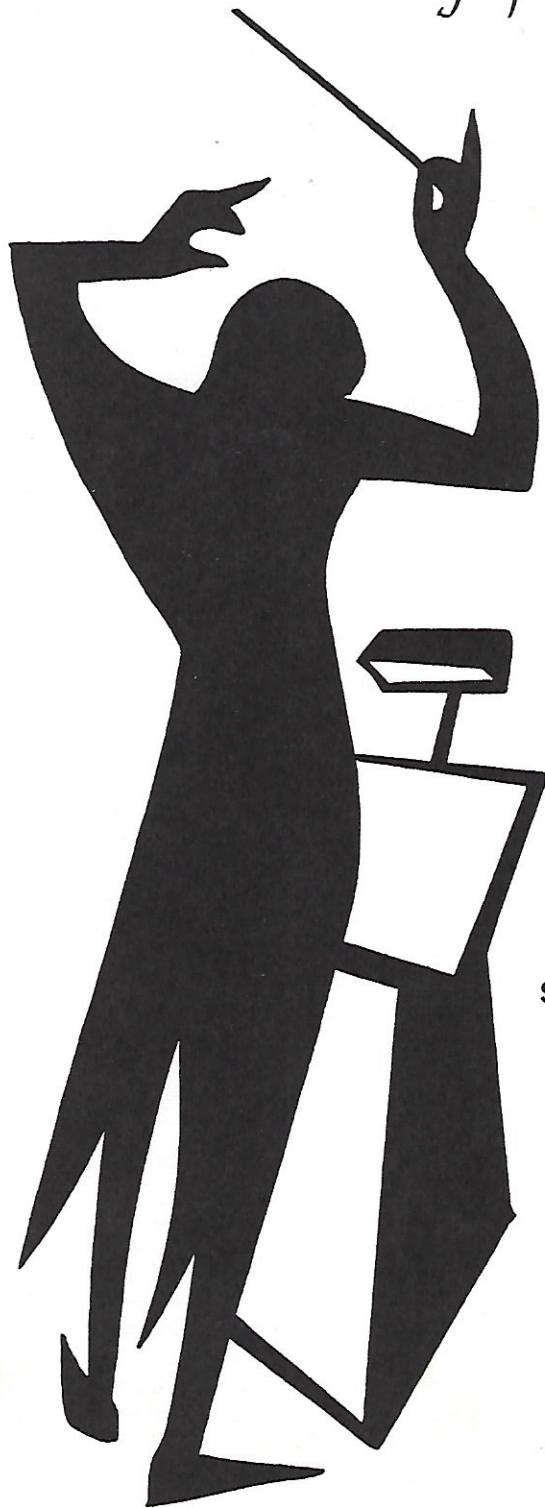


Saskatoon Symphony Orchestra



DAVID KAPLAN
Conductor

FIRST CONCERT
1967-68 Season

MARINA MDIVANI
Piano Soloist

Sunday, November 12, 1967
3:00 p.m.

UNIVERSITY GYMNASIUM

PROGRAMME NOTES

OVERTURE: LA CLEMENZA DI TITO (K. 621)

W. A. MOZART

Titus, one of the most popular of Mozart's many operas, was based on a libretto originally written by Metastasio in 1734. The plot and its general dramatic presentation are not very successful but musically the opera contains some of the composer's finest work. It was written in the last year of Mozart's life, at the same time as another opera, 'The Magic Flute', and what the composer was able to finish of the 'Requiem'. Actually, a large portion of **Titus** was composed in transit between Vienna, where Mozart lived, and Prague, where the opera was to be produced as part of the coronation festivities of Leopold II, King of Bohemia. The composition was finished on 5 September, 1791 and (the ink barely dry) first performed on the following day.

THREE PIECES FOR ORCHESTRA (1961)

JEAN PAPINEAU-COUTURE

"At the risk of disappointing those who detest music that is boldly contemporary, it must be said that a Canadian school will only be brought into existence by composers employing a language of their time — or even in advance of their time. It is therefore important that the musical public should accustom itself to the contemporary idiom, its typical sonorities and rhythmic complexities." Such is the musical outlook of Jean Papineau-Couture, one of Canada's leading composers, who since 1951 has been a member of the music faculty of the University of Montreal and who has also been associated with the Montreal branch of Jeunesse Musicales du Canada.

Saskatoon concert-goers are familiar with M. Papineau-Couture's music, most recently heard in a concert devoted to the composer in the series of Six Exhibition-Concerts, featuring leading Canadian composers, presented by the Department of Music. Jean Papineau-Couture has a considerable output in the fields of orchestral, chamber, ballet, and vocal music. A fellow composer, John Beckwith, has described Papineau-Couture as "of his time, mature, skilled, patient, and unaffected," qualities that are certainly reflected in his music.

The **Three Pieces for Orchestra** were originally commissioned for the Saskatoon Symphony Orchestra by the Cosmopolitan Club of Saskatoon.

FIVE PIECES FOR STRINGS (OP. 44/4)

PAUL HINDEMITH

A large part of Hindemith's life was devoted to the instruction of young musicians: for ten years after 1927 he was a professor at the Berlin High School for Music, from 1940 to 1953 he was at Yale, and at the University of Zurich from 1953 until his death ten years later. It is understandable, then, that a considerable portion of his output as a composer was intended as educational material. For example, during his term at Berlin Hindemith produced a collection of 'Schulwerk', a series of graded works for string players. The **Five Pieces** belong to this series and, although originally intended for inexperienced players, the music is of such fine quality that it has become part of the repertoire of many professional orchestras. The **Five Pieces** are contrasted in mood and style and the fifth features a solo violinist.

**CONCERTO NO. 2 IN B FLAT FOR PIANO AND
ORCHESTRA (OP. 19)**

LUDWIG VAN BEETHOVEN

Although numbered as the second of his piano concertos we have Beethoven's word for it that it was the first (ignoring two earlier student works) to be composed. The **Concerto in B flat**, in its original form, dates from 1795 when Beethoven was in his twenties; it was revised in 1798 and first published in 1801.

During this early part of his career Beethoven was often featured as the interpreter of his own piano works. There is an interesting contemporary account (by the composer Jan Tomaschek) of Beethoven's performance of the revised version of the **Concerto in B flat** given in 1798: "I admired his powerful and brilliant playing, but his frequent daring deviations from one motive to another, whereby the organic connection, the gradual development of idea was put aside, did not escape me. Evils of this nature frequently weaken his greatest compositions, those which sprang from a too exuberant conception. It is not seldom that the unbiased listener is rudely awakened from his transport. The singular and original seemed to be his chief aim in composition". It is interesting that Tomaschek's rather conservative remarks on the music are in direct contrast to posterity's judgement: nowadays the Concerto in B flat is often thought to be rather innocent and unenterprising, obviously as a result of unfair comparison with Beethoven's very different later concertos. When the work is considered in its own right Tomaschek's comments lead us to the salient features of the **Concerto**: it is an exuberant conception containing some early expressions of many of the dramatic gestures that were to become so characteristic of Beethoven. Such music requires of the performer the qualities that Beethoven the pianist himself possessed — power and brilliance.

COMING EVENTS

THE MESSIAH HANDEL

Saskatoon Choral Society — Rene Charrier, Conductor
Friday, December 1 — 8:00 p.m., Third Avenue United Church

COMPOSER - EXHIBITION CONCERT

Convocation Hall — University of Saskatchewan
Thursday, December 7, 8:15 p.m.

DEPARTMENT OF MUSIC — FACULTY RECITAL

Prof. Michael Bowie
Friday, December 1 — 12:30 p.m., Convocation Hall, University of Saskatchewan

DEPARTMENT OF MUSIC — "GUEST SERIES"

University of Western Ontario Faculty Quartette
Friday, December 8 — 8:15 p.m., Convocation Hall, University of Saskatchewan

SASKATCHEWAN MUSIC CONFERENCE

November 17 - 18, Sheraton Cavalier Motor Hotel
Recitals and lectures

"LES CHANSONNIERS" — FOLK SINGING GROUP

November 15, Marquis Hall

UNIVERSITY CHRISTMAS CONCERT

December 10, University of Saskatchewan

DEPARTMENT OF MUSIC — GUEST SERIES

Nora Needham — Soprano
December 4 — 8:15 p.m., St. Thomas More Auditorium

PROGRAMME

OVERTURE: LA CLEMENZA DI TITO (K. 621)

Wolfgang Amadeus Mozart

THREE PIECES FOR ORCHESTRA (1961)

Jean Papineau-Couture

Prélude

Choral

Mouvement Perpétuel

INTERMISSION

FIVE PIECES FOR STRINGS (OP. 44/4)

Paul Hindemith

Langsam (Slow)

Langsam — Schnell (Quick)

Lebhaft (Lively)

Sehr langsam (Very slow)

Lebhaft

**CONCERTO NO. 2 IN B FLAT FOR PIANO AND
ORCHESTRA (OP. 19)**

Ludwig van Beethoven

Allegro con brio

Adagio

Molto allegro

MARINA MDIVANI, Piano Soloist

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