE HUNSBERGER	PETER WUKOVITZ	CAROL OLIVER		

MINNA SHKLAR, a member of the viola section, studied under Kathleen Parlow in Toronto and with Max Aronoff in Philadelphia. She has performed with the Toronto Summer Symphony, Philadelphia New Chamber Orchestra, and the New Orleans Symphony. In private life she is Mrs. Don Meminger, and shares things musical with her husband as a member of the American Chamber Singers, which he directs. The couple has two children, Michelle, 6, and John, 4.

RALPH JACKNO is currently a doctoral candidate at the Eastman School, where he holds a New York State Regents Fellowship. For the past four years, he has taught classes in music history and viola at the State University of New York at Fredonia.

ELIZABETH RICHEY is playing her first season in the viola section of the Rochester Philharmonic, but her extensive experience includes posts with the North Carolina Symphony and the Indianapolis Symphony Orchestra. She and her husband David—he's the bass trombonist with the

Orchestra—travel to New England each summer with their children to play in the New Hampshire Music Festival. Mrs. Richey also finds time to teach viola, both privately in her home and part-time in the Irondequoit Public Schools. A 1961 graduate of the University of Michigan, she studied with Robert Courte and Nathan Gordon and was the recipient of the Stanley Medal, awarded to the outstanding senior music student.

ROBERT F. TAYLOR joined the Philharmonic last season and is currently assistant principal of the cello section. He came to Rochester from the faculty of Youngstown, Ohio, State University, where he did his own undergraduate work and studied with cellist Theodore Baar from the Cleveland Orchestra. Mr. Taylor won full tuition scholarships to both Youngstown University and the Eastman School, where he completed his masters degree in 1964 under the direction of Ronald Leonard. His experience also includes two seasons with the Dallas Symphony. He and his wife Linda have two children, Mitchell, 7, and Jennifer, 3.

Christoph Eschenbach



The art of presence on



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In the first movement the left triangle is represented by the strings, starting with a single pitch in the high register and gradually fanning out along the hypotenuse in a downward broadening pattern to the low register of the basses. Before the strings break off, low woodwinds enter—at the point where the two triangles intersect—and in gradual rising shape build a second triangle. The “height” side of this triangle is represented by the abrupt cut-off of the entire orchestra.

The second movement consists of thirty-one measures of music for percussion and strings (played percussively). At the conductor’s discretion, these “blocks” of sound are repeated in a variable pattern which in its entirety will form a chain made up of various-sized links of this material. Each link is delineated by the clear return to measure one.

In the third movement (only approximately represented in the graph above) a series of arcs—both upward and downward—radiate from a sort of fulcrum: middle C in the strings. The curve of each arc is determined by the size of the musical interval employed. Thus there are quarter-tone arcs (both rising and falling) in the muted horn and flute, respectively; semitone arcs, also in the flute and open horn; major seconds in the clarinet and bassoon; minor thirds in the oboe and trombone, etc. Each arc has its own rate of unfoldment, from the slowest, the quarter-tone arcs, to the fastest, major thirds played by the violins and tuba at the apex of the piece.

The fourth movement consists of three superimposed wedges, one for each instrumental choir in the orchestra. All three wedges are identical in shape and content, except for variations in size. Thus the largest wedge, played by the strings, is mirrored by the next largest one in the brass, but being smaller, both vertically and horizontally, it also comprises a smaller range and is of shorter duration.

The work is dedicated to Arthur Winograd and the Symphony Society of Greater Hartford, completed on April 20, 1969, just in time to deliver the not-quite-dry instrumental parts to the orchestra for its first rehearsal.

MOZART

Born in Salzburg, 1756; died in Vienna, 1791

Piano Concerto in F Major, K. 459

Written in December, 1784, the Concerto in F Major was probably performed by Mozart as the second of two piano concerti at a private concert given in celebration of the coronation of Leopold II at Frankfurt (October, 1790). Thus it becomes, together with the famous one in D Major, K. 537, a “Coronation Concerto.” In contrast to the grandeur of K. 537, this work is more popular in character, affording variety and a lighter gaiety.

The score is deceptively simple. In three movements, the concerto is compact and neatly put together. The initial movement, *Allegro*, has a stylized march-like rhythm, full of energy. The lyric *Allegretto* which follows offers a contrast in both style and texture, with passages which sound like intimate chamber-music. The finale, *Allegro assai*, is merry and gay, full of spirit and youthful good nature. Throughout the concerto the piano and orchestra are perfectly balanced, with the solo instrument assuming the character of virtuoso at times and at other times melting into the accompaniment.

SCHUMANN

Born in Zwickau, 1810; died in Endenich, 1856

Symphony No. 2 in C Major, Op. 61

Schumann's Symphony No. 2 in C Major was begun in Dresden in the latter part of 1845 and completed in 1846. It was dedicated to King Oscar I of Norway and Sweden and the score was published in 1848. Although numbered the second in order of publication it is really the composer's third symphony. (The so-called Symphony No. 4 was written as early as 1841 but was not published until after its revision in 1853.) The first performance was given by Mendelssohn and the Gewandhaus Orchestra in Leipzig on November 5, 1846.

This symphony was one of the first works written by Schumann after a period of nervous exhaustion in which he suffered both physically and mentally. For months he was unable to work. He was afraid of all sorts of things: death, metal instruments, high places, poison. In coming out of his state of mental anguish, he began writing fugues as a bit of therapy. As his wife has noted in her diary, he began to respond favorably to this exercise until finally, in December, 1845, he set to work in earnest on what was to become this symphony. The first three movements were done in that month and the finale was completed early the following year. Niecks, in his biography of Schumann, quotes some interesting letters written by the composer concerning his symphony. In one of them Schumann stated, "I wrote the Symphony in December, 1845, when I was still ailing; it seems to me as if one could not but hear it in the music. It was only in the last movement that I began to feel myself again; after completing the whole work I did actually feel better . . ." Niecks proceeds to summarize the nature of the composition as follows: "In the four movements of the symphony we recognize, as it were, four stages of a struggle ending in victory. In the first movement the composer seems to be wrestling actively with evil powers; the feverish *Scherzo* reveals indecision, mere passivity; the sweet *Adagio* is an outpouring of prayer, resignation, hope, and thankfulness; and in the last movement he gathers up his whole strength and triumphantly begins the battle of life again . . ."



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ROCHESTER PHILHARMONIC ORCHESTRA

Ninth Concert • Forty-Seventh Season

Thursday, February 19, 1970

Walter Hendl, *Guest Conductor*

Young Uck Kim, *Violinist*

NEXT PROGRAM

GIOACCHINO ROSSINI

Overture, La Gazza Ladra

FELIX MENDELSSOHN

Violin Concerto in E Minor, Op. 64

Andante molto appassionato

Andante

Allegretto non troppo; Allegro molto vivace

Young Uck Kim, Violinist

MAURICE RAVEL

La Valse

INTERMISSION

SERGEI RACHMANINOFF

Symphony No. 2 in E Minor

Largo — Allegro moderato

Allegro molto

Adagio

Allegro vivace

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