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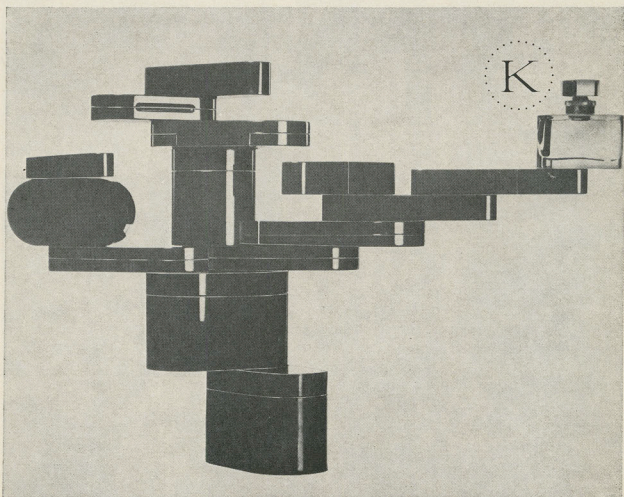


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HEINZ HALL for the PERFORMING ARTS, 600 Penn Ave., Pgh., PA (412) 281-8185

Kim Long, *Editor*

Dr Frederick Dorian, *Music Editor*

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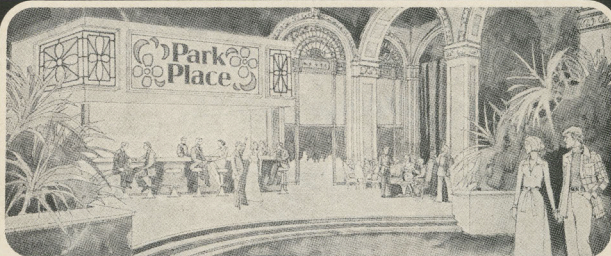
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Coming Events



André Previn



Alicia de Larrocha



Elly Ameling

STARS OF THE LAWRENCE WELK SHOW

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Tues., May 2 at 2 p.m. & 7:30 p.m.

Wed., May 3 at 7:30 p.m.

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André Previn, *Conductor*

Alicia de Larrocha, *Pianist*

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Elly Ameling, *Soprano*

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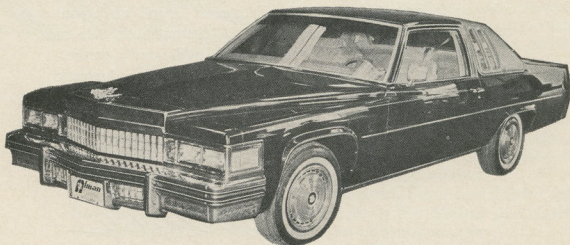
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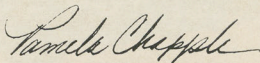
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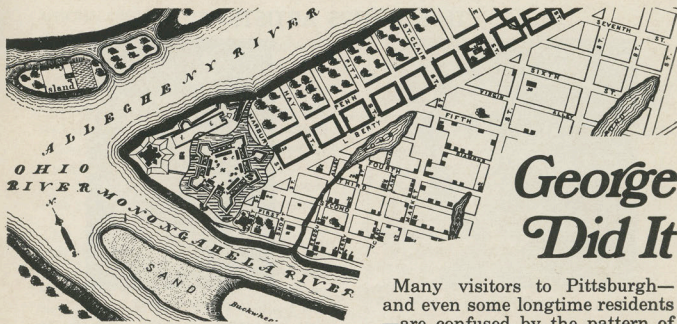
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George Did It

Many visitors to Pittsburgh—and even some longtime residents—are confused by the pattern of streets in the Golden Triangle. Most

of the difficulty arises because there are two grid patterns, both converging on Liberty Avenue at an angle.

You can hardly blame the man who created that situation, Colonel George Woods of Bedford. After all, when Woods, a surveyor, laid out the streets in 1784, Pittsburgh was a pioneer village, a melange of log homes and muddy streets.

Woods did the survey because John Penn and John Penn, Jr. had decided to sell off their lands in the Manor of Pittsburgh. Consequently, the land had to be laid out in lots.

Actually, Woods didn't start from scratch. Colonel John Campbell (colonels were very common) had laid out a four-block area in 1764, along the Monongahela River between the present Stanwix Street and Market Street.

It was Woods, however, assisted by Thomas Vickroy, who decided that Liberty and Penn Avenues would parallel the Allegheny River. But then who could have envisioned a motorist confronted by a series of "no left turns"?

Credit Woods with the creation of the Diamond, now Market Square—the center of Pittsburgh's civic life for nearly a half-century and now assuming similar significance.

If you have wondered why Market Street is narrower than other cross streets, here is the reason. Woods planned to make Market Street with a 60-foot right-of-way. But as Tom Vickroy was later to recount, several existing homes projected into the planned street area.

"These persons remonstrated and objected and gathered in a body together and would not have it done, saying it would destroy their property," Vickroy recalled.

Woods acquiesced and laid out Market Street with a 40-foot right-of-way. He didn't have to get the approval of a Planning Commission.

An important event in the
history of a great American city



THIS WEEK'S ARTISTS

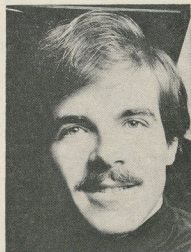


André Previn

Mr Previn was born in Berlin. He moved with his family to the United States where he continued his musical studies in California—composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux.

Since 1960, he has been a guest conductor of most of the major symphony orchestras in the world including those of: Amsterdam, Boston, Berlin, Chicago, Cleveland, Copenhagen, Los Angeles, New York, Paris, Philadelphia, Vienna, Prague and Rome. From 1967 to 1969 he was the Music Director of the Houston Symphony Orchestra where he succeeded Sir John Barbirolli and in 1968 was appointed Principal Conductor of the London Symphony Orchestra, having previously recorded and appeared as a Guest Conductor with them. In August of 1972 this contract with the L.S.O. was renewed until August, 1979. In September, 1971, he made his debut at the Edinburgh Festival, where he has returned four times. He has recorded extensively with the London Symphony Orchestra now with Angel Records. From 1972-74 André Previn was artistic director for the South Bank Summer Music Festival, and in 1977 he was the artistic director of the Queen's Jubilee Festival. He made his debut at Massachusetts' Tanglewood Festival last summer, conducting the Boston Symphony.

André Previn accepted musical command in Pittsburgh starting in September, 1976, succeeding William Steinberg.



Misha Dichter

In 1966 Misha Dichter was hailed by the world press when he triumphed at the prestigious Tchaikovsky International Piano Competition in Moscow. In the early 1970's he established himself as one of America's leading young artists, inspiring Hubert Saal of *Newsweek* to write that he was "the best of the new breed of pianists." And today the thirty-year-old virtuoso is busier than ever, having become one of the most sought-after pianists on the international concert scene.

Mr Dichter's piano lessons began when he was six in Los Angeles, where he and his Polish-born parents had immigrated in 1948 by way of Shanghai, his birthplace.

In Los Angeles he studied with Aube Tzerko, and at the Juilliard School of Music he studied under the distinguished piano pedagogue Rosina Lhevinne. While at Juilliard he won the Beethoven Concerto Competition and was awarded the Joseph Lhevinne Scholarship, the highest recognition the school offers. Following these years of intensive preparation, he travelled to Moscow, where he captured the Silver Medal of the renowned Tchaikovsky Competition.

After his victory in Moscow he was immediately heard with the Boston Symphony under Erich Leinsdorf at the Berkshire Music Festival at Tanglewood. The concert introduced Mr Dichter to millions of Americans from coast to coast.

MISCHA DICHTER, (cont.)

since it was broadcast nationally by NBC.

Since then he has made dozens of tours throughout the United States, the Middle East, the Far East, the Soviet Union and Europe, earning an international reputation. During his busy career he has appeared in recital and with every major American orchestra.

Mr Dichter resides in New York City with his wife, Brazilian pianist Cipa Dichter and their two sons, Gabriel and Alexander. Misha and Cipa met when they were both students at Juilliard and this season as in the past they will give several duo-piano concerts in the United States and Europe.

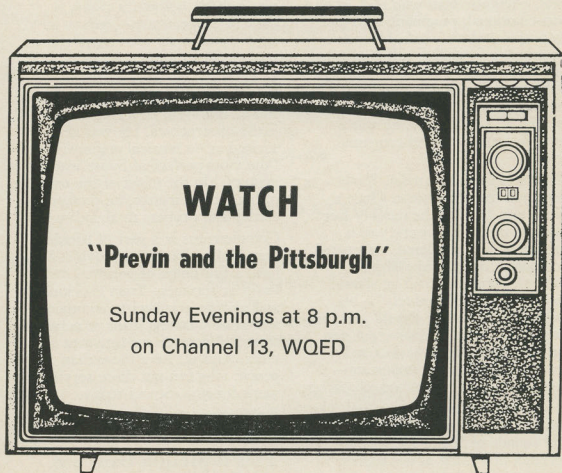
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Profile

Maurice Ravel

1875-1937

A native of the French Basque Country, Ravel was a small, neat, energetic man who took a non-emotional, pragmatic approach to people and his work. He was a gourmet, a formalist, self-controlled, and meticulously dressed. Although fundamentally modest (he liked privacy and did not want to be treated as a celebrity), he was a good host and enjoyed congenial friends.

Unlike most great artists, Ravel was detached from his music. Once a piece was finished, he quickly lost interest in it. Each work was a project to be considered, structured, composed, completed and performed. Ravel believed he should see all of life "objectively" his work included. One should analyze, understand, like or dislike but not agonize over circumstances and people. Details were important—poetry, form, colors, mood, character. Ravel traveled extensively, and was thoroughly entranced by the sights and sounds of Spain. He was interested in a thing as a complete

entity—be it a poem, a picture, a garden, a play or a person. An event was a thing, a voice, a piano, a child, a dance, a toy—each to be appreciated in its own completeness

Ravel was an impressionist in style. In his music he went far to use bold harmonies, changing rhythms and effects—but never at the expense of structure. He was described as "a musical engineer" and "the most perfect of Swiss watch-makers." In the midst of the romance of his subject matter, he preferred clarity and dryness to abundance.

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ANDRÉ PREVIN, Music Director

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Conductor

APRIL 28
FRIDAY EVENING at 8:30

APRIL 30
SUNDAY AFTERNOON at 2.30

MISHA DUCHTER
Pianist

PROGRAM

BERLIOZ

Overture, "Beatrice et Benedict"

SCHUMANN

Concerto in A minor for Piano and Orchestra, Opus 54

Allegro affettuoso

Intermezzo Andantino grazioso

Allegro vivace

MR. DUCHTER

INTERMISSION

HAYDN

Symphony No. 104 in D major, ("London")

Adagio—Allegro

Andante

Menuetto: Allegro

Allegro spiritoso

RAVEL

"Daphnis et Chloé," Suite No. 2

Daybreak

Pantomime

General Dance

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Misconceptions about the 1976 Tax Reform Act can cost your family thousands of dollars

The recent complex tax law has created confusion and misunderstandings in the minds of many men and women regarding estate and gift taxes.

Although most people with estates of \$500,000 or more recognize the continued need for tax-conscious wills, many with estates somewhat smaller have erroneously assumed that the new estate-tax rules will automatically allow everything to remain in the family.

They fail to realize that the new law gives many married couples the opportunity to eliminate or sharply reduce their Federal estate taxes—but only through careful planning.

To contrast the costliness of leaving a spouse everything outright in a will with the tax savings possible through trust plans, consider these examples. (Assume both husband and wife die after 1980,

husband first. State taxes have been allowed for.)

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NOTES ON THE PROGRAM

by FREDERICK DORIAN

Overture, "Beatrice et Benedict"

Hector Berlioz

Born in La Côté Saint-André December 11, 1803; died in Paris, March 8, 1869

"Much Ado About Nothing"

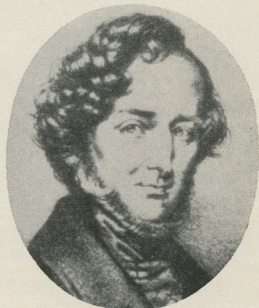
As Comic Opera

In 1600 a new play by Shakespeare, *Much Ado About Nothing*, was entered in the Register. In 1613, the comedy was revived for performance at the court of James I under the alternative title *Benedick and Beatrice*.

This Shakespearean play became the basis of a serene opera by Berlioz, first performed on August 9, 1862 at Baden-Baden, Germany. Reversing the order of the names of the principals, Berlioz called his work *Beatrice and Benedict*. It marks the climax of Berlioz's life-long preoccupation with Shakespeare, the opera turned out to be the last completed work of the French master.

When France rediscovered the great English poet in the early part of the nineteenth century, young Berlioz joined with enthusiasm the literary movement propagandizing Shakespeare. In 1827 a British company performed some of Shakespeare's plays in Paris. Berlioz, though not knowing one word of English, attended all performances. The parts of Ophelia and Juliet were played by a young Irish actress, Henrietta Smithson. She became the composer's wife.

In 1831 Berlioz composed an overture to *King Lear*. In 1839 he completed *Ro-*



Hector Berlioz

meo and Juliet, a dramatic symphony after Shakespeare. Between 1844 and 1850 he set to music a series of scenes and songs such as the *Death of Ophelia* and composed funeral music for the final scene of *Hamlet*.

In his opera based on *Much Ado About Nothing*, Berlioz sacrificed much of Shakespeare's original. The composer decided to be his own librettist. His French version takes considerable liberties with the Shakespeare plot and its characters.

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" . with the Point of a Needle"

Berlioz described his opera as "a caprice written with the point of a needle." He also remarked that the score required "an extremely delicate performance."

The overture opens in G Major with an *allegro scherzando*, in fleeting 3/8 meters. The aria of Beatrice's "Il m'en souvient, il m'en souvient, le jour du depart de l'armée" (borrowed from the opera) becomes the lyric main theme.

The following *allegro* varies the introductory motive. The development is brief. There is a free recapitulation. A coda concludes in good comedy spirit.

What were some of the principles that guided Berlioz in his operatic pursuit? We have the answer from the composer

himself. Berlioz wrote a prodigious amount of prose, discussing his aesthetic views to clarify the creative intent of his scores.

"Expression is not the only purpose of dramatic music, it would be unskilled, not to say pedantic, if we were to deny ourselves the pleasure of certain effects of melody, harmony, rhythm and instrumentation independent of the representation of feelings and passions as contained in the drama. Yes, even if one wanted to deny the audience this source of enjoyment, and if one did not care to allow them a brief tonal diversion from the main subject, one could still enumerate many instances, wherein the composer alone sustains the interest in the music drama."

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Concerto for Piano and Orchestra in A minor, Opus 54

Robert Schumann

Born in Zwickau (Saxony), June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Fantasy into Concerto

Schumann's piano concerto—perhaps the most beautiful of the romantic era—has been invested with many romanticizing interpretations.

Certain writers have explained the music as an evolutionary curve from struggle to triumph. Others have tried to identify the continuous variety of tonal moods as independent states of feeling. But the musical essence of the work evades definite verbal description. The music can be analyzed only in terms of its inherent form.

In 1839, Schumann explained to Clara. "I cannot write a concerto for virtuosos. I have to plan something different." This remark anticipates the aesthetic direction which the score was to follow.

In spite of its inherent pianistic brilliance, the *Concerto in A minor* does not aim at virtuosity for its own sake. The music is romantically warm and colorful. It is extremely poetic in all of its three movements.

The first realization of the project came in 1841 with the composition of an *allegro affettuoso*. This score contained the basic material for the first



Robert Schumann

movement of what we know today as the piano concerto. Schumann called this *allegro affettuoso* a "Fantasy for Piano and Orchestra."

Four years later, during his stay in Dresden (1845), Schumann added two more movements to the earlier "Fantasy." He succeeded in unifying the entire score—now designed as a cyclic concerto—in terms of thematic integration. The principal subjects of the second and third movements are both related to the chief theme of the original *allegro affettuoso*.



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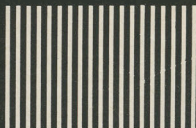
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I

The *Piano Concerto* opens with a fanfare-like flourish. There is no introductory *tutti*. The lyrical main theme (A major, 4/4) is announced by the oboe.

Before long, the piano solo assumes sovereignty, but remains free from all traces of keyboard pyrotechnics. The scoring of the accompaniment is of a lucidity not always attained by Schumann in his other orchestra scores.

An independent second theme (to cope with the classical concerto design) is missing. The auxiliary motives are related to the main theme itself.

With a tempo change to *andante espressivo*, the development comments on the principal subject.

The recapitulation culminates in a romantic climax. The beautiful *cadenza* which Schumann has written out in full bridges to the *coda* (*allegro molto*). Yet the feeling of poetic improvisation remains.

There is a brief and fast *coda*.

II

The slow movement, *andantino grazioso* (F major, 2/4) is an intimate

thoughtful *intermezzo*. It unfolds as a poetic dialogue between solo and orchestra. The theme is derived from the first movement (such as the ascending eighth note pattern in the second bar).

A tender melody blossoms in the cellos and subsides again. Instead of a gradual fade-out of the *andantino*, there is an ingenious link to the *finale*.

III

The third movement is a buoyant *allegro vivace* (A major, 3/4). A contrasting episode produces a cross meter (its novelty appeared bewildering to the contemporary audiences).

Rhythm, indeed, radiates from the entire *finale*. But it is remarkable how Schumann indulged in metric adventures without sacrificing melodic continuity in one single bar.

To the reprise of the *allegro*, an extended *coda* is added. A new theme joins the enthusiastic tone play.

The premiere of the concerto took place on January 1, 1846 in Leipzig. Clara Schumann was the soloist. Ferdinand Hiller conducted.

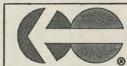
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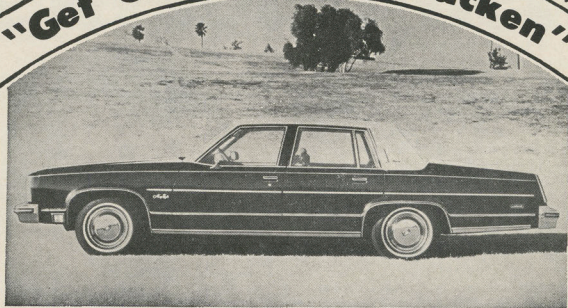
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Symphony No. 104 in D Major ("London").

Joseph Haydn

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

On Hanover Square

The most important concert hall in old London was Hanover Square Room. By the end of the eighteenth century, it had become the scene of the so-called *Professional Concerts*, which anticipated our modern subscription concerts. The audience on Hanover Square no longer consisted exclusively of royalty and aristocracy, as in former times. The democratization of musical life, which had begun in France, was making itself felt in England. The subscription price of the *Professional Concerts* was in the reach of the average music lover, it was six guineas for twelve performances.

The interest in these concerts was great. Soon, the first orchestral series, with a subscription list limited to five hundred, was sold out. This led to the establishment of a second series, organized by J. Peter Salomon. This German musician was born in Bonn, he befriended young Beethoven. After a varied career as violinist and conductor on the continent, Salomon moved in 1781 to England.

He was an acknowledged artist in his day. But if Salomon's name lives on after two centuries, it is because of a specific managerial venture that decisively contributed to the history of the symphony.



Joseph Haydn

Salomon was an idealist¹ as well as an imaginative entrepreneur. He had genuine artistic ambitions for the orchestra concerts of which he was in charge. Only the best ought to be good enough for the newly growing public of London, enjoying for the first time

¹ Cf. Beethoven's letter to Ferdinand Ries in London: "Salomon's death grieves me deeply, for he was a noble minded man, whom I remember well ever since I was a child."

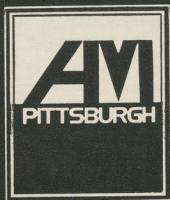
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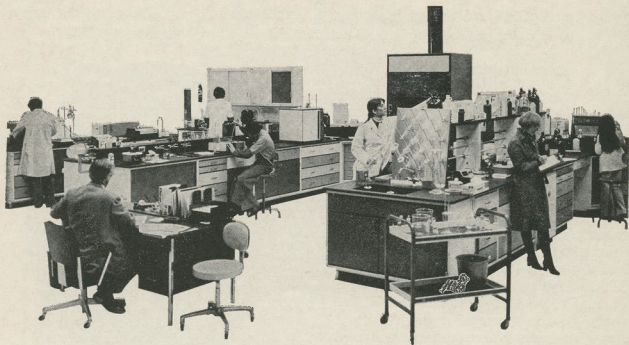
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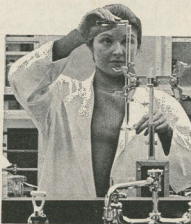
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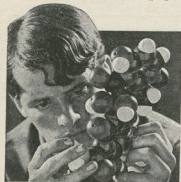
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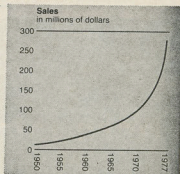
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the privilege of attending symphony concerts.

A Difficult Decision

In 1790 the young Prince Anton Eszterházy disbanded the orchestra which, under the sponsorship of his late father, Nicholas, had achieved great prestige in and outside of Austria. Salomon jumped at the opportunity of inviting to London the great musician, who for almost thirty years had built and conducted the Eszterháza orchestra. Salomon traveled to Vienna to persuade Joseph Haydn personally to accept the offer.

At first Haydn was reluctant. He was fifty-eight years old. A trip to London was a hazardous undertaking. The dis-

tance seemed enormous. He dreaded the thought of crossing the Channel. He did not speak a word of English. His friend Mozart warned him "You have had no preparation for the wide world, no experience in travel."

There were strong ties that bound Haydn to Austria. The years in Eszterháza had separated him long enough from his close friends in Vienna. Now that he was finally back in the capital, he did not wish to leave Austria.

Furthermore, Solomon's offer was not the only one to reach Haydn when it became known that his service might be available. The King of Naples repeated an invitation he had made at an earlier time. The son-in-law of Prince Eszterházy wanted Haydn to conduct at his court in Pressburg.



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Haydn had become tired of court life. He no longer cared to conform to strict etiquette, nor to be treated as an upper servant. Consequently, he rejected the offers from Naples and Pressburg. The question of personal freedom had become extremely vital for Haydn. Salomon's enthusiastic report of democratic life in London appealed to him. The financial terms of the offer were generous.

But decisive were artistic motivations. Haydn heard of the excellently trained orchestras which would be at his disposal in England. And the compositions of new symphonies for such a superior medium was a creative challenge for the master who was still to write his greatest works.

Finally Haydn made up his mind and prepared to go to London. On December 15, 1790, Haydn and Salomon left Vienna together. They arrived in Calais on New Year's Eve. Haydn stood the unpleasant Channel crossing better than many fellow passengers.

The "London" Symphony

For the season of 1791, Haydn composed, as specified in his contract, six symphonies which were performed with great success. The master returned to London in 1794, again he composed six symphonies. The twelve symphonies are referred to as the *Salomon Symphonies* in honor of the musician who was responsible for their production. Haydn himself called them the *London Symphonies*. The last of these, in D Major, (heard on this program) is sometimes referred to as *The London Symphony*, although the name may be applied to any of the last twelve.

I

The *Symphony in D Major, No. 104* begins with an *adagio* (d minor, 4/4). A dotted unison motive of the ascending fifth and descending fourth lends solemnity to the introduction.

The oncoming main movement, *allegro*, (D Major, 2/2) is based on a melody of serene attractiveness. Its thematic derivatives dominate the entire movement.

II

The second movement is a poetic *andante* (G Major, 2/4). This peaceful music is designed in three part form. The theme lies primarily in the strings. The central section contains solo work for the woodwinds.

III

The *minuet* (D Major, 3/4) accentuates the third beat with a wilful *sforzato* and retains its rhythmic capriciousness until the *trio*. Here the key is B-flat, violins, oboe and bassoon join in the statement. Following the *trio*, the *minuet* is repeated.

IV

The finale, *allegro spiritoso* (D Major, 2/2) equals in its technical finesse the superlative standard of the first movement. Haydn most skillfully surprises us by opening the most unforeseen perspectives.

The chief theme recalls the old English tune "Red Hot Buns." The development is replete with contrapuntal devices, which other masters have regarded as a model. Brahms, likewise in the finale of his symphony in the same key, appears inspired by the plan of Haydn's *allegro spiritoso*.

ART EXHIBIT

For added enjoyment prior to the performance time and during intermission, stop and browse in the Lower Gallery where the works of local artists are exhibited.

"Daphnis and Chloé," Suite No. 2 . . .

Maurice Ravel

Born in Ciboure, France, March 7, 1875 died in Paris, December 28, 1937

Coloristic Masterpiece

From a purely musical point of view, Ravel's *Daphnis and Chloé* may be considered the finest French ballet of our century. The completion of the score required four years, the final part having been written in 1911.

Ravel always took his time. He worked carefully toward the goal of a delicate blend of instrumental timbre. He mixed, like Debussy, new impressionistic tone colors on the rich orchestral palette of late romanticism. In terms of coloristic subtlety, *Daphnis and Chloé* ranks as an orchestral masterpiece.

The scenario for the ballet, devised by Fokine, is based on the Greek pastoral of *Daphnis and Chloé*, it has inspired poetic treatment throughout the ages.

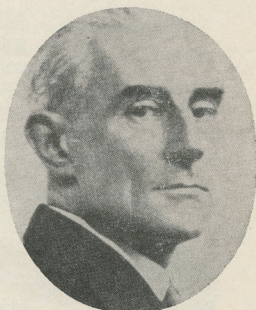
Daphnis and Chloé, shepherd and shepherdess, are in love with each other. They are exposed to tests and temptations, each of them must compete with rivals. *Chloé* is kidnapped by pirates, but finally rescued through the intervention of Pan, the ever-considerate patron of all shepherds.

"Fragments Symphoniques"

From the ballet score, the composer extracted two suites for concert performance. He referred to the excerpts as *fragments symphoniques*. The second of these suites is the more familiar than the first. The three parts of the second suite are entitled I Daybreak, II Pantomime, III General Dance.

The printed score contains the following synopsis of the stage action:

"No sound but the murmur of rivulets, fed by the dew that trickles from the rocks, *Daphnis* lies stretched before the grotto of the nymphs. Little by little, the day dawns. The songs of birds are heard. Afar off, a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking *Daphnis* and *Chloé*. They find *Daphnis* and awaken him. In anguish he looks about for *Chloé*. She at last appears, encircled by shepherdesses. The two rush



Maurice Ravel

into each other's arms. *Daphnis* observes *Chloé* crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved *Chloé*, in remembrance of the nymph, *Syrinx*, whom the God loved.

"*Daphnis and Chloé* mime the story of Pan *Syrinx*. *Chloé* impersonates the young nymph wandering over the meadow. *Daphnis*, as Pan appears, declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears, among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. *Chloé* comes out and imitates, by her dance, the accents of the flute.

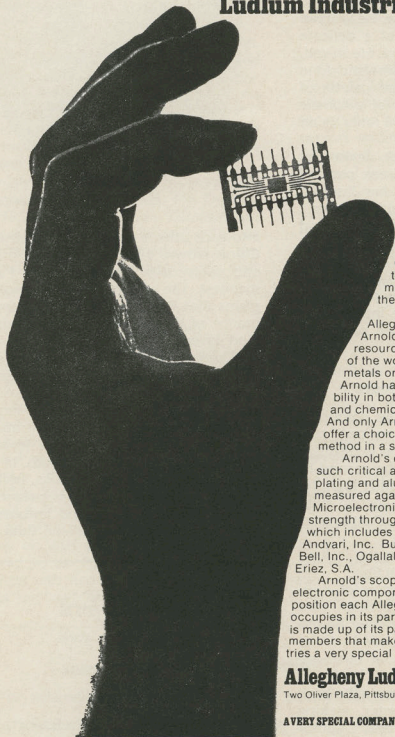
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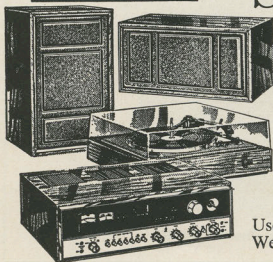
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