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# THE PITTSBURGH SYMPHONY PROGRAM MAGAZINE

## PITTSBURGH SYMPHONY SOCIETY ADMINISTRATIVE OFFICES

HEINZ HALL for the PERFORMING ARTS, 600 Penn Ave., Pgh., Pa. (412) 281-8185

C aud a Uram, *Editor*

Dr Frederick Dorian, *Musical Editor*

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for the Symphony. In Chicago, a retiree of Mexican descent is named to the city's Hall of Fame for helping youngsters.

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**Closed Circuit TV**—Located in the Entrance Lobby and Grand Tier Lounge for the benefit of latecomers.

**Box-Office Hours**—Mon. thru Sat. 10:00-6:00. On performance days, 10:00-9:00.

**Stage Area**—Limited to performers, staff and authorized visitors.

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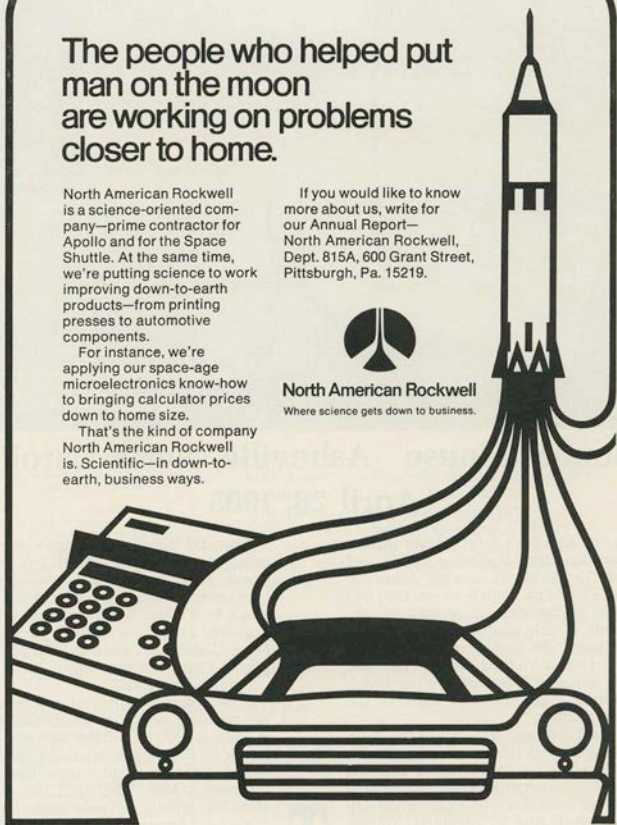
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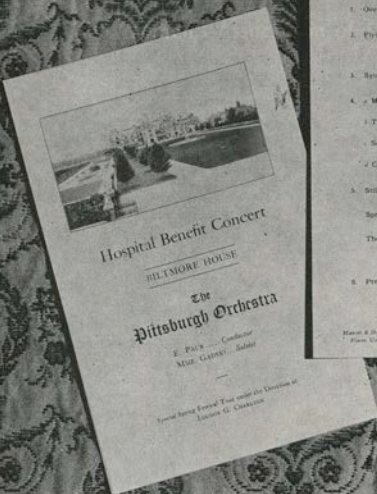
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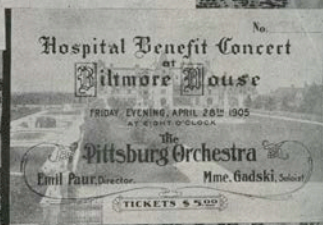




Program

1. Overture - Freischütz	Weber
2. Flying Dutchman, Septet's Ballad	Wagner
MME. GADSKI	
3. Symphony C Minor (Fifth)	Beethoven
4. March of the Marmalites	General
5. Transcendental	Schumann
6. Serenade	MacKenzie
7. Cricket on the Hearth	Goldmark
8. Still wie die Nacht	Schubert
9. Spring Song	Wey
10. The Erl King	Schubert
MME. GADSKI	
11. Prelude - Meistersinger	Wagner

March & Dance  
 Piano Solo



## Biltmore House Asheville, North Carolina April 28, 1905

One of America's most elegant private mansions, once the home of Mr and Mrs. Vanderbilt II, is near Asheville, North Carolina. Built between 1890 and 1895, at the cost of \$5,000,000, the facade of this chateau like residence measures 780 feet. It was conceived by architect Richard Morris Hunt and was named 'Biltmore' for the Dutch town of Bildt, ancestral home of the Vanderbilts.

The Pittsburgh Orchestra, Emil Paur conductor with Johanna Gadski, soloist, were asked to appear for a hospital benefit concert at Biltmore House during the orchestra's first official Spring Tour (including 38 concerts). Tickets sold for \$5.00, a very sizable amount in those days.

Armorial bearings Flemish tapestries, hunting trophies paintings, rare books furniture and statuary set the background for a vigorous concert of music by Weber Beethoven and Wagner—plus a selection of vocal pieces by Mme Gadski. Mr and Mrs. Vanderbilt played their parts as gracious hosts.

From the reviews

"The music was fine, of course, but the sweetest strains of Beethoven and Wagner could not still the savage curiosity of the crowd, impatient for the end, so that they might wander through the rooms. Mrs Vanderbilt was in a stunning toilette of pale pink crepe while Lady Pearson displayed a jeweled front to the natives that was more dazzling than a torchlight procession."



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**Sat., Oct. 21** — Pittsburgh Youth Symphony  
**2:30 p.m.** Children's Concert  
 Michael Semanitzky, *Conducting*  
 featuring Upward Bound Dancers,  
 Nancy Flaherty—Guest Narrator,  
 and duo-pianists Paul Franks and  
 Scott Faigen

**Thur., Oct. 26** — Pittsburgh Opera  
**8:15 p.m.** "Rigoletto"

**Sat., Oct. 28** Richard Karp, *Conductor*  
**8:15 p.m.** Sherri Mines, Patricia Wise,  
 Nicholas Di Virgilio,  
 Peter Charbonneau,  
 Rita De Carlo, Nicola Moscona

**Fri., Oct. 27** — Pennsylvania Ballet  
**8:30 p.m.**

**Sun., Oct. 29**  
**2:30 p.m.**

**Thur. Nov. 2** — Beryozka Dancers  
**8:30 p.m.**

**Fri., Nov. 3** — Pittsburgh Symphony Orchestra  
**8:40 p.m.** William Steinberg, *Conducting*

**Sun., Nov. 5** Andre Watts, *Pianist*  
**3:10 p.m.** Fritz Siegal, *Violinist*  
 Bernard Goldberg, *Flutist*

**Wed., Nov. 8** — Israeli Song and Dance Festival  
**8:30 p.m.**

**Fri., Nov. 10** — Pittsburgh Symphony Orchestra  
**8:40 p.m.** Aldo Ceccato, *Conducting*  
**Sat., Nov. 11** James Oliver Buswell, *Violinist*  
**8:00 p.m.**

**Sun., Nov. 12**  
**3:10 p.m.**

**Wed., Nov. 15** — Martha Graham Dancers  
**8:30 p.m.**

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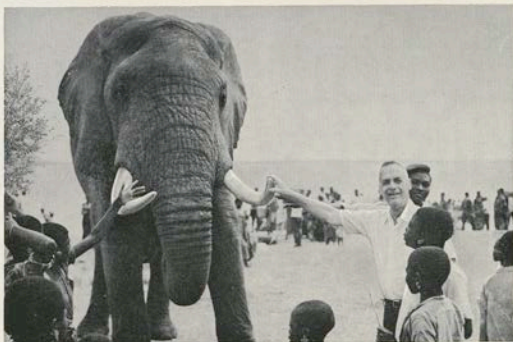
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## This Week's Artists



Misha Dichter

WILLIAM STEINBERG, *Conducting*

MISHA DICHTER, *Pianist*

Misha Dichter was born in Shanghai of Polish descent on September 27, 1945. He came to the United States at the age of two when his parents settled in Los Angeles.

At twelve he began to study seriously with Aube Tzerko, a former pupil of Artur Schnabel, with whom he remained until 1964 when he entered the Juilliard School of Music in New York at the invitation of the renowned teacher, Mme. Rosina Lhevinne.

Dichter sprang to international attention in June, 1966, when, at the age of twenty, as a United States' representative at the Third International Tchaikovsky Piano Competition, his prizewinning performances brought him ovations unequalled by any of the other contestants from many countries.

On his return to this country he performed with the Boston Symphony Orchestra conducted by Erich Leinsdorf at Tanglewood in a program which NBC telecast nationally. Contracts with Impresario S. Hurok and RCA followed,

and there was an immediate demand for the young pianist as soloist with the major symphony orchestras in America and abroad, as well as for his appearances in recital. He has performed with practically every major American orchestra.

His New York debut which the *Times* designated as "brilliant" took place in January, 1968 with Leonard Bernstein and the New York Philharmonic. Following a tour of the capitals of Western Europe he recently returned to the Soviet Union at the special invitation of its Ministry of Culture and played twelve concerts to sold out audiences which would not let him leave the stage.

In September of 1969, Mr. Dichter made his debut at the Edinburgh Festival. In February, 1971 he toured Israel for three weeks with the Israel Philharmonic. Each season he appears in summer festivals, performs with the major orchestras and gives many recitals throughout the country.

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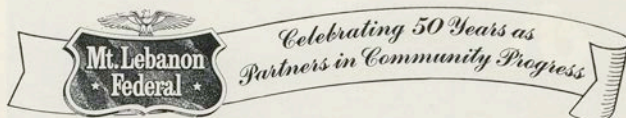
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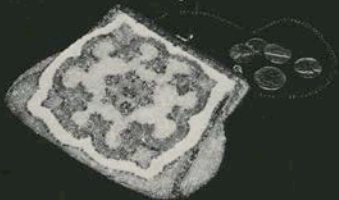
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## ROBERT CASADESUS 1899-1972

Robert Marcel Casadesus who was to be the soloist at this concert series, died September 19, 1972 in a Paris hospital after a short struggle with cancer. He was 73 years old and had been a concert pianist for 55 years.

This was the first season that he ever missed his scheduled annual performance with the Pittsburgh Symphony Orchestra, or with any other orchestra, he had a perfect attendance record for the 3000 plus performances of his career. Once he even appeared after just breaking two ribs.

For Mr. Casadesus, music was a family as well as career. He was the nephew of Francis Casadesus, composer and conductor who founded the American Conservatory at Fontainebleau, Henri Casadesus, the violinist who established the Societe Nouvelle des Instruments Anciens, the cellist Marcel Casadesus. One of his aunts, Robert's first teacher, was a concert pianist, and he also had a cousin who was a violinist. Robert Casadesus even married a pianist, Gaby L'Hote, whom he met at a piano lesson. Gaby, Robert and their son, Jean, who died last year in an auto accident, frequently played together and recorded the few existing triple piano concerti.

Mr. Casadesus always led an extremely active musical life, beginning in 1917 when he made his debut in Paris. Soon he was touring the world, teaching both privately and at Fontainebleau, and composing. All through World War II he kept up the pace, even after he and his family moved to the United States, but



Photo by Ben Spiegel

he suspended his teaching activities in 1952 to devote more time to composition. His volume of works is quite large, and includes songs, chamber music, symphonies, and concerti. He was to have performed his Concerto for Piano and Orchestra, Opus 37 at this series of concerts.

Like his performance style, his manner of composition was controlled, almost classical and well received by audiences and critics alike. Casadesus was considered to be an elegant pianist in the best French tradition and one of the finest technicians in the history of piano. He will be missed because memories and recordings can never be adequate substitutes for the richness of his performances and his personal ty

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Every seat in every concert of the Pittsburgh Symphony is sold out again this year.

Since the demand for tickets is so great and it is often impossible for you to attend every concert, the Symphony asks that you return your unused tickets to the Heinz Hall Box Office before the concert by mail (Box Office, Heinz Hall, 600 Penn Avenue, Pittsburgh, Pa. 15222) or phone (281-5000) or in person at the Box Office.

The tickets can then be re-sold. You will receive a tax-deductible receipt for the face value of your ticket as a donation to the Maintenance Fund.

We thank you for your cooperation.

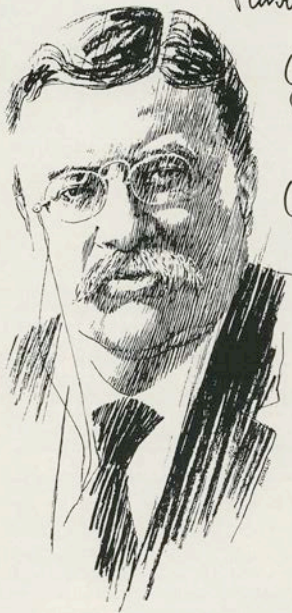
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(From an address by Theodore Roosevelt, in the William Penn Hotel, on July 25, 1917. It was his last visit to Pittsburgh.)



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WILLIAM STEINBERG, *Music Director*

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*Conducting*

MELBA DICHTER  
*Pianist*

## PROGRAM

**J. S. BACH**

Air from Suite in D Major

*Played in memory of Robert Casadesu*

**HAYDN**

Symphony No. 22 in E Flat Major, ("Der Philosoph")

Adagio  
Allegro  
Minuet and Trio  
Finale

**MOZART**

Concerto No. 9 in E Flat Major for Piano  
and Orchestra, K. 271

Allegro  
Andantino  
Rondeau (Presto)

MR. DICHTER

## INTERMISSION

**BEETHOVEN**

Symphony No. 7 in A Major Opus 92

Poco sostenuto Vivace  
Allegretto  
Presto  
Allegro con brio

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(193)



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# NOTES ON THE PROGRAM

by

**FREDERICK DORIAN**

*Carnegie-Mellon University*

## **Symphony No. 22 in E Flat Major, ("Der Philosoph")**

*Joseph Haydn*

Born in Rohrau, Lower Austria, March 31 1732 died in Vienna, May 31 1809

### **An Early Masterwork**

The life work of a great artist cannot be fully comprehended without a clear view of its creative road. Its beginnings are as meaningful for our appreciation as the midway stations of maturity and as the final phases of spiritual consummation.

A comprehensive study of his life work is essential in the case of Joseph Haydn, the classical master, who was granted longevity to reap a truly prodigious harvest. The routine repertory, unfortunately, neglects Haydn's youthful scores, which include symphonies and concertos, masses and operas, chamber music and solo sonatas. And yet the acquaintance of the early Haydn throws light on his mature achievements.

Haydn's *Symphony No. 22*, called "The Philosopher," belongs in this category of pioneering works which tell us much about the creative growth of the artist.

The sub-title of the symphony, "The Philosopher," was used during Haydn's

life time, and apparently with his approval. Many of Haydn's symphonies written from his early years in Lukavec to his London journeys bear such sub-titles. Among the scores close in time to the *Symphony No. 22*, we find such titles as *Le Matin* (No. 6 of the Collected Edition of the Haydn Society), *Le Midi* (No. 7), *Le Soir* (No. 8), *Christmas Symphony* (No. 26), *Alleluiah* (No. 30). These names all serve to identify the symphonies through tone-poetic clues, rather than through key and number.

We have no direct explanation of the title "The Philosopher," but we may conclude that it implied the depth of thought imparted in the opening *adagio*. Haydn's search for a new meaning of symphonic form has, indeed, a certain philosophical quality. His music conveys wisdom and thoughtfulness, instead of the often superficial and carefree manner of many *sinfonias* of the era.

As the autograph shows, Haydn composed the *Symphony No. 22* in 1764, the third year of his tenure in Esterháza.

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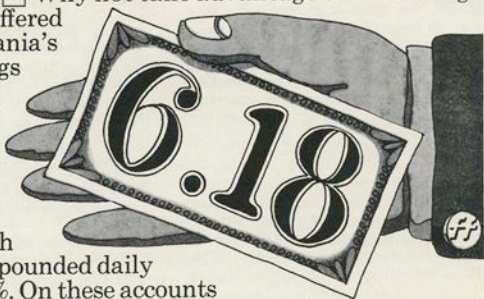
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## Use of English Horns

In the scoring of "The Philosopher," we note before all Haydn's use of two English horns.<sup>1</sup> They replace the oboe or flute parts which he normally employs in the woodwind section of his symphonies. This marks the only employment of English horns in a Haydn symphony

- 1 The English horn is an alt oboe, i.e., it is a fifth lower than the oboe. The lower woodwind instrument, with its distinct, some time melancholy tone, is not, as its name implies, a horn.

In addition to the pair of English horns, the *Symphony No. 22* is instrumented for two French horns<sup>2</sup> and strings. We may assume that Haydn conducted the symphony, as it was customary, from the harpsichord

The score exists in two versions. We hear in this performance the original version.<sup>3</sup> The opening movement shows

2. The French horn, easily recognized by its circular form, is a brass instrument.  
3. The second version curiously reverses the sequence of movements. Thus the second movement of Version I introduces Version II. It is followed by a slow movement, which Version I eliminates altogether

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the young Haydn as a pioneer of orchestral sonorities and form. We hear an ancient chorale theme, treated like a firm chant. The woodwinds carry this theme. Haydn's device of a chorale melody integrated into a symphonic texture had far-reaching consequences. It can be observed in the scores of such later masters of the symphony as Brahms, Bruckner and Mahler.

From the point of view of design, Haydn's *adagio* in "The Philosopher," blends the form of a chorale prelude with that of a sonata.

The remaining movements of the symphony are of light weight, and reminiscent

of the *rococo* symphony of this period. Relaxation follows the earnest *adagio*.

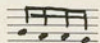
*Minuet* and *trio* comprise the third movement, these dances retain their place also in the later classical symphonies—including most scores of Mozart and Beethoven.

The finale is a *gigue*, a dance type inherited from the baroque suite. Hunting motives make for good cheer, and harmonic surprises for outright fun. Haydn's humor frequently prevails at the end of his symphonies—in the youthful ones as well as in those written in mature years.

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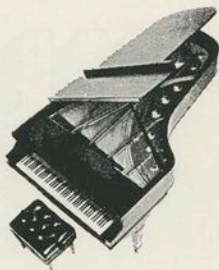
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## Concerto No. 9 in E Flat Major for Piano and Orchestra, K. 271

Wolfgang Amadeus Mozart

Born in Salzburg, January 27, 1756 died in Vienna, December 5, 1791

### Concerto for Mademoiselle Jeunehomme

In January 1777, the French pianist Mademoiselle Jeunehomme visited Austria. Mozart met the famous performer in Salzburg, his native city. And he wrote for her the *Piano Concerto, K. 271* that we hear on this program.

We can assume that Mademoiselle Jeunehomme persuaded the young master, then in his twenty-first year, to cope with certain characteristics of Parisian musical taste. The new *Concerto* was to be performed in France, where Mozart hoped to win new patrons and a new public.

It was a crucial time in Mozart's career. He was on the verge to set out, in the company of his mother, for a long tour that was to take him to Germany and France. He counted on the support of Mademoiselle Jeunehomme in her country, and he was not disappointed.

### Performance in a Munich Inn

The date of the premiere of the *Piano Concerto, K. 271*, is not certain. But we know that, on October 4, Mozart gave a private concert in Munich at the inn owned by Franz Albert, it lasted from 3:30 P. M. to 8:00 P.M. The program contained two quintets by Haydn and a variety of works by Mozart among them the *Piano Concertos, K. 238, K. 246, and K. 271*.

Herr Albert was a music-loving Bavarian patriot. He believed that it would be a great asset for Munich to have Mozart as a resident composer. And so the ambitious innkeeper asked ten friends to sponsor Mozart in the following way: each of the friends would contribute one ducat monthly. Ten ducats were the equivalent of fifty Austrian gulden. And as Mozart wrote to his father, he would be happy to leave Salzburg and to move

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with the entire family to Munich on the financial basis of this proposal. But Leopold Mozart disapproved of the project. He explained that it was beneath their dignity to accept such an arrangement.

Years passed. On February 1783, Mozart who was then living in Vienna, sent his sister Marianne two new introductory passages ("Eingänge") for the *E-flat Major Concerto*. Marianne, a fine pianist in her own right, apparently intended to play the *Concerto* in Salzburg.

There also exists the autographs of two cadenzas from Mozart's pen for the first and the second movements of this work.

## I

The *Concerto K 271* is, in addition to the piano part, scored for two oboes, two horns, and strings.

A unison theme opens the *allegro E-flat major, 4/4*. We note an unusual feature in this initial statement: the theme, pro-

posed by the orchestra, is in the second and third bar continued on the keyboard. This thematic division between *tutti* and *solo* repeats itself.

It is a remarkable novelty. Mozart's procedure, in fact, forecasts the thematic alternation between *solo* and orchestra in Beethoven's *Fourth Piano Concerto*, where the piano begins the music and the orchestra competes the initial statement.

In Mozart's *Concerto*, a graceful subsidiary subject is heard in the dominant. But an element of surprise pertains also to the development of this movement. Any musician analyzing its structure will discover for himself how many unexpected features crop up in young Mozart's treatment of the concerto form.

## II

For the central movement of the *Concerto*, Mozart chose somber music in the relative key of C minor. A melancholy

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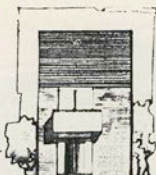
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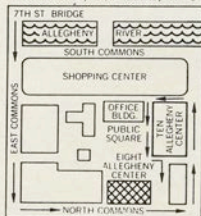
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*andantino* evolves, providing considerable contrast to the opening *allegro*.

Muted strings announce the theme (c minor 3/4). The piano comments on the theme in an ornamental style. This music has an affinity in mood, phrasing and pace, with the middle movement of Mozart's beautiful *Sinfonia Concertante for Violin and Viola*, K. 364.<sup>1</sup>

### III

The piano solo introduces the finale, identified by Mozart as a *rondo* (E-flat, 2/2). Again octaves predominate in the thematic patterns (as they did in the first movement) but the right hand of the solo part dissolves the flow of notes into long passages of equal eighth notes. There are several cadenzas throughout the movement.

In a departure from the traditional rondo form, Mozart uses a *minuet* for the second episode. Accordingly, he adjusts the basic *alla breve* to the dance steps of 3/4. The *menuetto* is introduced *cantabile* by the solo piano.

The full orchestra returns *presto* and the end is jubilant.

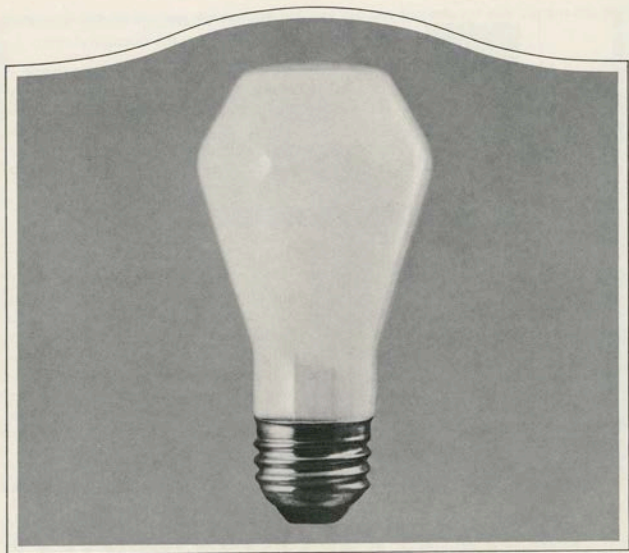
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## Symphony No. 7 in A Major, Opus 92

Ludwig van Beethoven

Born in Bonn, December 16, 1770 died in Vienna, March 26, 1827

### Aesthetic Reorientation

After Beethoven had made in his *Sixth Symphony*, the *Pastoral*, a signal contribution to early romanticism, he required an extended period of aesthetic reorientation before he could embark on a new symphonic venture. Thus four years elapsed between the completion of the *Sixth* and *Seventh*, the preceding symphonies were all written with no closer intervals.

When Beethoven finally approached the composition of a new symphony, he abandoned the programmatic substructure that had guided him throughout the *Sixth*. The idea of nature, conjured up in the *Pastoral*, determined its style and gave the symphonic form its curve.

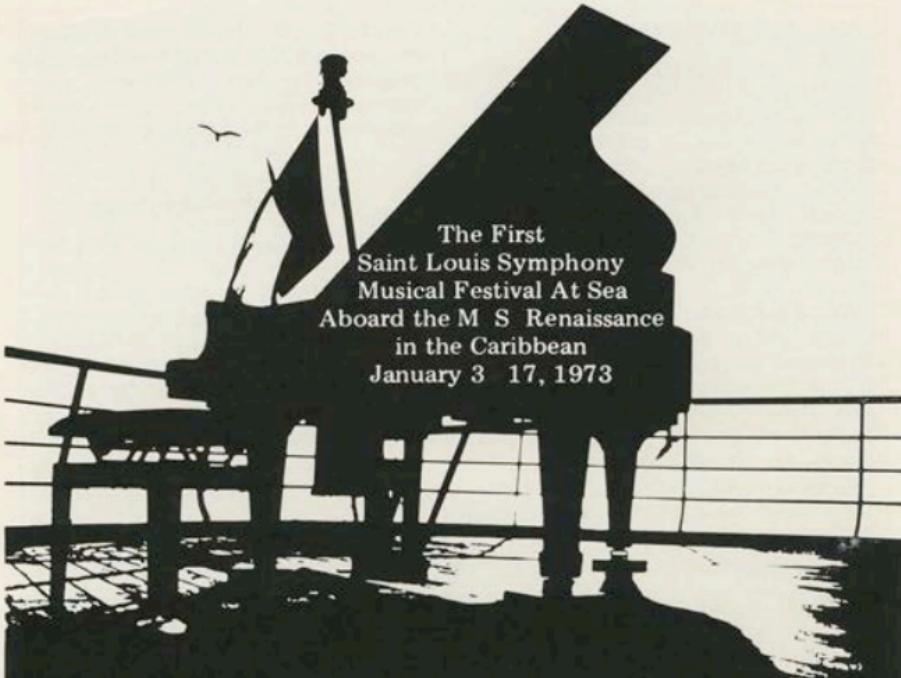
In the *Seventh Symphony*, by contrast, extra-musical associations are not evident. The music surrenders to the ele-

mentary force of rhythm from the first to the last bar. There is something truly prophetic in Beethoven's metric concept. It anticipates the motoric vigor of modern music by a century.

### Apotheosis of the Dance

It was no doubt, this fiery rhythmic aspect of the *Seventh* that prompted Richard Wagner to interpret this symphony as the "apotheosis of the dance." To him, the *Seventh* was "dance in its highest condition, the happiest realization of the movements of the body in an ideal form." And Cosima, Wagner's wife, recounts a rather unusual family scene: Richard, her husband, wildly dancing in their drawing room while Franz Liszt, Cosima's father, plays the finale of Beethoven's *Seventh* on the piano.





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Wagner's characterization—"Apotheosis of the Dance"—is hardly ever omitted when writers comment on the *Seventh*. This is not an unmixed blessing, telling us more about Wagner's own programmatic approach to music than about Beethoven's absolute tone world. If Wagner's view of the *Seventh* is accepted without qualification, it is apt to distort the interpretation of Beethoven's majestic work.

### At the University of Vienna

At its first performance on December 8, 1813, the strength of the *Seventh Symphony* was overwhelmingly felt. The event took place in the hall of the old University of Vienna. Many of the most important musicians of the time attended, some of them participating in the performance of the enlarged orchestra. The concert was given as a benefit for the soldiers wounded at the battle of Hanau, where Napoleon's retreat from Leipzig was intercepted.

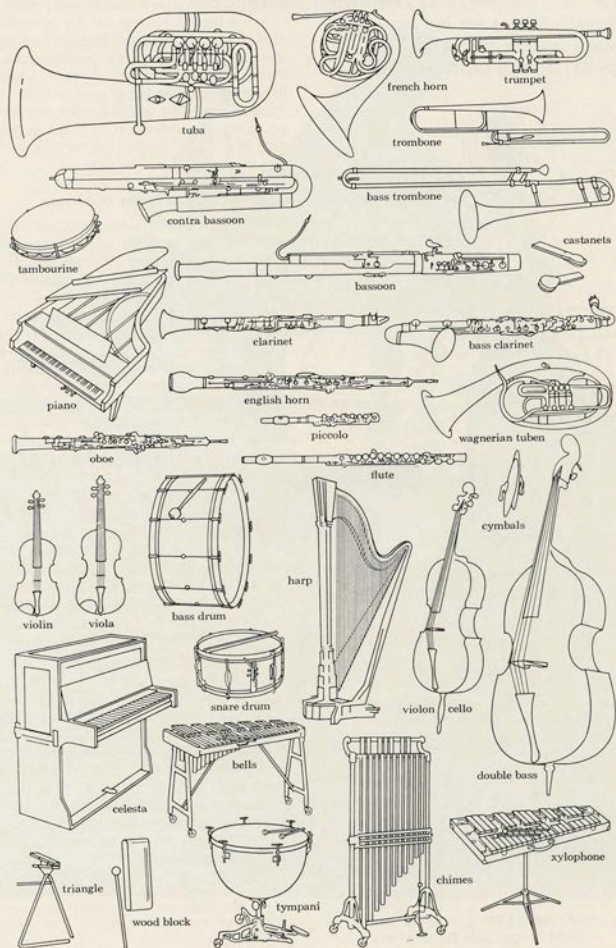
The evening was more than a musical occasion. Vienna had long been shaken by Napoleon's terrorization of Austria. And Beethoven, who once had dedicated his *Eroica* to Bonaparte, now helped to celebrate the impending defeat of the dictator and his empire. Plagued by his progressive deafness, the master conducted the entire benefit concert, which included<sup>1</sup> in addition to the *Seventh Symphony*, his *Battle of Victoria*, Opus 91, commemorating Wellington's victory on June 21, 1813.

### I

A forceful stroke of the entire orchestra opens the symphony in a bright A Major. The introduction *poco sostenuto* 4/4 spans lengthily over sixty-two measures. Two themes, in which the oboe leads, become prominent. With their successive statements the *poco sostenuto* assumes the stature of an individual movement. Its design is that of an extended two-part form.

<sup>1</sup> On this program there were also some marches by Johann Dussek and Agnaz Pleyel.

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The transition to the oncoming *vivace* is accomplished by the repeated statement of the dominant note E, which sounds now in the high winds, now in the violns, finally, it bridges to the dotted 6/8 meter of the main movement.

A fierce, rhythmic mood is established. The flute carries the principal subject, it heralds music of exultation. The flute tone evokes the Greek *aulos* (the pipe of Pan). The second theme (dominant) is played by the full orchestra, with first violns and flute in the foreground.

The radiant, strongly rhythmic character pertains to all that happens during this *vivace* to the chief and secondary themes, to the transition and development. The music is recharged by the tremendous power of a constantly renewed rhythmic and dynamic energy.

In contrast to the *sempre piano* at the beginning of the exposition, the recapitulation rushes in with a resonant *fortissimo*. First violns take over the flute theme. The coda rises above a ground motive in the basses.

## II

The *allegretto* is one of Beethoven's most celebrated movements. His gift was accepted with immediate and undivided appreciation at the symphony's premiere the *allegretto* had to be repeated.

The form of the second movement is related to that of a *rondo*. Its principal theme is stated several times. The second theme remains on a subsidiary level.

The *allegretto* begins in a most unorthodox manner: a six-four chord<sup>2</sup> is intoned by oboes, clarinets, bassoons and horns; it decreases from *forte* to *pianissimo*.

2. The six-four chord is the second inversion of the common chord, i.e. of the triad in its root position. Thus in C Major, the triad, C-E-G is inverted to the six-four chord, G-C-E. It is called the chord of six-four because it consists of a bass note, its fourth and sixth. In our present example, the *allegretto* opens with six-four chord, E-A-C-(E) the second inversion of the A minor chord, A-C-E.

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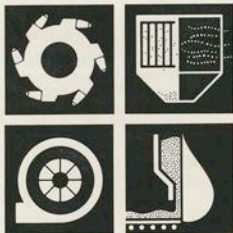
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This intense chord, then, precedes the march-like main theme (a minor 2/4). Its measured tread is sustained throughout the movement. Softly emerging from the low strings, it gradually engulfs the entire texture. The striking and yet rhythmic pattern is woven into the central section in A Major. Here it becomes the accompaniment of a consoling melody, *dolce*, heard in clarinets and bassoons.

Again, the pattern of quarter and eighth notes suggests the subject which, in the last section of the movement, develops into a *fugato*. The main theme returns with iron accents, now hammered relentlessly by the full orchestra. There is a brief return of the comforting A Major soon cancelled by a tragic minor mode.

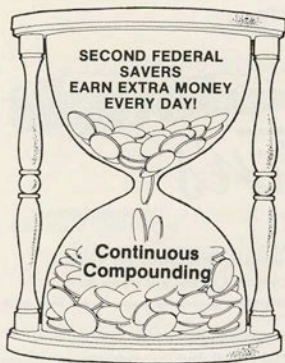
The slow fade-out of the theme — trembling in ever shorter segments, and finally finding home in the bleak six-four chord — is an inspiration without equal in symphonic literature.

### III

The third movement bears no title. In contrast to his customary procedure, Beethoven marks here only tempo and time signature. Yet the form picture is unmistakable: the movement is one of Beethoven's characteristic *scherzos*. Its plan is reminiscent of that of the *scherzo* in the *Fourth Symphony*. Here as there, the trio is heard two different times, while the *scherzo* is performed with the traditional repetitions.

The key of the *scherzo* is F, that of the trio is D. The preceding and the oncoming movements are both in A. Such a choice of keys points to a "modern" tonal relationship in Beethoven's later works.

*Assai meno presto* the trio announced by clarinets, bassoons, and horns, intones a quaint melody. This is a stylized piggy song from the Lower Austrian countryside.



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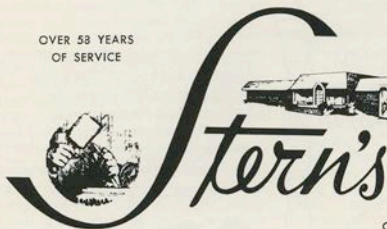
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After the final return of the *scherzo*, it seems as though we are going to hear the *trio* all over again, as its first four measures are played. But this turns out to be one of Beethoven's musical jokes. Instead of continuing the *trio*, he rushes with five *presto* strokes hilariously to the end.

#### IV

The Dionysiac finale starts with the statement of an exuberant rhythm, separated by pauses. The chief theme (*allegro con brio*, A Major 2/4) is heard in the strings. With its scale patterns and frequent sharp accents, it represents a chain of powerful motives rather than a

melody. Subsidiary subjects temporarily relieve the relentless drive.

This charged music does not lend itself to extensive development, but rather to the fast moving juxtaposition of thematic fragments. At times, Beethoven blends the invention with local Austrian color. He does not eschew the flavor of gypsy music, which somehow has drifted in from nearby Hungary.

The central section of the *allegro* is marked by unexpected modulations. Presently, the wild dance swings into its reprise, restating the first and second themes in free key relationship.

A coda of exceptional dimensions concludes this ecstatic finale with triumphant sonorities.

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## THE SYMPHONY IS PEOPLE - -

second in a series of interviews with the people in the orchestra

David Mairs and the Mahlers

"Musicians just can't be pegged," is his motto, and this certainly seems to be the case with David Mairs, Associate Principal French horn and co-captain of the Pittsburgh Symphony softball team, the Mahlers.

David is 29, long haired and Army jacketed. As he comes out of rehearsal one would never think that he is a dedicated symphony musician or an enthusiastic athlete either, for that matter, but he is both of these and much more.

It was the summer of 1970 the first Temple University Music Festival at Amble, Pa. and Billy McGlaughlin (Associate Principal trombone) decided that the Pittsburgh Symphony should pool its talents and play some softball against the tough Philadelphia Orchestra team. Howard Hilyer (Principal French horn) asked the then new orchestra member

David Mairs if he would like to play. David's career in high school baseball had been less than fulfilling, but he said he would. He recalls, "When I came to the first practice I couldn't believe it. Fifteen or sixteen people showed up to play. Musicians are supposed to be pansies you know, not very hearty and all that." Don't believe it. The Mahlers practiced hard all summer playing in squads against each other until the day of the big Pittsburgh-Philadelphia game. The Philadelphia radio and tv stations had been called in. "Philadelphia looked really tough. No shirts on and everything. And we had never played a game against anyone but ourselves. It was really tense. But when we beat them 28-9 we began to see that we really had something." A particularly rough game against the New York Philadelphia in Central Park

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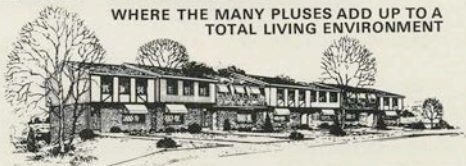


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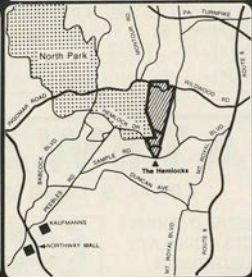
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(June 25, 1971 which Pittsburgh won 14-11 convinced them to keep the Mahlers as a permanent fixture. Now they are considered to be the world champion symphony softball team by Icsom Magazine (International Conference of Symphony and Orchestra Musicians)

Since then, the Mahlers have become an important part of Symphony life. "A lot of us look forward to the summers, just because we can play ball again," he says. Even the non-members seem to take an interest in the team's performances, adding their share of Monday-morning-quarterbacking, congratulations, and condolences.

What are the Mahlers' plans for the future? The two co captains Jimmy Walker (Associate Principal Flute) and David Mairs are planning games with the Japanese on the Symphony's Orient tour in April to defend the Symphony's World Championship Title.

But most of the time, David Mairs is involved in his musical career. David first discovered music through his father,

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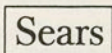
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who was a high school band and orchestra director in Teaneck, New Jersey.

In the summer before fifth grade, David's father brought home a used French horn from the local music store. He was considering buying it for the school music department, but David became so interested that he decided to purchase it instead for his son. The music store owner said, "If David would play me a song the next time I came over to visit, he can have the horn." "Twinkle, Twinkle, Little Star" got him the horn he would use until college.

High school athletics, particularly football, and the social scene kept David from any real dedication to horn, but he finally decided to go to the University of Michigan to become a band director after rejecting a number of other career deals.

As soon as he graduated in 1966 the Army drafted him into their band for three years. "We weren't allowed to play anywhere else and all we had to do was go to rehearsals. There really wasn't much to do in your spare time except practice," which he did a lot. In 1970 after one season with the San Antonio Symphony he was accepted by the Pittsburgh Symphony.

This winter besides playing with the Symphony and keeping in shape, David will devote himself to his other vocation, doing marching band arrangements of classical composers, Broadway musicals, and popular hits for halftime ceremonies at football games. Musicians can't be pegged.

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ANDRE WATTS was born in Nürnberg, Germany in 1946, the son of an American GI and his Hungarian wife. Andre lived in Europe, often around Army posts, until he was eight. His first musical instrument was violin, which he began playing at four. By the time he was six, however, he made a clear preference for the piano, and his mother, a good pianist herself, gave him his first lessons. When the family moved to Philadelphia, Andre was enrolled at the Musical Academy there. At the age of nine, he won out over 40 young pianists to play a Haydn concerto for one of the Youth Concerts of the Philadelphia Orchestra. A year later, he performed the

Mendelssohn a minor Concerto at Robin Hood Del., and at 14 he was soloist again with the Philadelphia Orchestra. Shortly afterwards, his teachers persuaded him to audition for the Young People's Concerts of the New York Philharmonic. He won the audition, and in February of 1963, was introduced to the American people by Leonard Bernstein. The performance was so spectacular that he was asked to replace the ailing Glenn Gould in a New York Philharmonic subscription concert 20 days later and won, according to Life Magazine, "the season's widest ovation."

In the intervening years Mr. Watts has graduated from the Lincoln Preparatory



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school in Philadelphia and has been studying at the Peabody Conservatory of Music in Baltimore with Leon Fleisher. He has also managed to sandwich in sensationally successful appearances with nearly all the major orchestras here and all over the world. He is everywhere acclaimed as a romantic performer and is especially known as an interpreter of Mozart, Beethoven, Brahms, Chopin, Liszt, and Rachmaninoff instead of contemporary composers.

FRITZ SIEGAL, Vienna-born Concertmaster of the Pittsburgh Symphony, has been with the Orchestra since 1966. He began his studies at the age of 5 with his father and at 17 became the Con-

certmaster of the Chicago Civic Orchestra. Mr. Siegal's other teachers have included Grisha Borushek, Scott Witke and Jacques Gordon. Mr. Siegal has spent the summers from 1945 to 1969 as Concertmaster of the Grant Park Symphony in Chicago, and has held the same position with the Lincoln, Seattle, Indianapolis, Baltimore, NBC and CBS symphonies. For several years he toured as Concertmaster of the Boston Pops Orchestra under Arthur Fiedler. This is Mr. Siegal's second solo appearance with the Pittsburgh Symphony this season.

BERNARD GOLDBERG, Principal Flutist of the Pittsburgh Symphony, has been with the orchestra since 1947 when he

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joined at the invitation of Fritz Reiner. He began his musical training at the age of ten in his home town of St. Louis, Missouri, but he soon obtained a scholarship to study at the Juillard School of Music with Georges Barriere. By 21 Mr. Goldberg was already Principal Flutist of the Cleveland Orchestra.

Besides playing with the Pittsburgh Symphony he is a regular participant as

Principal Flutist and soloist in the Casals Festivals and has performed in the Marlboro Festivals and in the Mozart Festival Orchestra at Lincoln Center. Critical reviews on his solo performances have been excellent, both locally and in cities like New York and Philadelphia.

Mr. Goldberg also teaches at the Duquesne University School of Music, is Principal Flutist of the Pittsburgh Opera, and plays with the Musica Viva Trio.

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 Eliot Chapo  
 Assoc. Concertmaster  
 Wilbert Frisch  
 Asst. Concertmaster  
 Mara Dvonch  
 Asst. Concertmaster  
 Edward F. Gugala  
 Stuart Discount  
 Ozzie DePaul  
 Charles Hardwick  
 Samuel Elkind  
 Emma Jo Hill  
 Eugene Phillips  
 Donald Downs  
 Samuel Goldscher  
 Louis Levy  
 Sara Gugala Hirtz  
 Richard DiAdamo  
 Kay Gibson  
 David Gillis

## Second Violins

Murray Feldman\*  
 Teresa Harth\*\*\*  
 M. Kennedy Linge  
 Leslie McKie  
 Morris Neiberg  
 Albert Hirtz  
 Stanley Dombrowski  
 Stanley Klein  
 John J. Corda  
 Clement Iandiorio  
 Jack Goldman  
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 Jose Rodriguez\*\*\*\*  
 Sidney Cohen  
 Mihail Stolarevsky  
 Aaron Chaifetz  
 Joseph B. Elson  
 Harry Singer  
 Raymond Marsh  
 Norman Wallack  
 Henry Dobkowski  
 Samuel C. Kang  
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 Vsevolod Lezhnev\*\*\*\*  
 Irvin Kauffman  
 Salvatore Siipigni  
 Flori Gough  
 Carter Enyeart  
 Eva Hradetzky  
 Genevieve Chaudhuri  
 Charlotta Rosen  
 Georgia Woehr  
 Lauren Scott

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 Joseph Wallace  
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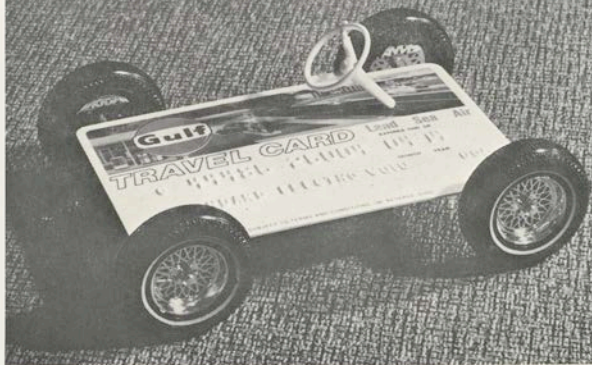
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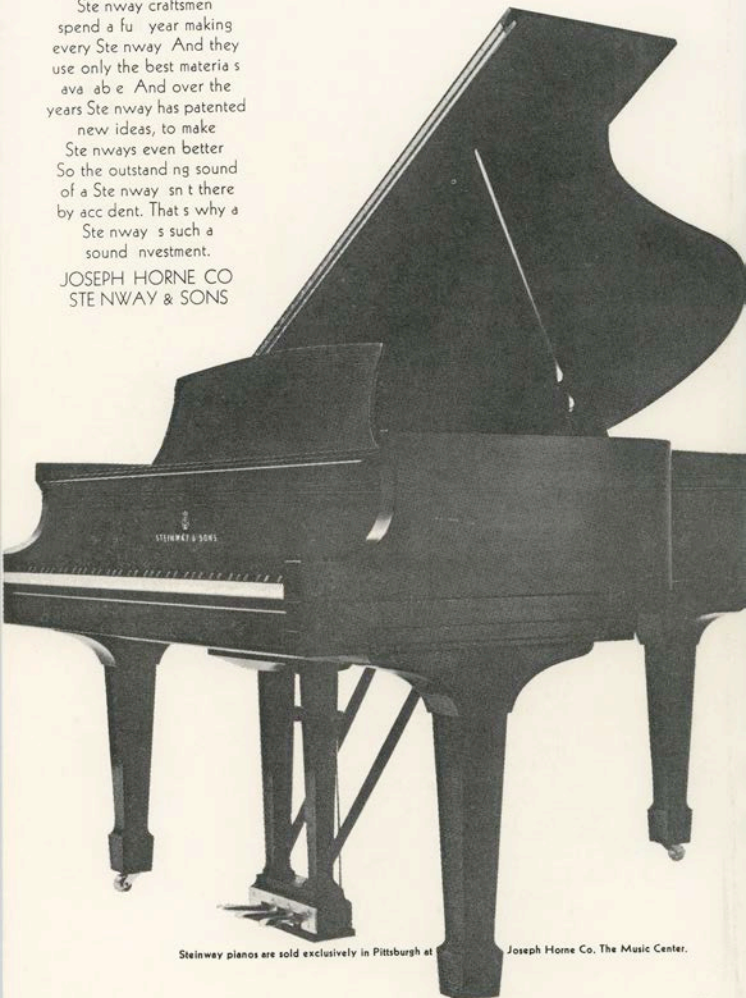
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