



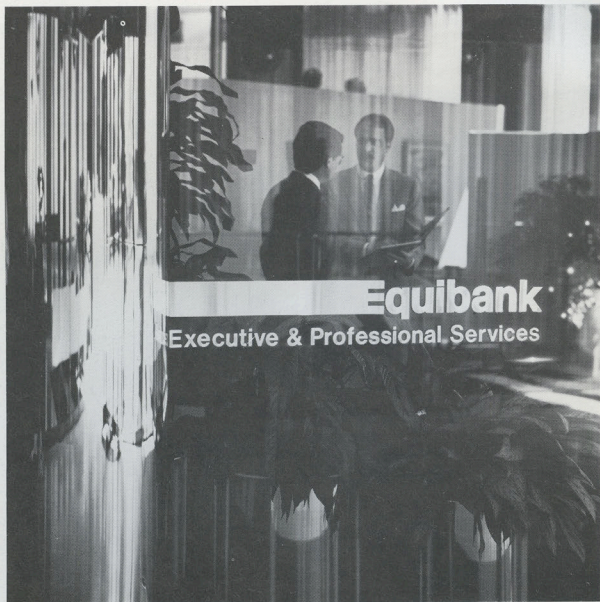
Pittsburgh Symphony Orchestra

André Previn
Music Director
1983-84
Fifty-Seventh Season

January 6, 7, 8



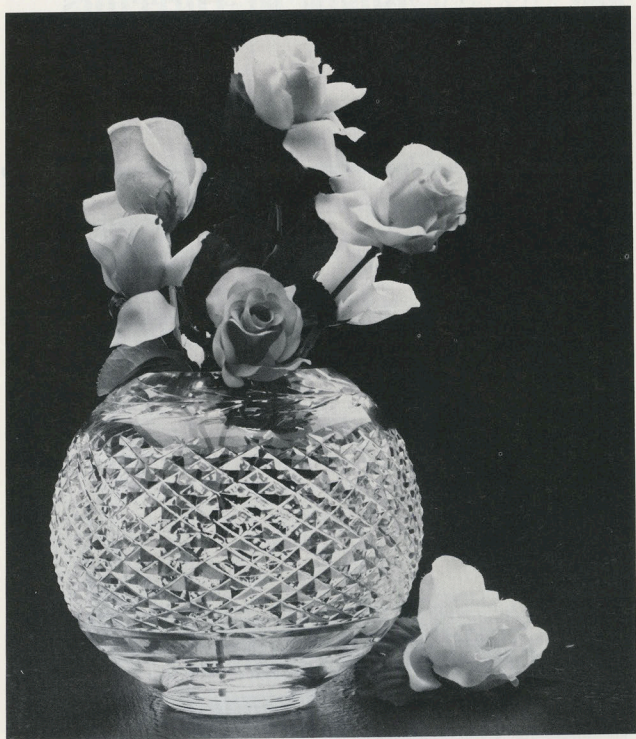
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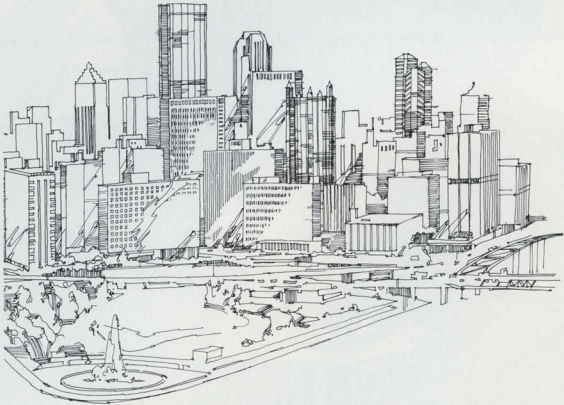
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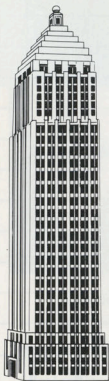
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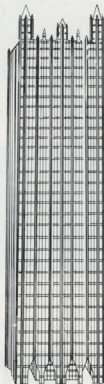
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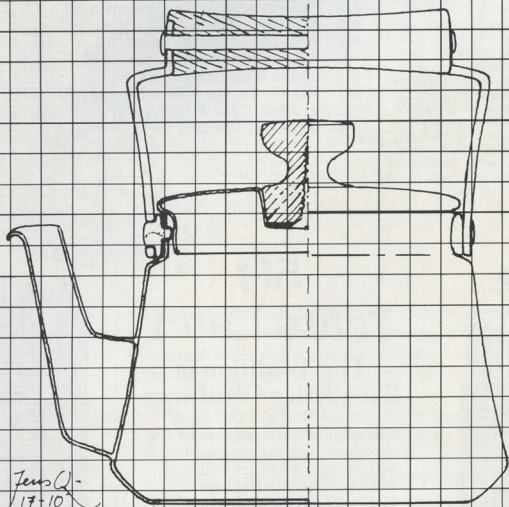
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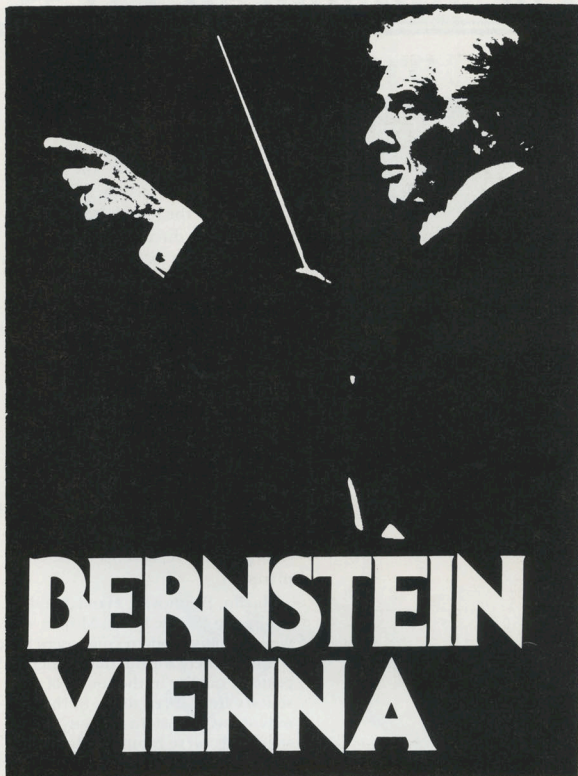
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The Pittsburgh Press



About the Flute...

"flauto traverso," the soprano of the woodwind section. The player blows across the mouth hole, rather than blowing directly into the instrument, just as you can produce a tone by blowing across the top of a bottle.

The flute produces a soft tone in the middle C range of the piano, and stretches to C three octaves above, sounding more brilliant with each successive octave.

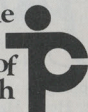
The flute's ingeniously designed finger holes, keys and levers have brought it close to mechanical perfection. Flutes are usually made of wood or silver, but one virtuoso, Georges Barrere, had his made of platinum.

Haydn, Beethoven, Handel and Wolfgang (Magic Flute) Mozart as well as many modern composers have written widely for the flute. There is a pastoral quality in the sound of a solitary flute. Even today in the mountains of eastern Europe, shepherds carve beautiful flutes and recorders and play them to ease their loneliness. Hawaiians play a strange flute by blowing through the nose, creating astounding melodies full of many wide leaps.

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from

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But all the long year through,
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Is the joy that comes back to you.

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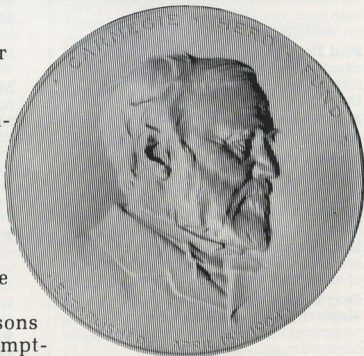
The heroism of an engineer and a miner in attempting to rescue the victims of a disaster at a Western Pennsylvania mine in 1904 probably would have slipped into obscurity. But their deeds live on.

Andrew Carnegie was deeply moved by their actions and—being a decisive man—immediately established a fund to honor persons who risk their lives in attempting to “preserve or rescue their fellows.”

Thus the Carnegie Hero Fund Commission was founded with the unique mission of recognizing persons “in peaceful vocations” who perform acts of heroism. The Commission—headquartered in Pittsburgh—is empowered not only to give medals but also monetary awards to the heroes or to their dependents. Since its inception, the fund has honored more than 6,700 heroes and the monetary awards exceed \$14 million.

The awards are unusual in that the act of heroism must be one in which no full measure of responsibility exists between the rescuer and the rescued.

The Carnegie Hero Fund Commission is only one of the many legacies of Andrew Carnegie who is best known for his gifts of free public library buildings to 2,508 communities in the English-speaking world.



Heinz Pittsburgh is our home. We like it here and one of the reasons is the heritage of philanthropy that is an integral part of the community

A MENAGERIE FROM THE OIL FIELDS.

Oil field jargon comprises a whole zoo full of animals. Here's a small sample:

Bird Cage. As a verb, it means to flatten a wire cable to separate the individual strands. As a noun, a bird cage is the mesh-enclosed cage that lifts workmen from crew-boats onto an offshore oil rig.

Bird Dog. To pay close attention to a job, making sure that everything is done right.

Boll Weevil. An inexperienced worker.

Boom Cats. Caterpillar tractors equipped with side winches for laying pipelines.

Buck Up. To tighten pipe joints with a wrench.

Bull Gang. Laborers who do ditching and other heavy work on a pipeline construction job.

Dog House. A portable one-room shelter at the well site. May serve as a workroom, changing room, dormitory, lunchroom, etc.

Dog Leg. A change in direction of a ditch or a length of pipe.

Donkey Pump. Any small pump used temporarily on construction sites.

Doodle Bug. A dowsing rod. A twig or small branch (peach is preferred) that is supposed to bend when the person carrying it passes over a good spot to drill.

Duck's Nest. A standby tank or pit to hold drilling mud.

Fishing Job. To recover tools or other objects that have fallen into the bore of an oil well.

Horse Head. The curved guide at the end of a walking-beam pump.



Bird Dog



Doodle Bug

Jack Rabbit. A device that is run through a length of oil-well casing to make sure it is the proper diameter. A drift mandrel.

Mud Hog. A pump for circulating drilling mud during rotary drilling. Mud is pumped into the drill hole to carry away drilling debris.

Mule Skinner. The driver of a team of horses or mules used in the old days to haul equipment around oil fields. It was said that such a driver could skin the hair off a mule's rump with a flick of the reins.



Mule Skinner

Fig. A cylindrical device, from three to seven feet long, inserted in a pipeline to sweep it clean of rust, water, and other debris. Also called a RABBIT.

Pipeline Cat. A tough, experienced pipeline worker who seems to disappear between pipeline jobs but always turns up on the next one.

Possum Belly. A tool or parts box attached to the underside of a truck.

Rat Hole. A section of the oil-well bore hole that is deliberately deviated from the vertical.

Rock Hound. A geologist.

Stud Duck. The top man, the big boss.

Welding Bug. An automatic electric welding unit that crawls along large pipelines, welding the joints.



Gulf Oil Corporation
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Orchestra

**Pittsburgh Symphony
Orchestra**
1983-1984
Fifty-Seventh Season

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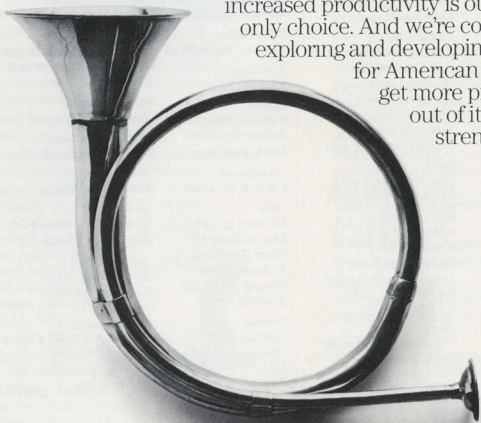
It took a crook to get it into the symphony.

Nobility used it to sound the start of a hunt. But it would only produce two notes.

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Guest Conductor



Charles Dutoit

CHARLES DUTOIT is music director and principal conductor of the Montreal Symphony Orchestra, a position he has held since 1977. He currently makes guest appearances throughout the world with major international orchestras. During the past few seasons he has conducted the London Philharmonic, the Royal Philharmonic, the Philharmonia Orchestra, the Toronto Symphony, the National Arts Centre Orchestra in Ottawa, the Philadelphia Orchestra, and four major series of concerts with the Israel Philharmonic Orchestra.

During the 1980-81 season Maestro Dutoit made his debut in a series of concerts at La Scala, Milan. He also conducted the Pittsburgh Symphony, the Berlin Philharmonic and the Boston Symphony, and returned to the Philadelphia Orchestra at its summer home at the Saratoga Festival.

He recently debuted with the New York Philharmonic, the Cleveland Orchestra, Cincinnati Symphony, and the St. Paul Chamber Orchestra. He has appeared with the Philadelphia Orchestra in subscription concerts and at their summer home. Also, during the summer season, he has conducted the Boston Symphony at Tanglewood, the New York Mostly Mozart Festival, and the Chicago Symphony at the Ravinia Festival.

Highlights of last season included engagements with the Minnesota Orchestra—where he was named principal guest conductor—the Berlin Philharmonic, the Orchestre de Paris, and Covent Garden.

An exceptionally versatile musician Charles Dutoit also is a multi-linguist, speaking seven languages fluently, including his native French tongue. He studied at the Lausanne Conservatoire, studying violin, viola, piano and percussion, and conducting with Ernst Ansermet, who was to prove a strong influence on his musical development. While still in his twenties, Dutoit was invited by Herbert von Karajan to work at the Vienna State Opera and then by Kempe to be his assistant with the Zurich Tonhalle Orchestra, where he later became associate conductor. This was followed by his appointment to the Berne Symphony.

Charles Dutoit has recorded for five international companies and has been awarded both the Grand Prix du Disque and the Edison Award. Both of his recent recordings—for Decca, the complete *Daphnis and Chloë* by Ravel with the Montreal Symphony, and for Deutsche Grammophon, Stravinsky's *Petrouchka* with the London Symphony—received enthusiastic and unanimous press acclaim. ■

The Pittsburgh Symphony Society expresses its appreciation to Fred Ruddock of Alphabetical Order, 246 South Highland Ave., for providing holiday decorations for the Mozart Room Christmas tree.

One in a series of photographs commissioned by Mellon Bank to illustrate how our growing city provides for the growth of its people.



“... the paths of life are interwoven lives.
Now we are all explorers, and exploring
for a vision of our life, what is a city?”

Haniel Long



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Pittsburgh Symphony

Orchestra

1983-84

Fifty-Seventh Season

André Previn

Music Director

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Eleventh Concert Series

Heinz Hall for the Performing Arts

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Saturday, January 7 at 8:00 p.m.

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

CHARLES DUTOIT, Conductor

HAYDN

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Allegro spiritoso

Andante

Menuet: Allegretto

Finale: Vivace

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on a Theme by Haydn, Opus 56a

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The Words of Pittsburghers Worth Knowing

“People in Pittsburgh are separate as their roots, and united as the tree.”

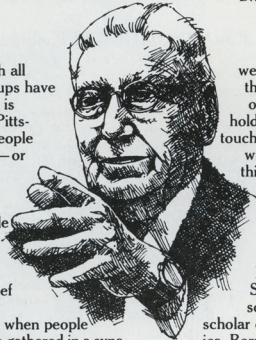
Dr. Solomon B. Freehof

“This is a city in which all the various ethnic groups have a sense of origin. This is what is unique about Pittsburgh. Nowhere are people as proud of their past—or as eager to contribute their past to the American future.”

“About 1500 people got together for my Modern Literature classes, of which I gave 12 a year in Rodef Shalom Temple. Now imagine what it meant when people of every possible origin gathered in a synagogue to get their English Literature from a rabbi. This is wonderfully Pittsburgh, you know?”

“The one strengthening lesson from the past is that there is a periodicity in human moods. People get tired of a mood. The present public mood of self-indulgence is bound to give way to one of austerity and self-control. There’s something tidal about it.”

“We are undergoing a change in American taste. A generation or two ago,



we had an audience in America that was receptive to the art of oratory—the ancient ability to hold an audience spellbound...to touch the heart. And the churches will never be strong again until this historic art revives. Do you think that the prophets of Israel would have had their permanent impress if they were boring?”

Dr. Solomon B. Freehof, Rabbi Emeritus of the Rodef Shalom Temple, has been described as the most significant scholar of Reform Judaism in America. Born in 1892, he has written 19 books on Jewish law and theology, and hundreds of essays, reviews, and sermons. He is also that most rare of persons, a true pastor—one who nourishes those around him with food for the spirit and the mind. Richly erudite, wise, warm, genuine, a natural teacher and a speaker of compelling presence, Rabbi Freehof calls his years in Pittsburgh “a half century lived among dear friends.”

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Program Notes



Symphony No. 83 in G minor

FRANZ JOSEPH HAYDN was born in Rohrau, Austria, on 31 March 1732, and died in Vienna on 31 May 1809. Symphony No. 83 was the second of six he wrote during 1885 and 1886 in response to a commission from Le Concert de la Loge Olympique, a concert-giving society in Paris. It was first performed by that society—whose concertmaster was the celebrated mulatto violinist and composer Joseph Boulogne, Chevalier de Saint-Georges—during the 1787 season, and published in Paris the following January by J J Imbault.

These are the work's first performances by the Pittsburgh Symphony Orchestra. It is scored for one flute, two oboes, two bassoons, two horns, and strings, and lasts about 22 minutes.

"Paris" symphonies

*"In the history of music no chapter is more important than that filled by the life-work of Joseph Haydn."
—Donald F. Tovey*

Haydn had been in the employ of the princely Hungarian family of Esterhazy for over a quarter of a century by the time his "Paris" symphonies (Nos. 82-87)—the first symphonies he composed for an outside commission, rather than simply as part of his regular job as Kapellmeister—were performed in 1787. And it was high time that he began to reap some of the rewards of his music's increasing popularity. As early as 1764, his first four string quartets and his second symphony had been published in Paris, and from then until his death in 1809, writes Robbins Landon, "Parisian publishers made a fortune on his music which, at least until the early 1780s, was mostly published without his approval and with no financial benefits to him whatever." Indeed, many works published under his name in the late '60s and '70s had had even less to do with Haydn than that: eager publishers who couldn't lay hands on music by Haydn himself simply attached his name to music by Dittersdorf, Hofstetter, Ordoñez, Vanhal, et al.

The first documented performance of a (real) Haydn symphony in Paris was given by the Concert Spirituel in 1773. After the great success of his *Stabat Mater* in the early '80s, it was only a matter of time before someone would ask Haydn directly for something original and exclusive. In the event, it was Claude-Francois-Marie

(turn page)

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"By 1785, Haydn's style had undergone the transformation from music's most revolutionary thinker to Europe's most popular composer."
—H. C. Robbins Landon

Rigoley, Comte d'Ogny, a leading backer of Le Concert de la Loge Olympique, who made the request (through the society's concertmaster Saint-Georges) late in 1784. The agreed price was twenty-five gold louis for each of six symphonies, and another five each for publication rights; it was a colossal fee for Haydn inasmuch as none of his earlier symphonies had earned him a sou.

Not only was the reward greater, but the audience itself was fundamentally different from the aristocracy before whom Haydn conducted his Esterhazy symphonies. The public concert, an ultimately middle-class institution, was only about 100 years old by 1785, and rather younger than that in Paris. Instrumental concerts were first given there in 1725, on holy days when the opera and theatrical productions were forbidden, by a group which therefore called itself Le Concert Spirituel. In the '70s a somewhat rival association organized itself as the Concert des Amateurs; in 1780 upon finding a new room in which to perform, they took the name Concert de la Loge Olympique. These players were all amateurs, that is, they did not make their livings as performing musicians, and by some accounts they were all Freemasons. (Interestingly, Haydn himself joined a Masonic lodge just about then, in 1785—probably at the urging of Mozart—but he attended only one meeting.) More important for Haydn than their philosophical beliefs was the Concert's numbers: 40 violins and ten double-basses, as against the 24 musicians in the Esterhazy orchestra. The audience too were amateurs, and had to be addressed with a more broadly appealing music. The Symphony No. 83 shows just how magnificently Haydn succeeded.

Gone are the quirks, fascinating experiments, and subtle in-jokes of the earlier symphonies, replaced with warmer, more memorable, and more direct expression. The humor is still there, of course; how else to explain the contrast between the pompous tragedy of the G-minor opening theme and the clucking grace-notes of the second theme (which prompts the symphony's nickname "The Hen")? An unusually dramatic *andante* movement follows, in E-flat major, also in sonata form. The *minuet* returns the symphony to G major for the rest of its course, heavily *pesante* with its strong accents alternating between first and last beats of the measure. The finale evokes the

(turn page)

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hunt with its 12/8 meter. The simple and repetitious shape of its tune allows Haydn to go off on an adventurous harmonic tangent in the development section, but all is returned to safety in the recapitulation; three coy pauses in the coda and then all is wrapped up in crescendo, arpeggios, and big final chords.

The six "Paris" symphonies were such a hit that the Comte d'Ogny commissioned three more from Haydn. The new ones (Nos. 90-92) were published in Paris in 1790, the year that the young Count died, aged 33 and owing 100,000 livres—paid off the following year by selling his music library. Haydn meantime sold Nos. 90-92 also to a German patron of his, and began planning the journey to London whose musical result (including eventually the twelve "London" symphonies) would ensure his wealth for the rest of his life and his fame for centuries to come.—*Bruce Carr*

Previn and the Pittsburgh honored

The Pittsburgh Symphony Orchestra and André Previn are the recent recipients of the 1983 *Ovation* Record Awards for their recording of Ravel's *La Mère L'Oye* (complete ballet) and Saint-Saëns' *Carnival of the Animals* on the Philips label. *Ovation's* Richard Freed calls the recording "an unusually happy pairing there are some discs that can be accurately described as beautiful and this one is one of them."

In addition to Previn's awards and nominations with the Pittsburgh Symphony, he received two nominations from *Gramophone* for recordings with the London Symphony Orchestra—Shostakovich's Symphony No. 10 and Ravel's *L'Enfant et les Sortilèges*.



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Variations on a Theme by Haydn, Opus 56a

JOHANNES BRAHMS was born in Hamburg, Germany on 7 May 1833 and died in Vienna, Austria on 3 April 1897. The Pittsburgh Symphony Orchestra first performed Brahms's "Haydn Variations" in December 1938, under its then new Music Director Fritz Reiner. Subsequent conductors have included William Steinberg (October 31, 1952, his first concert as music director), Aaron Copland (1964), and André Previn, who conducted subscription concert performances in February 1977 and in September 1982. Michael Lankester conducted the work at Carnegie Music Hall in June 1982 during the Haydn-Stravinsky Birthday Celebration.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, one timpani, triangle, and strings. The duration is 17 minutes. —Ed.

Timeless technique

The principle of variation prevails on music of all times and styles. The procedure of varying a given tonal thought is, in fact, one of the basic methods of composition. Even in the music of the primitives, melodic patterns are rarely repeated without change. In the art music of the Occident, several types of compositions are in evidence: the melodic, the harmonic, the polyphonic, the rhythmic, and the coloristic variation.

In the second quarter of the sixteenth century, a specific form of variation developed which has retained its hold on the imagination of composers up to this day. Briefly, this type consists of the statement of a theme that is subsequently treated to a series of shorter formal units. Certain aspects of the theme are modified; others remain unchanged. The final variation of the set is usually of a more elaborate nature and of greater length than the preceding variations.

Since the Middle Ages the borrowing of themes from other composers has been a favorite procedure—often as a token of homage, or merely as a suitable starting point for work.

Corale St. Antonii

Brahms's love for Haydn is reflected on many of his scores, but his Variations, Opus 56, remains his crowning tribute to the genius of the classical master. The basic theme of this set is a hymn tune, called in its source "Corale St. Antonii." Its clear contours and classical symmetry readily lend themselves to variation treatment.

Haydn had employed this chorale in a Divertimento for Wind Instruments, which was rediscovered in November 1870, among the manuscript collection of C. F. Pohl, the early biographer of the master. Haydn instrumented the theme for two oboes, two horns, three bassoons and serpent.¹

(turn page)

¹An obsolete wind instrument of low range.

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Eight variations and finale

Brahms, by contrast, originally envisioned setting his variations on Haydn's theme only for string instruments. He finally composed two versions, which were published as Opus 56a and Opus 56b, respectively

The first version, Opus 56a, is scored for full orchestra. Brahms added strings to Haydn's wind instruments. He reinforced this group with flutes (including piccolo) and clarinets; he substituted contrabassoon for serpent. In addition he included a second pair of horns, two trumpets, timpani and triangle.

The second version, Opus 56b, is scored for two pianos.

Brahms wrote eight variations and finale on St. Anthony's Chorale. Haydn's theme (B-flat major, 2/4) is first stated by wind instruments, with the *pizzicato* of string basses marking the chordal fundament.

The first variation increases the speed slightly to *poco più animato* and retains the main key

The second variation is darkened to the tonic minor. The tempo is still faster, *più vivace*. Yet the tone line corresponds, like that of the preceding variation, to the initial five-bar segment of the chorale.

Oboes and bassoons lead the *dolce e legato* of the third variation. After the repetition, the strings dominate the luminous fabric.

The shift from major to minor repeats itself with the fourth version, a showpiece of polyphony. Oboe and horn are intrusted with a simple ascending motive, while the violas have a descending counterpoint. These lines are later inverted. The descending counterpoint is transposed a twelfth higher to the woodwinds. The score reveals to the reader the tonal game in all of its details: the command of all harmonic and contrapuntal resources, the perfect control of their inherent type possibilities.

The fifth variation, *vivace*, appears as a rapidly flowing *scherzo* in 6/8 time.

The sixth variation is recognized by a march rhythm, with horns and bassoons prominent in the beginning.

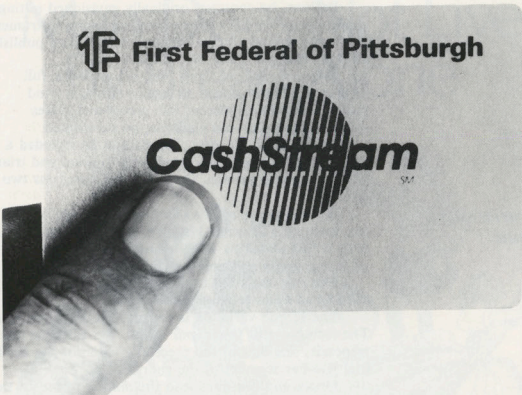
Grazioso, the seventh variation, has the lilting mood of an old southern dance, the *siciliano*. Flute and violas play an expressive melody in octaves, and after the repetition, the violins continue this thread.


The eighth variation is a *presto non troppo* in the parallel minor. The strings play muted.

The finale is a *passacaglia*² rising from the low strings. The initial *andante* and the main tonality of B-flat are restored.

An intricate polyphonic texture unfolds. When we hear the bell-like sound of the triangle, the joyous restatement of the St. Anthony Chorale is near. With Haydn's melody now broadly set for full orchestra, the music reaches its festive close.—*Frederick Dorian/Judith Meibach*

²A dance type dating from the sixteenth century, originally in triple time. It is characterized by a ground bass, which is repeated at the fundament of the evolving movement.



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The Rite of Spring (*Le Sacre du Printemps*)

IGOR STRAVINSKY was born in Oranienbaum, Russia, on 17 June 1882, and died in New York on 16 April 1971. Stravinsky's *Rite of Spring* waited forty years after its 1913 premiere in Paris for its premiere in Pittsburgh, on 27 November 1953, and it waited almost another twenty years for its next Pittsburgh Symphony performance, in January 1971. William Steinberg was the conductor in both those years. Performances have been much more frequent here since then. James Levine conducted the work in April 1974, Eduardo Mata in January 1978, and Michael Tilson Thomas in September 1979. The work was also featured in our Orchestra's Junefest '82. A Haydn-Stravinsky Birthday Celebration.

The composer scored this work for three flutes, two piccolos and alto flute, four oboes and two English horns, three clarinets, E-flat clarinet and two bass clarinets, four bassoons and two contrabassoons, eight horns and two Wagner tubas, five trumpets, piccolo trumpet and bass trumpet, three trombones, timpani, percussion and strings.—Ed.

If the nature of modern music could be defined in terms of a few scores only, *Le Sacre du Printemps* (*The Rite of Spring*) by Stravinsky would have to be included. For this work, which shocked Paris at its premiere seven decades ago, has since emerged as one of the most provocative and representative musical achievements of the twentieth century. The aesthetics and techniques embodied in this music have been imitated by a host of young composers who turned to Stravinsky for their stimulation and guidance.

On May 29, 1913, at the Théâtre des Champs Élysées, the first performance of *Le Sacre du Printemps*, under the baton of Pierre Monteux, was greeted with a riot which, according to witnesses, stopped just short of massacre. Not since the historic scandal caused by Wagner's *Tannhäuser* in the Opéra had the French capital received new music with such a tumult of indignation.

What was it, then, that outraged the audience of 1913? The public at large is in opposition to change, with which *Le Sacre* is replete: it is a score wherein many rules of older music are cancelled.

In general, it is the masterworks of the classical and romantic period with which audiences are most familiar. To this day, many who take an interest in twentieth-century music prefer the persuasive, intoxicating harmonies and tone colors of the late-romantic composers, whose scores adhere to tangible melodic lines. By contrast, *Le Sacre* displays savage and foreign traits. From its opening bassoon solo, the score makes considerable demands on the listener.

(turn page)

The theme of Le Sacre

The introduction to the first part places us in a strange mysterious tone world. Dances, games, ceremonials unfold, accompanied by a rhythm freed from all traditional chains.

The Rite of Spring originated as a theatrical score for Diaghilev's *Ballet Russe*. But Stravinsky extracted (as he did with his other ballets) the musical essence from the score, giving it a symphonic setting which retains a basic two-part organization.

First Part: The Adoration of the Earth

Second Part: The Sacrifice

"Youth revel in games and dances of Spring (Introduction, Dance of the Adolescents, Dance of Abduction, Spring Rounds, Games of the Rival Towns).

"They worship the fertility of the earth. The Sage recalls the Sacred Rite (Entrance of the Celebrant; The Kiss to the Earth, Dance to the Earth).

"The yearly return of spring calls for an offering to Deity. Primitive superstition believed that a young girl (the Chosen One) had to be sacrificed (Introduction, Pagan Night; the Mystic Circle of the Adolescents, Dance to the Glorified One).

"She is left alone in the forest. The ancestors come out of the shadows and form a circle (Evocation of the Ancestors; Ritual Performance of the Ancestors). The Chosen One dances. She falls dead (Sacrificial Dance). The ancestors approach her and lift her body toward the skies."

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Neo-primitivism

The theme of *Le Sacre*, then, is spring in prehistoric Russia. The awakening of nature has been celebrated by composers of all eras—in madrigal, song and oratorio, in sonata and symphony—but traditionally, with tenderness, joy and optimism. Stravinsky's spring is different. It is portrayed in a stark, even brutal manner. There is something savage about this vernal music whose quality of boldness has retained an elemental directness.

A resemblance may be found between *Le Sacre* and certain aspects of primitive music, sung and danced to lavish accompaniment of percussion instruments. Stravinsky's scoring assigns to the battery a role of great prominence. In the *Dance of the Adolescents* (the second number of the First Part), harsh syncopations above an *ostinato* pattern sound as barbaric as the drum-beat of primitives.

The texture of *Le Sacre* likewise suggests primeval music-making. Parts are played now in unison, now in a setting of heterophony (i.e., each part is fully independent of the other). At times, the resulting sonorities are quite dissonant and rough, like music not yet affected by civilizing influences.

Jean Cocteau once called *Le Sacre* a work belonging to the "Fauve school." The sister arts, likewise, experienced a period of neo-primitivism. Painters attempted to recapture a new freshness akin to primeval craft. Pictures of the Fauve school resemble primitive pastorals in their use of color and simplicity of design.

Stravinsky, who prior to the First World War "commuted" between Russia and France, could not escape the influence of the Parisian art climate. Some of the important painters and writers became his collaborators and friends.

The neo-primitivism that captured the imagination of certain artists is something quite different from the naive expression in the early art of mankind. Neo-primitivism is the utterance of sophistication. Its pursuit is prompted by the modern artist's longing to ward off that decadence which crept into aesthetics in the final phase of romanticism. To the musician, it was a specific means to combat inevitable fatigue in the twilight of impressionism. It points to an attempt to start all over again—at the very beginning of all art.

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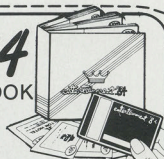
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The new rhythm

At the confluence of the Russian paganism and the neo-primitive aesthetics, prevalent at the time of the origin of the composition of *Le Sacre*, Stravinsky devised a musical tool—a new rhythm.

Perhaps never before in the history of music has this element of composition been accorded such sovereignty. In *Le Sacre*, the rhythm appears as the strongest exponent of style. Stravinsky not only turned away from the rich melody and the luxuriant harmony favored at the turn of the century; he negated a rhythmic tradition which was not less than five centuries old. No longer is his music controlled by the regular and steady meter, by the normal reoccurrence in each bar of such basic units as 4/4, 3/4, 6/8, etc. (as we hear them throughout entire movements of older music). Instead, another concept of rhythm comes to the fore: the additive beat. Here, each bar has its individual meter. Sometimes the score is made up of combinations of quintuple or even septuple time. The fabric shifts from one irregular group to another. The opening page of the *Sacrificial Dance* (the final number in Part II) serves to illustrate the irregularity of the metric structure (3/16, 5/16, 3/16, 4/16, 5/16, 3/16, 4/16, etc.).

In this ultimate scene of *Le Sacre*, the instruments move in rapid speed (of an eighth note equalling 126) over these ever-changing units. Obviously, the performance of these score pages (and many others) is no easy feat for a conductor and his orchestra.

This additive type of rhythm is of oriental origin. But Stravinsky has given it new meaning and significance in *The Rite of Spring*. This score combines compositional elements of the East and the West, of the old and the new.—F.D./J.M. ■

William R. Roesch IN MEMORIAM

The Pittsburgh Symphony notes with sorrow the loss of William R. Roesch, a man distinguished in the worlds of business, the arts, and civic affairs. He retired as President and Chief Operating Officer of U.S. Steel Corp. in September. He was also a former chairman and CEO of Jones & Laughlin Steel Corp., former president and CEO of Kaiser Industries, and former vice-chairman and CEO of Kaiser Steel Corp.

Mr. Roesch also served on the boards of several international corporations as well as the Pittsburgh Symphony Society, where he was a vice president and chairman of the Development Committee of the Board of Directors. He chaired the very successful Symphony Sustaining Fund of 1981 and inspired the formation of an ongoing Development Committee.

Upon his death on December 2, the community lost a friend who was deeply respected and will always be cherished. Mr. Roesch will be sorely missed by all of those who benefitted by his leadership and involvement in the affairs of the Pittsburgh Symphony Society.

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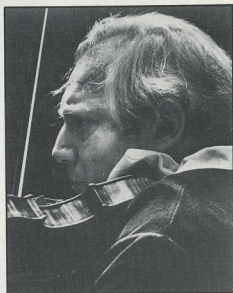
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Pittsburgh Symphony Events—Mary Lynn Early, 392-4815.
Other Events—392-4900.

Box Office Staff Stage Technicians Engineers

Al Karl, Al Salera, Ron Salera, Barbara Stys, Assistant Treasurers.
Gerald Alexander, Henry Becker, Patsy Gianella, Bernard Lauth, Jr.
James Smith, Louis Paonessa.



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*Adrienne Vittadini collects
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*Sportswear Galleries,
Downtown fourth floor*

