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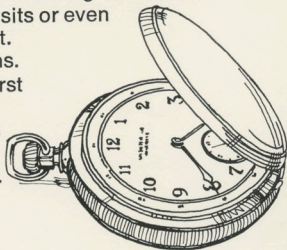
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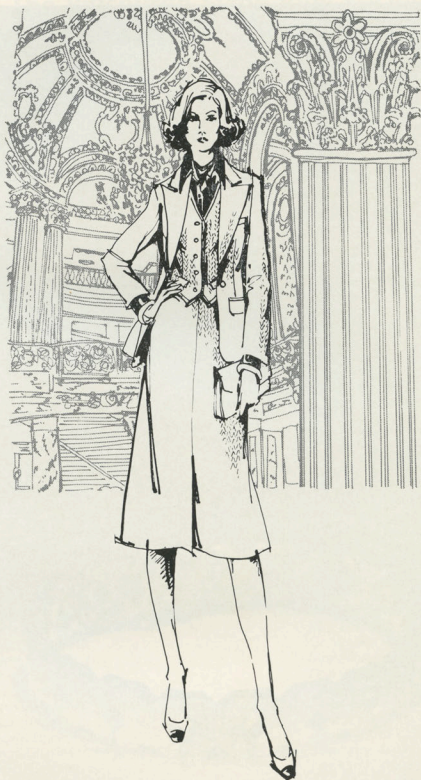
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THE PITTSBURGH SYMPHONY PROGRAM MAGAZINE

PITTSBURGH SYMPHONY SOCIETY ADMINISTRATIVE OFFICES
HEINZ HALL for the PERFORMING ARTS, 600 Penn Ave., Pgh., PA (412) 281-8185

Linda Burton-Branson *Editor*

Dr Frederick Dorian *Music Editor*

CONTENTS

Heinz Hall Directory	514	Debussy—"Afternoon of a Faun"	527
Women's Association	516	Stravinsky—"Song of a Nightingale"	529
Heinz Hall Events	518	Dvorak—Cello Concerto in B minor	532
This Week's Artists	521	Program and Artists for January 13, 14, 16	535
Program for January 7, 8, 9	523	Orchestra Personnel	536
Program Notes by Dr Frederick Dorian			
Dukas—"The Sorcerer's Apprentice"	525		

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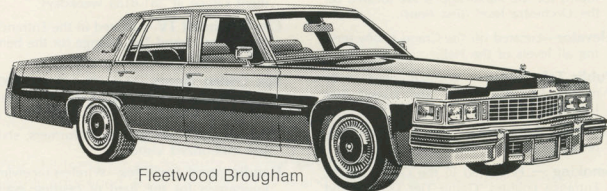
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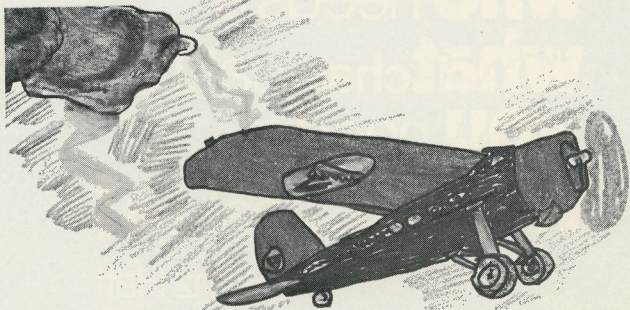
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Profile

Antonin Dvořák

1841-1904

His father, an innkeeper, wished his son to learn the butcher's trade. Yet music triumphed and Antonin Dvořák became the most famous, most prolific, most honored of Bohemian composers. He was perhaps of all great composers the least scholarly. Simple by nature, his music is sensual rather than intellectual. He wrote rapidly, constantly, frankly, charmingly. Profundity escaped Dvořák; love and sentimentality did not. There was a childlike sweetness, naïveté, and unworldliness about this versatile artist that was in many ways best expressed through his music. Spontaneous melody, invention and variety are everywhere in his works. Antonin Dvořák used native folk tunes and rhythms liberally in his compositions.

From first to last, whether in his native Mühllhausen or in Prague, London or New York, Dvořák was essentially a peasant. There was in him the innocence, candor, lack of sophistication and dogged persistence of a man of the soil. There was

also a deep appreciation of the joys of beauty and of rich, pleasing musical sounds.

Dvořák had a practical player's knowledge of the instruments of the orchestra and knew how to use each to produce a sonorous, well-balanced, thoroughly fused mass of tone. Brahms and Liszt believed in his work and helped him gain recognition and fame. Simple and delightful, the charm of Dvořák's music lives on—like the songs of a troubadour which he in essence was.

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Coming Events

Thursday, January 13, 8 p.m.

Friday, January 14, 8:30 p.m.

Sunday, January 16, 2:30 p.m.

Pittsburgh Symphony Orchestra

André Previn Conductor

Itzhak Perlman Violin

Friday, January 21, 8 p.m.

Saturday, January 22, 8 p.m.

Sunday, January 23, 2:30 p.m.

Pittsburgh Ballet Theatre

Petrouchka

Spectre de la Rose

Fantasia

Thursday, January 27, 8:15 p.m.

Saturday, January 29, 8:15 p.m.

Pittsburgh Opera

The Bartered Bride

Friday, January 28, 8:30 p.m.

Sunday, January 30, 2:30 & 8 p.m.

Pittsburgh Symphony

Chamber Orchestra

Donald Johanos Conductor

Malcom Frager Piano

Tuesday, February 1, 8 p.m.

Wednesday, February 2, 2 & 8 p.m.

Pittsburgh Dance Council

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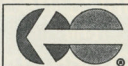
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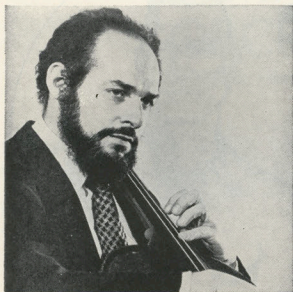
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This Week's Artists

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MICHAEL GREBANIER *Cello*



Michael Grebanier

MICHAEL GREBANIER, now in his 13th season as Principal Cellist with the Pittsburgh Symphony Orchestra, has ap-

peared as soloist more than 50 times in concerts with this orchestra. A native of New York, Grebanier began his musical career at age 10. He earned a degree from the Curtis Institute of Music in Philadelphia. His teachers included Carl Ziegler of the N.B.C. Symphony, Orlando Cole of the Curtis String Quartet, and concert artist Leonard Rose.

In 1957, Mr Grebanier won the Naumberg Award and made his New York debut as a recitalist. A year later he joined the cello section of the Pittsburgh Symphony Orchestra, but left in 1959 to become a member of the Cleveland Orchestra. He remained there until summoned to Pittsburgh as Principal Cellist in 1962. Mr Grebanier is on the faculty of Carnegie-Mellon University. He has performed as soloist in the Pittsburgh Symphony Orchestra subscription concerts frequently in Heinz Hall.

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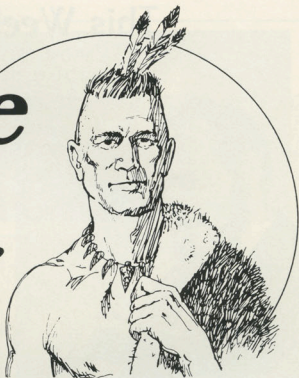
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Boyce Park Man



It's a nice day for a walk, so you pack the kids up and take them out to Boyce Park near Monroeville. As you trudge up a hill, one of your kids picks up a flat object that looks like a stone. But closer inspection makes you wonder. Could it be a primitive tool, an encrusted bone or a piece of pottery with some archeological significance?

Yes, it could be, because busy Boyce Park is the site of a recent digging where archeologists are unearthing the remains of an old Indian village. The village once belonged to the Monongahela Tribe which no one even knew existed until 25 years ago. The tribe lived in the Upper Ohio Valley (and Youghiogheny Valley) from about 900 A.D. to 1650 A.D. To date, some 3,500 such villages have been discovered, laying to rest the belief that the region was largely unpopulated before European settlers came westward in the early 1700's.

The excavation work is being done by a team of archeologists from the Carnegie Museum of Natural History and volunteers from the Allegheny Chapter of the Society for Pennsylvania Archeology. The find is quite significant to Pennsylvania historians, because it fills the last gap in the anthropological history of the area. Now we know the region was inhabited continuously since the last ice age 15,000 years ago.

Mon-Yough Man was basically agricul-

tural, although he did some hunting. He lived in villages of 15 or 20 domed huts surrounded by a high stockade. He had little concern for spirits of the deceased, burying his dead in the village, sometimes only a few inches below the surface.

But around 1600, things started to get a little tight. Villages fought each other for control of the agricultural land that was not exhausted. There were added pressures from more warlike tribes which were being pushed slowly westward from the east by the European settlers. It was too much for Mon-Yough Man to put up with, so he apparently simply moved westward himself, gradually assimilating with The Fort Ancient tribes in the middle Ohio Valley.

In order to reconstruct the Mon-Yough culture, the Museum has mounted a major effort to retrieve everything possible from the Boyce Park site, since progress has dictated the construction of tennis courts on the tract. Mon-Yough Man may have occupied a small corner of the past but he now occupies his rightful place alongside other peoples—on the third floor of the Carnegie Museum of Natural History.

One of a series of insights
into a great American museum.



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ANDRÉ PREVIN Music Director

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MICHAEL GREBANIER
Cellist

PROGRAM

DUKAS "L'Apprenti sorcier" ("The Sorcerer's Apprentice")

DEBUSSY "Prélude à l'après-midi d'un faune"
("Afternoon of a Faun")

STRAVINSKY Symphonic Poem, "Chant du Rossignol"
("Song of the Nightingale")

INTERMISSION

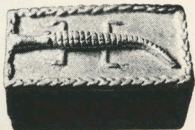
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Allegro
Adagio ma non troppo
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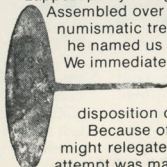
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NOTES ON THE PROGRAM

by FREDERICK DORIAN

The Sorcerer's Apprentice

Paul Dukas

Born in Paris, October 1, 1865, died in Paris, May 18, 1935

The Lie Fancier

Lucian, the Greek sophist and satirist (ca. A.D. 125-190), forewarned his readers of the incredibility of his tales "I write of things which I have neither seen nor suffered, nor learned from another, things that are not and could never have been, and therefore my readers should by no means believe them."

In Lucian's *The Lie Fancier*, the one-time apprentice Eucrates tells of his unbelievable experiences with the spindle-shanked Pancrates who was well-versed in magic. During his master's absence, Eucrates tries his own hand at the dangerous business of sorcery. He takes an old broomstick over which he pronounces the magic formula which he had heard from Pancrates.

The spell works! The broomstick dances. As commanded, it carries water to the bathtub, which soon overflows and inundates the entire place. Eucrates is desperate.

Only the return of the old master and his use of the counter spell stops the flood, and brings order to the magic workshop.

The Sorcerer's Apprentice

An avid student of world literature, Goethe enjoyed transplanting ancient themes into novel poetry. Intrigued by Lucian's *The Lie Fancier*, the towering poet re-set the Greek tale into a German

ballad. Goethe's verses, in turn, are the inspirational source of *L'Apprenti sorcier*, the orchestral composition by Paul Dukas, which is heard on this program. The English poet R. A. Barnett attempted a condensation of Goethe's ballad *Der Zauberlehrling* ("The Sorcerer's Apprentice") in the form of a dramatic monologue:

They call him "the great magician!"
"Great?" Bah!

I, too, am great—as great as he, for I,
too, can call up imps and sprites to
do whatever I bid!

Now will I call some uncanny sprite
to fetch me water from the pool.

The broom! Come, broom! thou
worn-out battered thing—
Be a sprite! Stand up! 'Tis well! Two
elfin legs now I give thee!

Good! What's more a head! There!
Now, broom!

Take thou a pail and fetch me water
from the pool!

Go quickly and draw water for me,
for me, your Master!

Brave! Thou faithful broom! Thou
bustling broom!

What! Back again? And—again?

And yet—again? Stop!

This pailful completes thy work, the
bath is filled!

Stop! Stop! I say I command!

Thou diabolic, damned thing, stop!

Be a broom once more! What? Wilt
not obey?

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Scores and information about music on these programs may be seen in the Music Division of the Carnegie Library of Pittsburgh.

O thou cub of Hell!
Then, will I with my hatchet, cut thee
in two!

There!

Ye demons! Now thou are two and
double they hellish work!

The flood increases—the water
engulfs me—Master!

Master of Masters! Come! I am a
poor helpless creature, the sprite I
called will not obey!

The Master came and said
"Broom! To thy corner as of old!
See! I make sprites do as they are
told!"

Orchestral Scherzo

The music of Paul Dukas depicts the unbelievable events of this ballad with vivid instrumental illustration, with a sense of the drama, and not without Gallic humor. The symphonic poem is set in the form of a scherzo.

The chief theme identifies the adventurous apprentice. Heard in the key of F minor and in clipped triple rhythm, the motive is first given to the dry *staccato* of the bassoons. There are other subjects pertaining to the Sorcerer, to the broom, and to the magic formula.

The various phases of the story, all the way to the old sorcerer's return, are reflected in this typically French score in a free sequence broadly suggested by Goethe's ballad. The great popularity which *L'Apprenti Sorcier* enjoys since its Paris première in 1897, proves that the tonal anecdote, as told by Dukas

with so much *esprit*, is easily grasped by audiences all over the world.

Debussy's Friend

Paul Dukas was born three years after Debussy, and studied, like many other significant French composers, at the Paris Conservatoire where he later served as professor of composition and orchestration.

Dukas and Debussy became friends. Debussy wrote of him "He is the master of his emotions and knows how to keep it from noisy futility. That is why he never indulges in those parasitic developments which so often disfigure the most beautiful effects."

Why do we not hear more music by Dukas (such as the *C minor Symphony* written in the same year as *The Sorcerer's Apprentice*)? Various answers may be given for the general neglect. Dukas ceased publishing his music about twenty-five years before his death. And the melancholy artist, tortured by nagging self-criticism, burned some of his unpublished manuscripts.

His opera *Ariane et Barbe-Bleue* (1907) is a remarkable version of the *Bluebeard* legend, completed four years before Bela Bartók's opera *Bluebeard's Castle*. The symphonic tendencies of this French score by Dukas and its intensely chromatic and pan-diatonic use of harmony have been compared to Alban Berg's music-drama *Wozzeck* (1925). There can be no doubt that Paul Dukas commands a place of some significance in the history of French music.

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Prélude à l'après-midi d'un faune" ("The Afternoon of a Faun")

Claude Debussy

Born in St. German-en-Laye, August 22, 1862, died in Paris, March 25, 1918

Symbolic Poetry

Stephane Mallarmé, the French poet, whose aesthetics gave direction to the artistic elite of his generation, wrote his famous poem, *L'après-midi d'un faune*, in 1876. The words of the faun, day-dreaming during a serene afternoon, were to be spoken as a monologue.

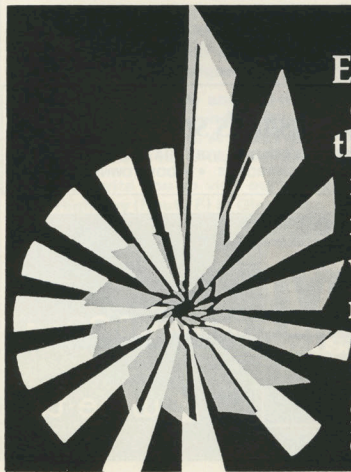
The faun of Roman mythology was a creature of the woodlands, half man and half animal. But Mallarmé endowed his faun with the thoughts of a sensitive human being, with fantasies that are not all primitive. Literary criticism sometimes refers to Mallarmé's style as "symbolic." His use of language evokes "in a deliberate shadow the unmentioned object by illusive words," as the poet himself explained his procedure.

French poetry has no style more musical than his. Mallarmé's *Afternoon of a Faun* is not concerned with logical content, with grammar or syntactical correctness. Instead, harmonious combinations of words suggest to the reader

a fleeting mood, or a condition, which is not mentioned in the text, but was paramount in the poet's mind at the moment of composition. Hence, the reader must not be surprised if the poem seems obscure, lacking in logical continuity

It is difficult to translate the symbolic poetry from the French into any language. Edmund Gosse has freely transcribed into English Mallarmé's poem, *L'après-midi d'un faune* in the following manner:

"A faun—a simple, sensuous, passionate being—wakens in the forest at day-break and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision no more substantial than the arid rain of notes from his own flute? He cannot tell. Yet surely there is an animal whiteness among the



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brown reeds of the lake that shines out yonder Were they, are they swans? No, but Naiads plunging? Perhaps. Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah, the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hours grow vaguer, experience or dream, he will never know which it was. The sun is warm, the grasses yielding and he curls himself up again after worshipping the efficacious star of wines that he may pursue the dubious ecstasy into the more hopeful boscajes of sleep "

Music Prolongs the Emotion

In 1894, the thirty-two-year-old Claude Debussy wrote his prelude, *L'après-midi d'un faune*. The musical score acknowledges Mallarmé's poetry as the source of its inspiration.

Debussy played his composition for Mallarmé on the piano. "I had not expected anything like that," the poet confessed, "the music prolongs the emotion of the poem, and fixes the scene more vividly than color could have done."

We grasp the ingenious suggestiveness of the prelude from its opening notes—from the rhapsodic solo of the faun's flute that reflects reveries of a tender afternoon in a Mediterranean forest. Soon the flute blends with mellow strings, with reedy winds and the harp.

The play of intervals is free. The chords are iridescent. Harmonies are heard, only to be lost again. But later in this *pastoral*, we note the undertones of passion.

The flute melody of the faun returns. His dreams fade out. Only the silence of sleep remains.

In spite of his purely impressionistic imagery, Debussy's *Prelude* is distinguished by perfect tonal order and thought. It is music where the indefinite meets the precise. No composer of the *fin de siècle* has, in the afterglow of French romanticism, blended more captivating tone colors than Claude Debussy.



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Song of the Nightingale, Symphonic Poem

Igor Stravinsky

Born in Oranienbaum (near St. Petersburg) June 17, 1882, died in New York City, April 6, 1971

Two Versions

The *Song of the Nightingale* exists in two versions

- 1.) as a work for the theater "Lyrical Tale in Three Acts" reads the subtitle of this score, which Stravinsky completed in 1914.
- 2.) as a purely orchestral score, bearing the subtitle "Symphonic Poem." The composer adapted this instrumental version from the operatic score in 1917

Lyrical Tale

The opera, *Song of the Nightingale*, is based on a fairy tale by Hans Christian Andersen. Stravinsky and his friend, S. Mitusov, collaborated on the libretto.

The opera begins with an introduction. A fisherman waits in his boat to listen to the beautiful chant of the night-

ingale. When dawn approaches, the bird appears and sings at that lovely place where sea and forest meet. The scene is interrupted by the entry of a group coming from the nearby palace of the Emperor of China. The Chamberlain, the Bonze, the Cook, the Courtiers have all heard of the nightingale, and want to invite the wonderful bird to come to court to sing for the Emperor himself

The Courtiers are not overly bright, they confuse the lowing of a heifer, and the croaking of a frog with the song of the nightingale. But the cook is more musical and enlightens the party. When the nightingale appears and sings, the Chamberlain politely presents his invitation, and the bird agrees to perform for His Majesty

In the next scene a thousand lights illuminate the famous Porcelain castle of China's mighty ruler. He enters to

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the accompaniment of a Chinese march, surrounded by his entourage. But when the nightingale begins to sing, all pomp yields to a poetic mood.

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The sensitive, real nightingale flies away. China's Emperor is left in fury and despair with the Japanese gift of the machine bird.

By the third act, the Emperor has become dangerously ill. He longingly thinks of the nightingale and begs it to return. When the kind-hearted bird obeys the Emperor's wish and comes to sing, the chant is more beautiful than ever. Even Death, waiting in the Emperor's bedroom, is visibly moved and leaves!

The song of the nightingale lulls the Emperor into a long healing sleep. And on the next morning when the downcast Courtiers enter His Majesty's room—to the strains of a funeral march—the emperor bids them a hearty welcome. He has been cured.

The nightingale, mission accomplished, returns to the forest near the sea.

Symphonic Version

The symphonic version of *The Song of the Nightingale* employs material from all three acts of the operatic score. From the first act, Stravinsky borrows material from the "Fisherman's Song."

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From the second and third acts, he uses the "Chinese March," "The Song of the Nightingale," and smaller transitional fragments.

The symphonic poem does not follow the continuity of the scenes of the opera. The orchestral version has its own sequence, that is prompted by the formal design of an independent piece of music.

In creating the Chinese background of the story, Stravinsky resorts to certain elements of the Chinese musical syntax, such as the pentatonic scale. But the treatment is free; it is nowhere prompted by purely coloristic considerations. Stravinsky does not indulge in *chinoiserie*s, i.e., into pretty imitation of oriental tone-play. He shuns the kind of superficial exoticism with which so many scores on Far-Eastern subjects abound.

The most beautiful parts of the music are, perhaps, the simple almost folkloristic world of the fisherman and the fairy-like quality of the scenes of the nightingale. We hear its ornamental figurations, its silvery cascades, its motives contrived from gradual acceleration of neighboring notes, and bursting forth into fantastic cadences.

Stravinsky scored the orchestral version of *The Song of the Nightingale* for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, celesta, piano, two harps, strings. The symphonic poem takes approximately twenty minutes in performance.

In Paris, on February 2, 1920, Diaghilev gave the première of this orchestral version in the form of a ballet. Massine was in charge of the choreography.

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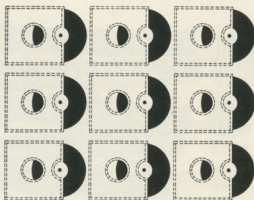
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Concerto for Cello and Orchestra in B minor, Opus 104 .

Anton Dvorak

Born in Muehlhausen, Bohemia, September 8, 1841, died in Prague, May 1, 1904

Work of American Period

The *Cello Concerto* is the last of the scores in this form composed by the Czech master Dvorak wrote most of this inspired score during his tenure as director of the National Conservatory in New York—prior to February, 1895.

The last sixty bars, however, were re-written in Bohemia during June, 1895. Dvorak decided on this brief but decisive revision of the *coda* after he had conducted the première of the *Cello Concerto* at a Philharmonic concert in London on March 9, 1896.

The *B minor Concerto* is distinguished

by its lyric quality. The dark resonance of the lower strings of the cello reflect strong emotion. Frequently, the romantic orchestral accompaniment shares the songfulness of the solo instrument.

I

In the opening movement (an *allegro* in B minor, 4/4), Dvorak follows certain traditions of the classical concerto form. Thus the music commences with a *tutti*, stating the thematic material in varied instrumentation. Some of this material is employed throughout the entire work.

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That's it for now I'll write again soon.

Your loving son,

Frank "Bud" Powers

Frank "Bud" Powers

(Editor's Note: Mr. Powers is the proprietor of the Old Allegheny and 3 Lions Restaurants. He was born and raised near Cedar Rapids, Iowa, but has been an ardent Pittsburgher since 1954.)

Technically speaking, we hear a double exposition—an announcement of the themes, first by the orchestra, and second by the cello solo.

The main subject is given out by clarinets, later reinforced by bassoon and low strings. *Grandioso*, the full orchestra brings the chief theme in broad unison.

The second subject offers contrast in expression and color: the horn solo intones a broad *cantilena* in D major. Woodwinds lead to the energetic, concluding section, which sets the stage for the entrance of the solo instruments.

Risoluto, in an improvising manner, the violoncello solo proclaims the main theme in B minor. Brilliant passage work

continues—a display of *arpeggios* and double stops, of florid passages and idyllic *spiccato*.

The second theme is heard *dolce e molto sostenuto*. The full orchestra unfolds once more its collected forces and ushers in the development. The solo returns *molto sostenuto* with the second theme in augmentation.

An *animato* of uninterrupted sixteenths and other thematic combinations are heard until the second theme appears—now in the parallel key of B major.

This development and the oncoming recapitulation are fused. The *grandioso* of the chief theme crowns the *coda*.

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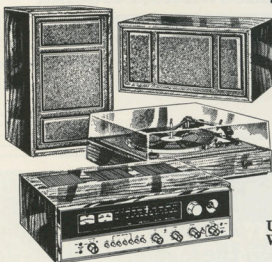
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II

The *adagio ma non troppo* (G major, 3/3) is simple in design. It is inaugurated with a small woodwind ensemble (oboe, clarinets and bassoons with a supporting touch of the horn)

In the eighth measure the cello solo takes up its theme, spins it out rhapsodically and circles back to the tonic G. After passionate passages of the full orchestra, the second theme is stated.

In the central section, Dvorak quotes almost literally one of his songs in the collection of *Lieder*, Opus 82. This citation points to a youthful romance.

At the end of the *adagio*, the cello plays a short *cadenza*. The movement ends quietly

III

The finale is a *rondo* based on three

subjects. With its episodes, it is a movement of life and vigor

Over an *ostinato* on the dominant F-sharp, the main theme storms in, blown by the French horn (B minor, 2/4). Its relationship with the main theme of the first movement may be noted.

Contrast is provided by the *dolce moderato* in G major: the solo (accompanied by clarinets and bassoon) joyfully sings a diatonic melody.

As to the design of the last part of the rondo, our analysis is guided by the composer's own words: "The finale closes gradually *diminuendo*—like a breath—with reminiscences of the first and second movements.

"The solo dies away to a pianissimo, then there is a *crescendo* and the last measures are taken up by the orchestra ending stormily."

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Itzhak Perlman

ITZHAK PERLMAN was born in Tel Aviv in 1945 and cannot remember when he did not want to play the violin. He

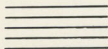
was stricken with polio at the age of four, but the illness and a year's convalescence left his musical ambitions unchanged. His first music studies were at the Tel Aviv Academy of Music. He gave numerous concerts in and around that city and was an experienced radio performer by age 10.

Perlman came to the U.S. in 1958 to appear on the Ed Sullivan Show and stayed in this country with the help of scholarships from the America-Israel Cultural Foundation and the Juilliard School. He studied with Ivan Galamian and Dorothy DeLay and made his first Carnegie Hall appearance in 1963.

In the intervening thirteen years, Perlman has played with all of the major American orchestras, performed in every major American city, made annual tours of Europe as well as visits to Israel, Austria, the Far East and South America.

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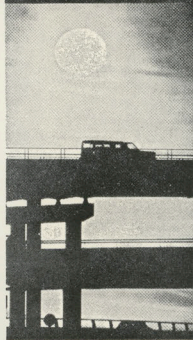
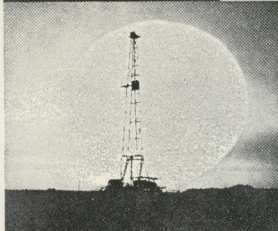
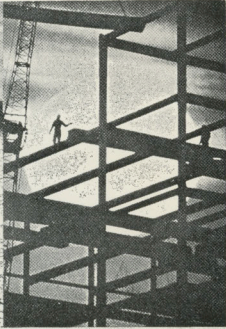
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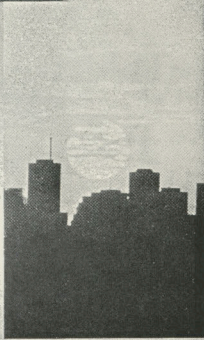
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SEASON EXPENSES.
WE'RE BEHIND — WE NEED YOUR HELP

— Total \$4220 —
December 22, 1976

GIFTS RECEIVED TOWARD MELLON MATCH

... 1976 Special Challenge ...