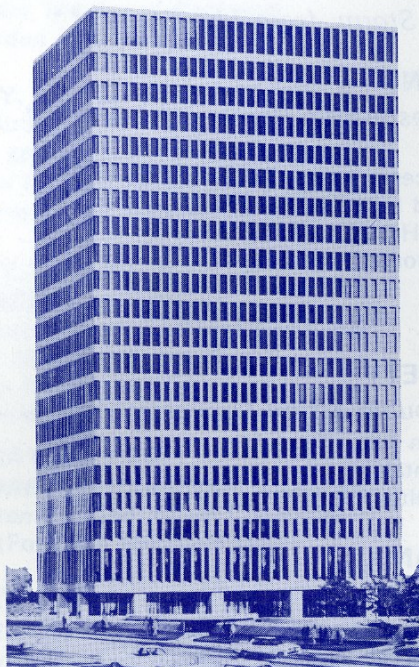


On your way home tonight, drive by
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One Marine Midland Plaza,
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we'll invite you in
for the housewarming.

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1969-70
FORTY-SEVENTH SEASON
FOURTEENTH CONCERT
APRIL 9, 1970



ROCHESTER PHILHARMONIC ORCHESTRA



A ROCHESTER CIVIC MUSIC ASSOCIATION PRESENTATION



CARLOS CHAVEZ, this evening's guest artist and Mexico's great musical ambassador, is not only a most distinguished educator, creator, and conductor, but has been a vital force in bringing Latin-American music to the entire world. His concern has been for all sorts of music: chamber, symphonic, folk, ballet, opera, and avant garde.

A native of Mexico City, in 1928 he formed the OSM — Orquesta Sinfónica de México (the Mexican National Symphony) which he conducted regularly until his retirement in 1948, introducing works of practically every important contemporary composer to his countrymen. His extensive travels in Europe and the United States made him particularly aware of modern trends in composition. He has served Mexico well as General Director of the National Institute of Fine Arts, as Director of the National Conservatory of Music, and as Chief of the Department of Fine Arts of the Secretariat of Public Education. In recent years he has devoted himself to composition and to guest conducting, appearing with most of the world's best orchestras.

ROCHESTER PHILHARMONIC ORCHESTRA

Fourteenth Concert • Forty-Seventh Season

Thursday, April 9, 1970

Saturday, April 11, 1970*

Carlos Chávez, *Guest Conductor*

PROGRAM

MAURICE RAVEL

Le Tombeau de Couperin, Suite d'Orchestre

Prélude
Forlane
Menuet
Rigaudon

CARLOS CHAVEZ

*Symphony No. 4 (Sinfonía Romántica)***

Allegro
Molto lento
Vivo non troppo mosso

INTERMISSION

NICOLAI RIMSKY-KORSAKOV

Scheherazade, Symphonic Suite, Op. 35

The Sea and Sinbad's Ship
The Story of the Kalender Prince
The Young Prince and the Young Princess
The Festival of Bagdad — The Sea — The Ship Goes to
Pieces on a Rock Surmounted by a Bronze Warrior

*For CMA members only.

**First performance by the Rochester Philharmonic Orchestra.

Steinway is the official piano of the Rochester Philharmonic Orchestra.

NOTES ON THE PROGRAM

Ruth Watanabe

RAVEL

Born in Ciboure, Basses-Pyrénées, 1875; died in Paris, 1937

Le Tombeau de Couperin, Suite d'Orchestre

Le Tombeau de Couperin was the last important work (except the concertos) for solo piano written by Maurice Ravel. The piece was begun during the summer of 1914 but its composition was delayed by World War I and the composer's illness; it was finished in 1917. Although it is now known as *Le Tombeau de Couperin* in honor of François Couperin le Grand, the great French Baroque clavecinist, its original title was *Suite Française*. Each of its original six movements was dedicated to the memory of a friend who had died in the War: the *Prélude* to Lt. Jacques Charlot; the *Fugue* to 2nd Lt. Jean Cruppi; the *Forlane* to Lt. Gabriel Deluc; the *Rigaudon* to Pierre and Pascal Gaudin; the *Menuet* to Jean Dreyfuss; and the *Toccata* to Capt. Joseph de Marliave, the husband of Mme. Marguerite Long who gave the first performance on April 11, 1919.

Ravel later chose four movements from the original six and orchestrated them for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, harp, and strings, forming an orchestral suite: *Prélude*, *Forlane*, *Menuet*, and *Rigaudon*. In this form it was first performed by the Padeloup Orchestra conducted by Rhené-Baton on February 28, 1920. Still later it was used for choreographic purposes by the Swedish Ballet of Rolf de Maré at the Théâtre des Champs-Élysées. The suite also exists as a piano duet and as a piece for two pianos.

The *Prélude* is a rapid-moving movement, providing the theme for the fugue which originally followed in the piano version but was omitted in the orchestral suite. The *Forlane*, modelled after the Italian *forlana*, a dance-form said to be the favorite with the Venetian gondoliers, is in 6/8 meter and is in the ornamental style of 18th-century clavecin music. The "modern" element is represented by Ravel's piquant harmonies. The *Menuet*, as might be expected, is graceful, while the *Rigaudon* is vigorous, with a pastoral middle section over a drone bass. Although Couperin himself is not mentioned, Ravel paid honor to 18th-century music in general and to clavecin (harpsichord) music in particular by using the structural idea of the Baroque keyboard suite of dance movements.

CHAVEZ

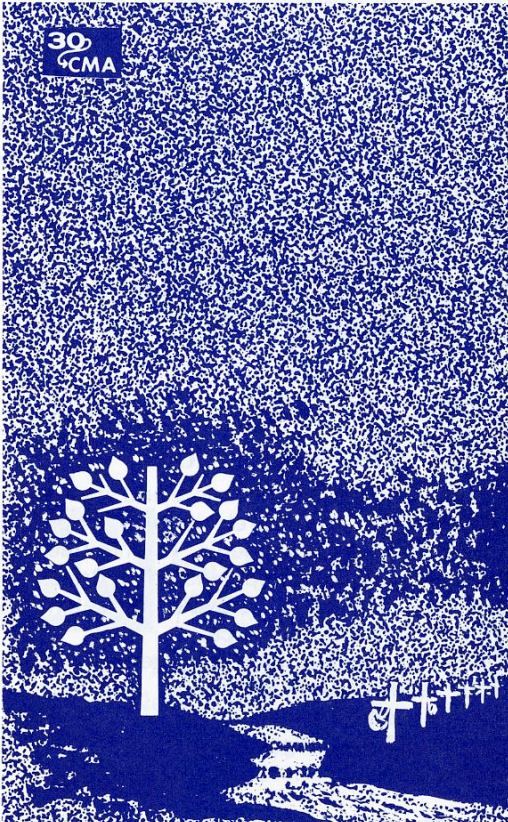
Born in Mexico City, 1899

Symphony No. 4 (Sinfonía Romántica)

Carlos Chávez is a strong composer. He began to write at an early age, and his first works were in salon style. After travelling

to France in 1922 and living for several years in New York, he became increasingly interested and involved in contemporary techniques and styles. His idiom became an individual one, compounded of primitive Mexican Indian elements, Spanish-Mexican elements, and a personal rhythmic element of astounding vitality. He writes in many forms and for many media, and among his long list of works are some seventeen major orchestral compositions.

Chávez has written six symphonies, each one different from the others and each possessing a specific theme. The Symphony No. 4, subtitled *Sinfonía romántica*, was commissioned in 1951 by the Louisville Orchestra to whom the score is dedicated. The composer finished it in January, 1953, and conducted the performance on February 11 of that year when the Louisville Orchestra gave its première. In October he composed a new finale for the symphony. Scored for full orchestra with a large percussion section, the work is in three movements. The first two are linked, and the third follows upon the heels of the second without pause. As for the character of the music, the subtitle adequately describes it—it is a Romantic symphony in 20th-century style.



30
CMA

**WHERE
HAVE
ALL THE
FLOWERS
GONE?
Protest
in music**

**RPO
& Friends**

**SAMUEL JONES
Conducting**

**Sat. Apr. 25th
8:15 PM
Nazareth Arts
Center**

RIMSKY-KORSAKOV

Born in Tikhvin, 1844; died in Liubensk, 1908

Scheherazade, Symphonic Suite, Op. 35

Rimsky-Korsakov finished his symphonic suite, *Scheherazade*, during the summer of 1888. In his autobiography, *My Musical Life* (translated by Judah A. Joffe, Tudor Publishing Co., 1935), the composer gives the following account: "The program I had been guided by in composing *Shekherazada* consisted of separate, unconnected episodes and pictures from *The Arabian Nights*, scattered through all four movements of my suite: the sea and Sinbad's ship, the fantastic narrative of the Prince Kalender, the Prince and the Princess, the Bagdad festival and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin and delineating Shekherazada herself as telling her wondrous tales to the stern sultan. The final conclusion of Movement IV serves the same artistic purpose. In vain do people seek in my suite leading motives linked unbrokenly with ever the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leitmotives are nothing but purely musical material or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different illumination, depicting each time different traits and expressing different moods, the selfsame given motives and themes correspond each time to different images, actions and pictures. Thus, for

instance the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalender's Narrative . . . appears afresh in Movement IV, in the delineation of the wrecking ship, though this episode has no connection with the Kalender's Narrative. . . . In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of oriental character. . . . Originally I had even intended to label Movement I . . . Prelude; II—Ballade; III—Adagio; and IV—Finale; but on the advice of Lyadoff and others I had not done so. My aversion for the seeking of a too definite program in my composition led my subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, like: The Sea, Sinbad's Ship, the Kalender's Narrative, etc. . . . I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had travelled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as *symphonic music*, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why then, if that be the case, does my suite bear the name, precisely, of *Shekherazada*? Because this name and the title *The Arabian Nights* connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Shekherazada) entertaining therewith her stern husband."

MUSICAL FORTNIGHT PLUS

Fetch your suitcase out of the attic once more and sign up for "Musical Fortnight Plus", a leisurely journey (sponsored by the Women's Committee) through southern Europe, including Rome, Florence, Venice, Dubrovnik, Barcelona and the island of Majorca.



Dates: September 16 to October 5, 1970
Tour Escorts: Ruth Watanabe, Jane Morris and Horst Thumer

Information: Pittsford Travel Agency, 4 South Main Street, Pittsford, New York



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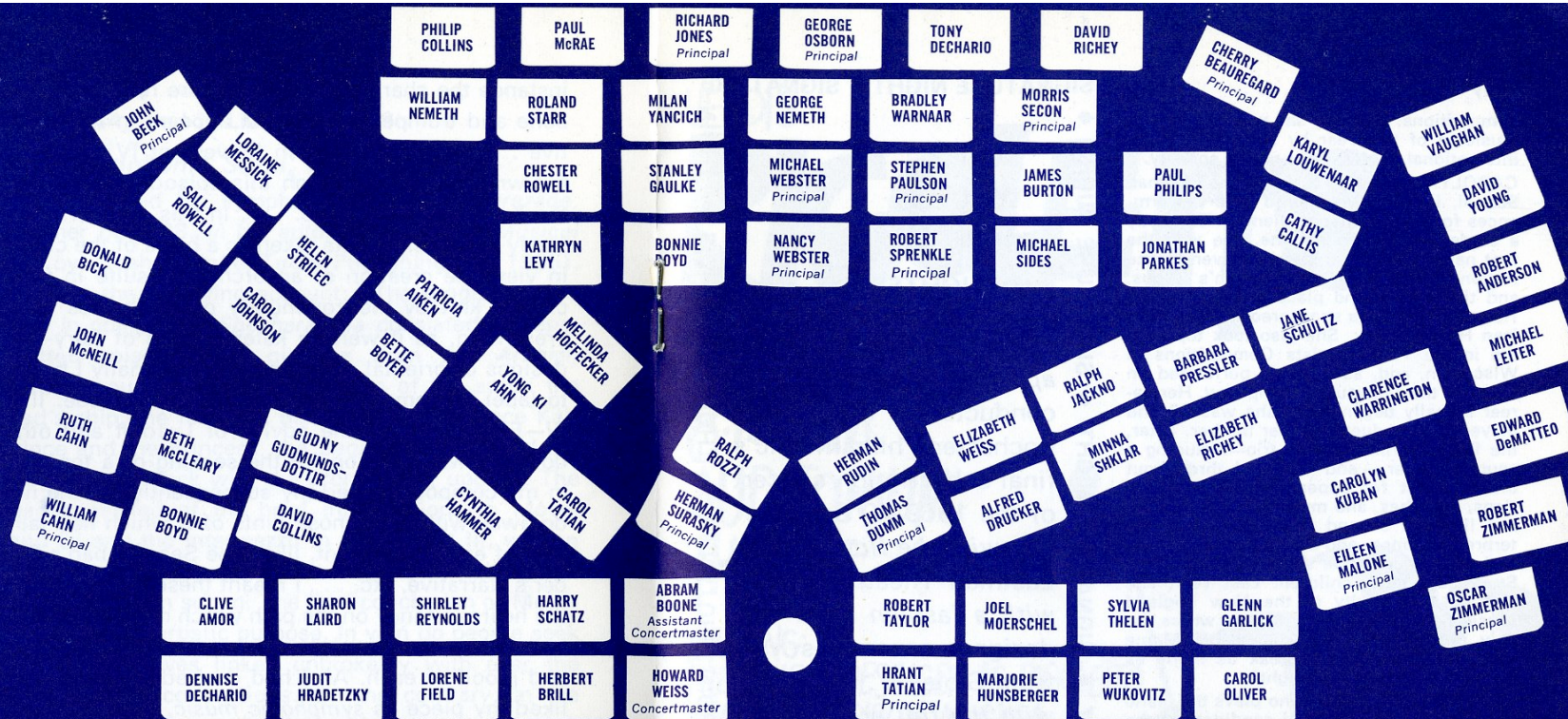




ROCHESTER
PHILHARMONIC
ORCHESTRA

1969-70
SEASON

Samuel Jones.
Resident Conductor



May We Introduce . . .

Tonight you will meet eleven members of our Orchestra.

This is the last in our series of introductions for this season. We hope you have enjoyed sharing the careers and interests of the talented musicians who form the focus for fine music in Rochester.

DAVID RICHEY, bass trombonist, joined the Orchestra last season from the Indianapolis Symphony, where he had performed for seven years. It was a homecoming for Mr. Richey, who is a native of Rochester and a graduate of the Eastman School, where he had been president of his senior class, and a member of the Eastman Wind Ensemble under Frederick Fennell. After receiving his Performer's Certificate here in 1960, he went on for graduate work at the Jordan Conservatory of Music, Butler University. He and his wife, also a musician, play each summer in the New Hampshire Music Festival Orchestra. Mr. Richey lists his hobbies as model railroading, sports cars, and an interest in Boy Scout work.

CHERRY BEAUREGARD is currently in his eighth season as the tuba player with the

Philharmonic. In 1966, he graduated from the Eastman School, where he studied with Donald Knaub. From 1956-58, he worked with Frederick Sertl at the Bavarian Hochschule für Musik in Munich, Germany. He performs with the Eastman Brass Quintet and toured coast-to-coast with the group during the spring of 1966 and this past February. He and his wife Stephanie and their family live in Penfield.

JOHN BECK, principal timpanist, is playing his eleventh season with the Orchestra. He also teaches at the Eastman School—where he received his own Performers Certificate and masters degree—and conducts the Percussion Ensemble there. His articles and percussion columns appear in a number of music journals. Mr. Beck notes that he makes all of the timpani mallets that he uses for Philharmonic performances, fash-

pine for the wooden center, and English felt for the outside cover. He also finds time to give clinics for music educators and has served as a panelist for several major music conventions. He adds that over the years, he has had to collect strange instruments for use in the percussion section: flower pots, water glasses, tuned pipes, wash tubs, and coffee cans.

WILLIAM L. CAHN is principal percussionist with the Rochester Philharmonic. He studied at the Eastman School with William Street and with the Philadelphia Orchestra's Fred Hinger. He lists jazz and model railroading as his major hobbies and shares an interest in things musical with his wife Ruth, also a member of the Philharmonic percussion section.

RUTH CAHN, playing her fourth season with the Orchestra, is undoubtedly the first woman percussionist in Philharmonic history. A graduate of the Eastman School, she has studied with William Street, John Beck, and with the Pittsburgh Symphony's Stanley Leonard. In 1964, she was named outstanding percussionist in the Carnegie Awards Festival. She and her husband William (see above) perform each summer with the Chautauqua Symphony, and fill in spare hours with sailing, hiking, and moun-

tain climbing. At home, on Long Pond Road, they have a "small menagerie consisting of four Mongolian gerbils and a four-month-old schnauzer named Scuffy."

JOHN MCNEILL, currently a student at the Eastman School, is playing his second season in the percussion section. He also performs with various jazz and dance groups in the city and teaches at the Foreman Center in Fairport—a school for emotionally disturbed and retarded children. He uses percussion "as a therapeutic device with the youngsters, and although the work is hard and requires a great deal of patience, I find it extremely rewarding."

DONALD A. BICK is performing his first season with the Orchestra's percussion section. Currently, he studies at the Eastman School with John Beck and is timpanist for the Eastman Philharmonia and Wind Ensemble. His other activities include teaching at Brockport State College and the Rochester City School District as well as performances with the Brockport College-Community Orchestra.

EILEEN MALONE, Harpist, is a member of the artist faculty of the Eastman School of Music as well as first harpist with the Rochester Philharmonic Orchestra. She has been active as soloist, as teacher, and as an adjudicator in international harp

May We Introduce . . .

competitions. Recently she was honored as Musician of the Year by Mu Phi Epsilon, international professional music sorority.

CAROLYN KUBAN, a junior at the Eastman School, is no newcomer to harp performances for appreciative audiences. Currently a student of Eileen Malone, she won the first national harp scholarship given by the National Federation of Women's Clubs, and tied for second place in the National Harp Competitions sponsored by the American Harp Society. She also took top honors in the Young Artists Competitions in Wisconsin, and, as a result, performed on TV with the Milwaukee Symphony. Her career actually began when she was 10 and played a harp duet with her mother. Later, the family formed a harp trio—including a younger sister—and travelled throughout the Midwest for appearances at conventions, churches, and music clubs. Miss Kuban lists her second major interest as interpretive dance, and she has taught music and dance during the summer to Brooklyn-Stuyvesant slum children. Last year, she was on the faculty of the New England Music Camp in Oakland, Maine, where the only problem was the changeable Maine weather—which would break as many as 10 harp strings in one night!

KARYL LOUWENAAR, who plays the piano and celesta, is a doctoral candidate at the Eastman School, where she studies with Frank Glazer. Her extensive credits include top prize in the Allied Arts Piano Competition, Chicago; participation in the Second Van Cliburn International Piano Competition; Wheaton College Scholastic Honor Society Scholarship; and an NDEA fellowship, which she currently holds. She has also studied at the University of Illinois and Northwestern, and played solo recitals throughout the Midwest and East.

CLARENCE R. WARRINGTON is organist for the Philharmonic, minister of music at Grace Methodist Church, and a vocal music teacher with the City School District. He holds the bachelor and masters degrees from Ithaca College, and has studied with David Craighead at the Eastman School, where he is enrolled in the doctoral program. He also serves as organist for a number of other performing groups both at the school and in the community.



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... with Aaron Copland's appearance as guest conductor of the Rochester Philharmonic's final subscription concert of the 1969-70 Season
... with the flower-filled Eastman Theatre ...
with a fashion show of designer ensembles from Sibley's ...
with the full preview of the 1970-71 Season ...
with your opportunity to reserve your subscription tickets and save 5% on the regular discount series price for next season ... with the first choice of seats for next season.

We hope to see you in person for this favorite Rochester tradition. If, by chance, you will be away, do give your tickets to a music-loving friend and let him enjoy this exciting event.

SIGNATURE NIGHT • SIGNATURE

VERDI'S
RIGOLETTO
FRIDAY, MAY 1

FRIDAY, MAY 1
8:15 P.M.
AUDITORIUM
THEATRE

STARRING:
FREDERIC GRIESINGER AS RIGOLETTO
SHARON HARRISON AS GILDA
RICHARD TAYLOR AS THE DUKE

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GORDON GIBSON CONDUCTING

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**Friends
& Love...**

**A
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CONCERT**

**with the
ROCHESTER
PHILHARMONIC ORCHESTRA**

**featuring
BAT McGRATH
& DON POTTER
GAP MANGIONE
STANLEY WATSON**

**SAT. MAY 9th 8:15 PM
EASTMAN THEATRE**

Guests of the Philharmonic

Spencerport High School Students

ONE HUNDRED students of Spencerport High School in Spencerport, 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.

A number of community groups are taking advantage of the Civic Music Association's plan under which non-profit organizations may sell tickets to a Philharmonic concert as a fund-raising project. Proceeds are divided equally between the community organization and the CMA. Tickets for tonight's concert were sold by:

—*Rochester Women of Rotary*, who raise funds for the Rotary's Sunshine Camp. Mrs. William S. Huther is president of the 200-member club, which also makes layettes for the maternity wards of several local hospitals.

—*Junior Guild for Crippled Children*. Mrs. Jack D. Harby is president of this 50-member group, which raises money to assist crippled children throughout Rochester and Monroe County, with special attention to School No. 29—the Adlai Stevenson School.

PRE-CONCERT DINNER

Concert goers planning to attend the May 21st Philharmonic Concert, are cordially invited to attend the final Pre-Concert Dinner of the season, sponsored by the Women's Committee of the Rochester Civic Music Association, at the University Club, 6:00 P.M., preceding the concert. Cost of the dinner, at which Dr. Samuel Jones will speak, is \$4.50 including gratuities and tax. Reservations, which are limited in number, may be made by calling Jean Johnston, 454-2620, no later than Monday, May 18th.

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CALENDAR OF EVENTS

SATURDAY, APRIL 11

ENCORE PHILHARMONIC CONCERT

Carlos Chavez, Guest Conductor
(For CMA Members Only)

SATURDAY, APRIL 25

Nazareth Arts Center—8:15 P.M.

WHERE HAVE ALL THE FLOWERS GONE???

Samuel Jones, Conductor
An Examination of Protest in Music
presented by the Under 30 Committee
of the CMA

FRIDAY, MAY 1

Auditorium Theatre—8:15 P.M.

Giuseppe Verdi's RIGOLETTO

Opera Theatre of Rochester
Gordon Gibson, Guest Conductor

SATURDAY, MAY 2

Strong Auditorium

Felix Mendelssohn's ELIJAH

Paul R. Allen, Guest Conductor
University of Rochester Chorus

SATURDAY, MAY 9

FRIENDS & LOVE

Chuck Mangione, Guest Conductor
Bat McGrath & Don Potter
Gap Mangione
Stanley Watson

WEDNESDAY, MAY 20

ENCORE PHILHARMONIC CONCERT

Aaron Copland, Guest Conductor
(For CMA Members Only)

THURSDAY, MAY 21

FIFTEENTH PHILHARMONIC CONCERT

Aaron Copland, Guest Conductor

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

ROCHESTER PHILHARMONIC ORCHESTRA

Fifteenth Concert • Forty-Seventh Season

Thursday, May 21, 1970

Wednesday, May 20, 1970*

Aaron Copland, Guest Conductor

NEXT PROGRAM

LEONARD BERNSTEIN

Overture to Candide

HECTOR BERLIOZ

*Royal Hunt and Storm, from The Trojans***

DAVID DIAMOND

*Music for Shakespeare's Romeo and Juliet***

Overture
Balcony Scene
Romeo and Friar Laurence
Juliet and Her Nurse
Death of Romeo and Juliet

INTERMISSION

MICHAEL TIPPETT

*Concerto for Double String Orchestra***

Allegro con brio
Adagio cantabile
Allegro molto

AARON COPLAND

*Inscape***

AARON COPLAND

El Salón México

**For CMA members only.*

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