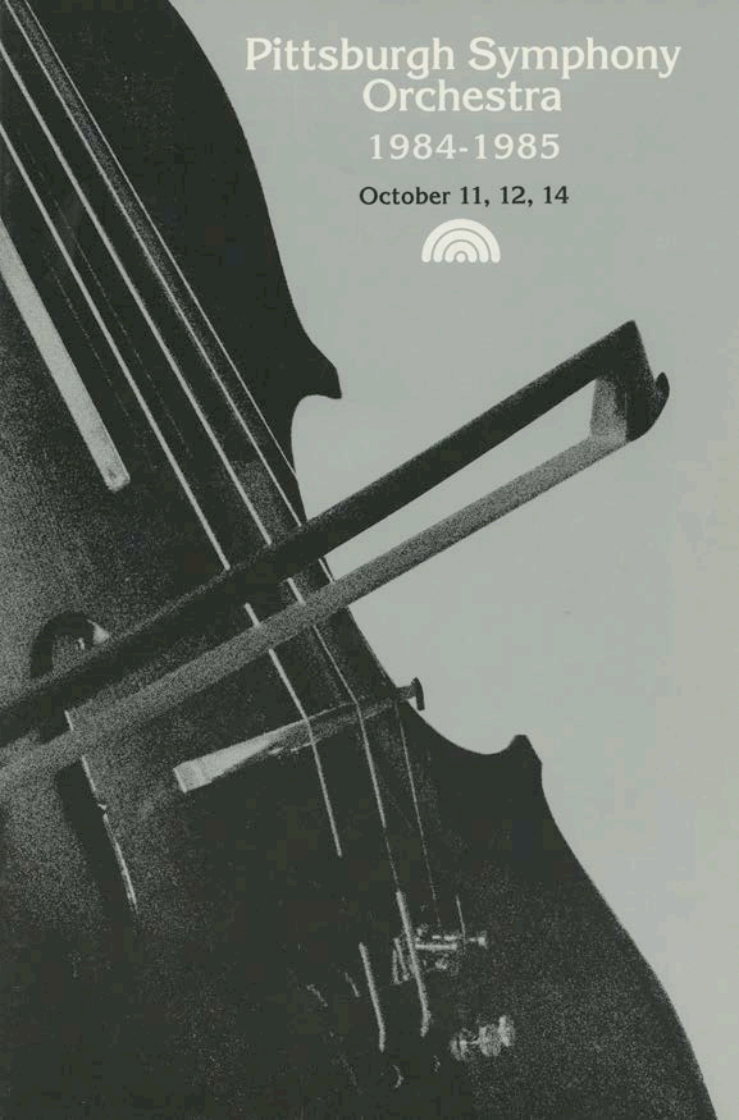
Pittsburgh Symphony Orchestra

1984-1985

October 11, 12, 14



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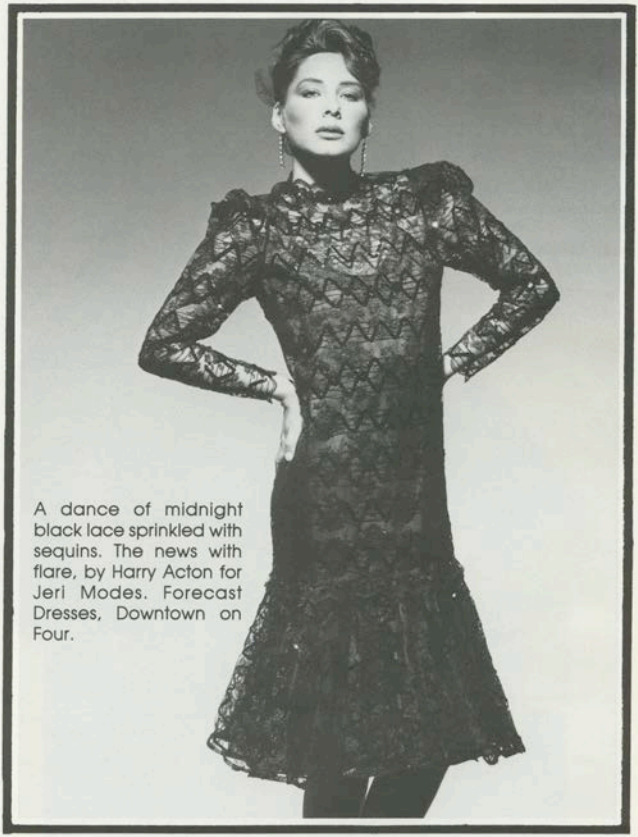

A dance of midnight black lace sprinkled with sequins. The news with flare, by Harry Acton for Jeri Modes. Forecast Dresses, Downtown on Four.

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1984-1985

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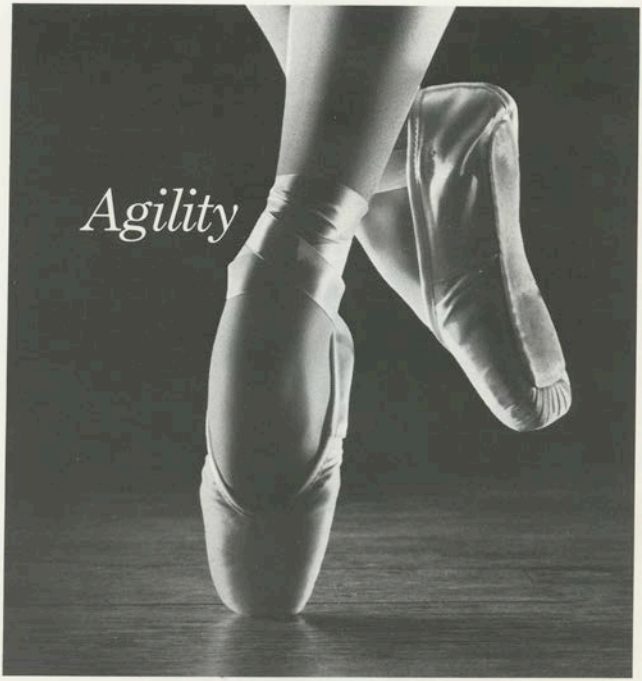
Players listed alphabetically change seats periodically.



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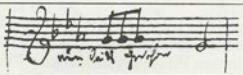
B. 

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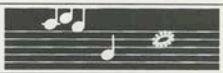
D. 

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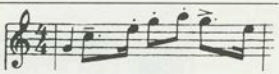
F. 

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This test of champions is presented in honor of the City of Champions—its premier musicians, athletes, and the loyal supporters who champion both.

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Answers: A. Steelers 21, Cowboys 17 in Superbowl X **B.** Beethoven 5 **C.** Pirates 10, Yankees 9, 7th game of the 1960 World Series **D.** Close Encounters III **E.** Lew Worsham's score on 18th hole at Oakmont after sinking a wedge shot to win the U.S. Open, 1947 **F.** Peter 1, Wolf 0 **G.** Pitt 27, Georgia 3 in the Sugar Bowl for 1976 national championship.

"A remarkable talent."

"Henry Koerner is truly a remarkable talent. The words visionary and genius are not too strong to apply to this artist." From a review by Donald Miller, art critic, *Pittsburgh Post-Gazette.*

On a Sunday afternoon, you may see Henry Koerner pedaling on his bicycle, oblivious to traffic, on a Downtown street. The bicycle wobbles from side to side. Not because Henry is an inept cyclist but because he is absorbed in the sights and sounds of Pittsburgh.

As a major artist, Henry could live most anywhere in the world that he wanted. But he chooses Pittsburgh.

"Pittsburgh is a fantastic place—the rivers, the hills. The incongruity of America is all around you," he says.

Henry, a native of Austria, came to the U.S. in the late 1930's, settled in Brooklyn, and then served with the U.S. Army in Europe during World War II.

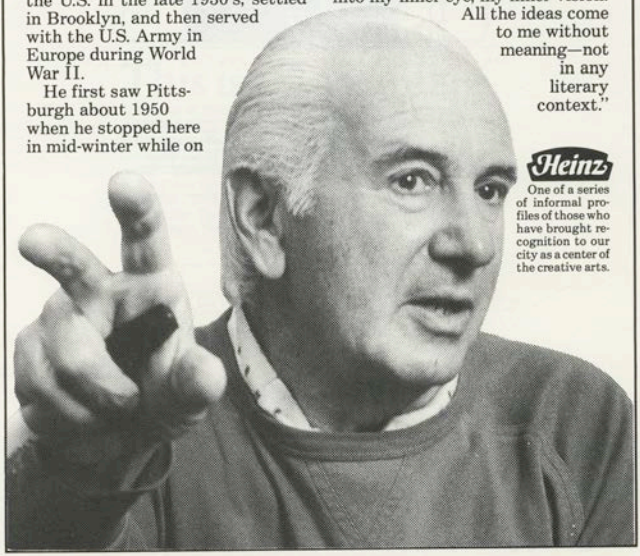
He first saw Pittsburgh about 1950 when he stopped here in mid-winter while on a cross-country bus trip to ski in Colorado. Even that brief visit left him with a lasting impression.

When the opportunity came in 1952 to become artist-in-residence at the Pennsylvania College for Women (now Chatham), he had few doubts about accepting.

"I'm always happy I came to Pittsburgh. I've never regretted it," he says. "The source of images in Pittsburgh is unlimited."

When Henry slowly pedals through the streets, what does he see?

"Ideas come to me in fragments—into my inner eye, my inner vision. All the ideas come to me without meaning—not in any literary context."



Heinz

One of a series of informal profiles of those who have brought recognition to our city as a center of the creative arts.

Program

Pittsburgh Symphony Orchestra

Lorin Maazel
Music Consultant

Fifty-Eighth Season. 1984-85
Fifth Set of Subscription Concerts
Heinz Hall for the Performing Arts

Thursday evening, 11 October at 8:00
Friday evening, 12 October at 8:30
Sunday afternoon, 14 October at 2:30

LORIN MAAZEL, conductor
WYNTON MARSALIS, trumpet

BRITTEN *Sinfonia da requiem*, Opus 20

Lacrymosa. Andante ben misurato—
Dies irae: Allegro con fuoco—
Requiem aeternam: Andante molto tranquillo

HAYDN Concerto in E-flat Major for Trumpet and Orchestra

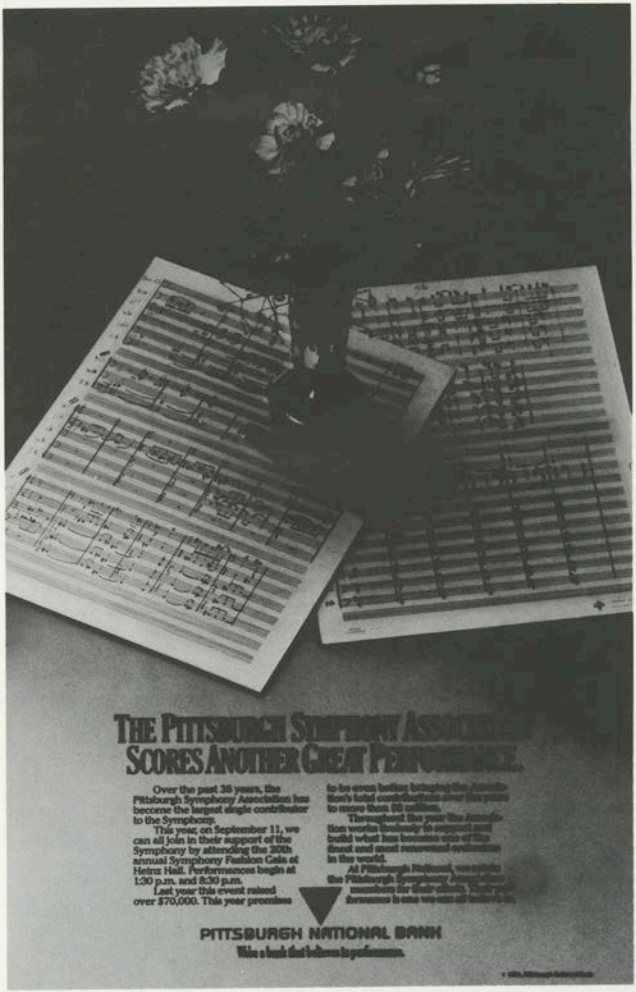
Allegro
Andante
Finale: Allegro

WYNTON MARSALIS

INTERMISSION

BERLIOZ *Symphonie fantastique*, Opus 14a

Dreams and Passions: Largo—Allegro agitato e appassionato assai
A Ball: Valse: Allegro non troppo
In the Country· Adagio
March to the Scaffold: Allegretto non troppo
Dream of a Witches' Sabbath. Larghetto—Allegro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Last year this event raised over $70,000. This year promises
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Program Notes

by Dr. Frederick Dorian
in collaboration with Dr. Judith Meibach

Sinfonia da requiem, Opus 20

BENJAMIN BRITTEN was born in Lowestoft on 22 November 1913 and died in Aldeburgh on 4 December 1976. The Sinfonia da requiem *was written in 1940 in memory of the composer's parents and premiered by the New York Philharmonic, John Barbirolli (later Sir John) conducting, on 30 March 1941 André Previn conducted the only previous subscription-concert performances of the work in September 1980. The* Sinfonia da requiem *is scored for three flutes and piccolo, two oboes and english horn, two clarinets, small clarinet and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, percussion (bass drum, cymbals, side drum, tambourine, whip, and xylophone), harp, piano, and strings, with a bass flute, alto saxophone, two additional horns, and a second harp ad lib. Performance time is approximately twenty minutes.* —Ed.

Conversance With Death

Three times, between his twenty-seventh and sixtieth years, Britten treated death as the central theme of a major score. In 1940 he wrote the *Sinfonia da requiem*, op. 20 and dedicated the work to the memory of his parents.

In 1961 Britten completed the *War Requiem* (op. 66), set for solo voices, chorus, and orchestra. The Requiem, written for the celebration of the consecration of the new Coventry Cathedral, expressed the composer's emotional response to the victims of World War II. It also conveyed anger and despair over the human drive toward self-destruction. Wilfred Owen's *War Poems* supplied part of the text.

Death in Venice, a novel by Thomas Mann, inspired Britten's final opera (1973). Some of Mann's recurring motives long preoccupied Britten: life and beauty, suffering and alienation, love, and above all, death. As in Greek tragedy, man is helpless—the victim of his fate.

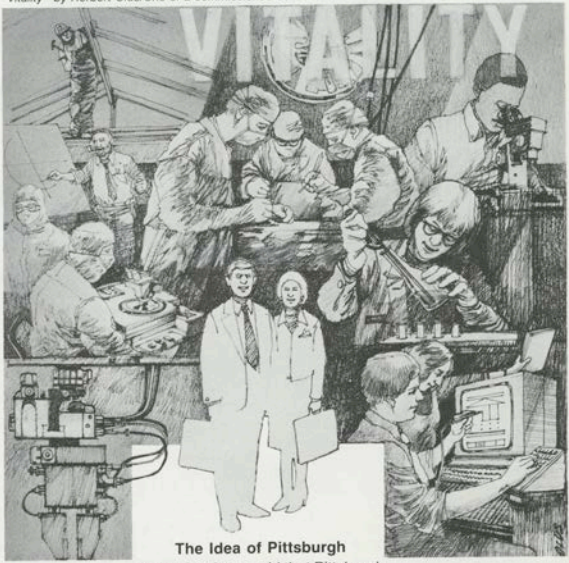
Requiem As Purely Instrumental Music

In his *Sinfonia da requiem*, Britten chose an Italian title for the work but borrowed headings in Latin for each of the three movements from the traditional Mass for the Dead. The affiliation of Britten's *Sinfonia da requiem* with the age-old Catholic Mass is emotional rather than liturgical. There is no text, nor are there vocal soloists or choruses. The *Sinfonia* remains a purely instrumental composition.

Britten remarked that although the score was "short for a symphony" it was "conceived on festival proportions." The composer offered his own analysis of the *Sinfonia da requiem*:

I. Lacrymosa. Andante ben misurato. "A slow marching lament in a persistent 6/8 rhythm with a strong tonal center on D. There are three main motives: (1) a syncopated, sequential theme announced by the cellos and answered by a solo bassoon, (2) a broad theme, based on the interval of a major seventh, and (3) alternating chords in flute and trombones, outlined by the piano and harps. The first section of the movement is quietly pulsating; the second is a long crescendo leading to a climax based on the first cello theme. There is no pause before

"Vitality" by Herbert Olds/One of a commissioned collection of art about Pittsburgh for PPG Industries.



The Idea of Pittsburgh

It has often been said that Pittsburgh people are active, accomplishment-oriented and friendly That they are workers, doers and innovators. That they are energetic, resourceful and accustomed to success. Years ago Pittsburghers built things, often with their own hands, during long days and nights of intense labor. Today, the workshop image has been modified and many people are scientists, researchers, inventors, teachers and technicians. In this age of the computer and robotics, of medical and technological achievement, Pittsburgh leads again Perhaps it is because of the vitality of our people, their adaptability and their confidence in the future. It happens every day in Pittsburgh, where ideas become events.

PPG

II. Dies irae: Allegro con fuoco. "A form of Dance of Death, with occasional moments of quiet marching rhythm. The dominating motive of this movement is announced at the start by the flutes and includes an important tremolando figure. Other motives are a triplet repeated-note figure in the trumpets, a slow smooth tune on the saxophone, and a livelier syncopated one in the brass. The scheme of the movement is a series of climaxes of which the last is the most powerful, causing the music to disintegrate and to lead directly to

III. Requiem aeternam. Andante molto tranquillo. "Very quietly, over a background of solo strings and harps, the flutes announce the D-major tune, which is the principal motive of the movement. There is a middle section in which the strings play a flowing melody This grows to a short climax, but the opening tune is soon resumed and the work ends quietly in a long, sustained clarinet note."

A Comprehensive Review

The first complete study devoted to Benjamin Britten's lifework (with a discussion of all of the printed compositions in subdivisions of genre and period) was published in the United States.[1] The author, Professor Peter Evans of the University of Southampton, has for the past two decades given us a series of analytical accounts of the composer's principal works.

Evans claims that the *Sinfonia da requiem* marks the peak of Britten's first group of orchestral compositions. He considers Stravinsky and Mahler the major influences on the sonorities of the *Sinfonia*. The style of Alban Berg is likewise reflected in stylistic aspects of the *Sinfonia*'s slow movement.

At the same time, one of Britten's lasting achievements was to demonstrate to his countrymen "that musical insularity was no longer a necessary policy of self-defense." He proved "that an Englishman's music could be taken up without a patronizing air by the rest of the western musical world." In assimilating certain Continental influences into his own work, Britten succeeded in a "rapprochement with the principal forces of European music." □

1 Peter Evans, *The Music of Benjamin Britten* (University of Minnesota Press, Minneapolis, 1979).

1945 World War II draws to an end and the United Nations meets for the first time.

The Nobel Prize is awarded to three physicians for their work developing a miracle antibiotic, penicillin.

The story begins in London in 1928, when Scottish bacteriologist Alexander Fleming accidentally discovers the first antibiotic. It is a rare mold, *penicillium notatum*...a natural substance in existence since time began. Dr. Fleming finds that his penicillin can kill bacteria, but the difficult-to-grow mold draws little attention from the medical world.

Thousands of injuries and infections during World War II change all this. Stepped-up funding, and research by Dr. Ernst B. Chain and Dr. Howard W. Florey prove penicillin kills bacteria within the human body—without destroying the blood cells and body tissues. Since then, penicillin and many other new antibiotics have reduced suffering and saved lives around the world.

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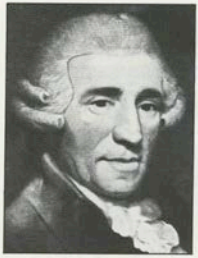


Concerto in E-flat Major for Trumpet and Orchestra

JOSEPH HAYDN was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. Written in 1796 for Anton Weidinger, solo trumpeter for the Vienna Court Opera (Royal Imperial Theater), Haydn's trumpet concerto was first performed on 28 March 1800. Maurice André was soloist in the Pittsburgh Symphony Orchestra's only previous subscription-concert performances of this concerto, which were conducted by André Previn in February 1980. The work is scored for solo trumpet, two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings and takes approximately fifteen minutes to perform. In these concerts, Wynton Marsalis plays his own cadenzas in the first and third movements. —Ed.

The "Concertante" Trumpet

The orchestra is to the composer what the palette is to the painter The brass section of the symphony orchestra unites a variety of instruments which we recognize by their characteristic tone or, metaphorically speaking, by their color We are familiar with the tone color of the horn, the trumpet, the trombone, and the tuba.

Throughout different periods of music history, the composer's approach to orchestration has fundamentally changed, as has his creative intent. This accounts for the fact that we observe in the works of the masters such a variety in the function of each instrument.

As for the trumpet, its tone is the most powerful and brilliant to emerge from a single instrument in the orchestra. One note of the trumpet can be readily distinguished from the full ensemble of instruments whose sonority it easily penetrates.

Since antiquity, the sound of the trumpet has been associated with magic, with rites and ceremony The evolution of this instrument from a primitive megaphone to an actual trumpet was slow We cannot say with certainty when the first "real" trumpet was built.

As early as the Middle Ages, antecedents of the modern trumpet were in evidence. In paintings from the Renaissance and baroque eras we find the representation of this brass instrument that today we identify as the trumpet as a tube that is cylindrical throughout the greater part of its length, opening conically towards a bell. The trumpet is played with a hemispherical mouthpiece.

This brass instrument is capable of considerable gradation of tone. In expression it ranges from the lyrical to the martial, from the noble and the contemplative to the rousing and the frightening. In spite of such versatility, the trumpet has only rarely been used in the concertante manner (i.e., as a solo instrument in competition with the orchestra). The Concerto in E-flat major by Haydn heard on this program displays the coloristic charm, vitality, and technical variety of which the trumpet is capable in its unusual function as a concertante instrument.

A Chromatic Instrument

In Haydn's time, the trumpet and its performance technique were not as developed as they are today The treatment of the trumpet as a concertante instrument was a complex assignment—even for a composer of Haydn's magistral craft.

In 1788 Charles Clagget, an Irish musician with a flair for invention, developed a chromatic trumpet with valves to make the playing of a complete chromatic scale possible. But this instrument remained in an experimental stage.

A few years later Anton Weidinger, the solo trumpeter of the Vienna Court Opera, designed an improved trumpet with key holes in the wall of the tube, likewise with the purpose of obtaining semitones between the basic seven notes of the diatonic scale. Weidinger's instrument was to succeed the older trumpet, called "tromba" (which Haydn had used in his earlier orchestral scores).

In 1796 Haydn wrote for Weidinger's new key trumpet the work we hear on this program, the Trumpet Concerto in E-flat major This concerto is one of the last scores which Haydn set exclusively for an orchestra.

I. The opening movement shows Haydn's brilliant treatment of the trumpet part and the finesse of his orchestral textures, particularly the animation of the secondary voices.

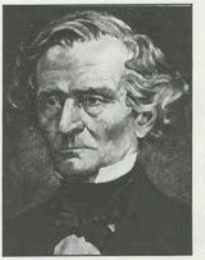
The work corresponds to the classical concerto form. The opening allegro theme (E-flat major, 4/4) announced by the first violins, is delightfully set with imitation between strings and woodwinds. After a brief exposition, the solo trumpet enters with the theme. In due course it is followed by an auxiliary subject in the dominant key (B-flat major). After a concentrated development, we hear the recapitulation. In the coda, the six-four chord of the tonic, followed by a pause, indicates the traditional place for a cadenza.

II. The brief middle movement is an andante. Its principal subject (A-flat major, 6/8) is first played by the violins, accompanied by the staccato of the lower strings, and supported (from the third bar) by the flute. In the repeat of the theme, the solo trumpet takes the lead.

There are far-reaching modulations (such as to the relatively distant key of C-flat) and a return to the opening arioso. A delightful blend of the trumpet tone with that of the flute and the violin brings the movement to a tender end.

III. The carefree finale, with a variety of themes, blends rondo and sonata forms. The first subject (allegro, E-flat major, 2/4) is proposed by violins and violas only

Obviously, the solo trumpet commands its rich share of thematic participation. The evolving movement is replete with intricacies and motivic permutation, disguised behind the facile mastery of Haydn's tone play Again there is room for a cadenza; Haydn preferred to leave its execution to the discretion of the soloist. □



Symphonie fantastique, Opus 14a

HECTOR BERLIOZ was born in La Côte-St-Andrè in Isère on 11 December 1803 and died in Paris on 8 March 1869. The Symphonie fantastique, *épisode de la vie d'un artiste (Episode in the life of an artist) was composed in 1830 and revised the following year It was first performed in a concert of Berlioz's works conducted by François-Antoine Habeneck on 5 December 1830. Antonio Modarelli conducted the Pittsburgh Symphony Orchestra's first subscription-concert performance of the* Fantastic Symphony *in December 1935. Eduardo Mata conducted the latest, in January 1983. Other conductors of the orchestra's thirty-two complete performances of the work here include Paul Paray (1949 and 1965), Victor de Sabata (1949), William Steinberg (thirteen performances from 1953 to 1973), Rafael Kubelik (1964), and Leonard Slatkin (1981). Scored for two flutes and piccolo, two oboes and english horn, two clarinets and small clarinet, four bassoons, four horns, two cornets, two trumpets, three trombones and two tubas, timpani, bass drum, snare drum, cymbals, bells, two harps, and strings, the symphony lasts about fifty minutes.* —Ed.

"My Life Is A Novel"

"My life is a novel which interests me very much" (ma vie est un roman qui m'interesse beaucoup). This phrase, by which Berlioz inaugurates his autobiography, is a clue to his romantic personality Indeed, many chapters of his life read like those of a novel.[1] In a related sense, the score that Berlioz published under the name *Symphonie fantastique* turned out to be a work of musical autobiography He gave the score the eloquent subtitle *Episode de la vie d'un artiste*. Some of the composer's contemporary French critics even raised the question whether a work such as the *Fantastique* "deserved to be called music at all."

Adolphe Adam (the composer of successful French operas) protested. "Berlioz is anything under the sun, but a musician? never, never!" Camille Saint-Saëns called Berlioz "a paradox that turned into a human being." Joseph Joachim felt "repelled to an increasing degree by the music of Berlioz."

"The Whole Exercises An Irresistible Charm"

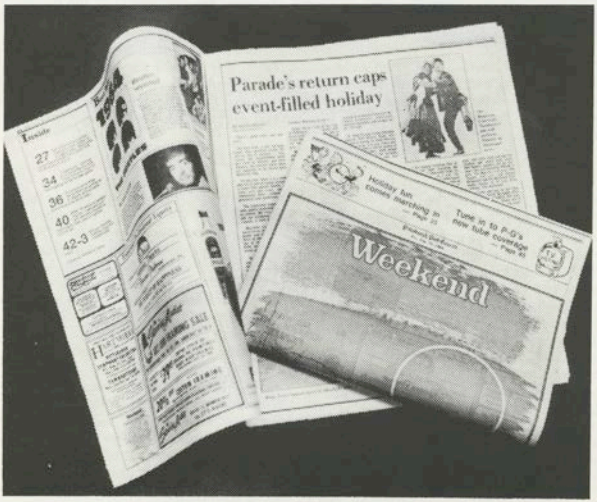
But there were also early and decisive voices of approval. Wagner claimed that Berlioz was a genius. Liszt felt "moved to his foundation" by the art of Berlioz. In 1835 Schumann, in an incredible feat, gave a comprehensive evaluation of the *Fantastique* without the benefit of the full orchestral score (which was not printed until 1845). His judgment was based exclusively on the piano score. In his most famous essay in the *Neue Zeitschrift für Musik* (which he had founded in the preceding year), Schumann wrote: "His melodies are distinguished by such intensity of almost every tone that, like some old folk songs, they will scarcely bear any harmonic accompaniment."

About Berlioz's orchestration, Schumann commented. "Born a virtuoso in respect to the orchestra, Berlioz demands inordinate things both of the individual executants and of the ensemble—more than Beethoven, more than all others. But it is not greater technical proficiency than he asks of the instrumentalist. He demands sympathy, study, love."

At the end of his article, Schumann sums up his impressions: "Berlioz's music must be *heard*; even an examination of the score is not sufficient for its understanding, and it is labor lost to make it out at the piano But the whole exercises an irresistible charm on me, despite much that is repellent and unusual to a German ear In every one of his works, Berlioz shows himself different: in each one he ventures on new ground. it is hard to know whether we should term him a genius or a musical adventurer He dazzles like a flash of lightning, but he leaves behind him the

1 *Memoirs de Hector Berlioz* (Paris, 1870).

Let's get together for the weekend



At loose ends? Don't know what to do? WEEKEND, the new entertainment guide published every Friday in the Post-Gazette, provides you with all the options.

The handy tabloid section offers everything from schedules to reviews of what's going on in the Pittsburgh area, indoors and out, from pop art to Mozart. Make your plans leisurely by turning to the morning

Pittsburgh Post-Gazette
it's an eye opener

smell of brimstone; he sets great sentences and truths before us, and directly after. he begins stammering like an apprentice "[2]

When the *Fantastique* was first heard in Paris on 15 December 1830, the symphony created a sensation in the French capital and, soon after, all over Europe. Schumann made this keen observation. "Nothing is more bewildering and provocative of discussion than a new form under an old name."

Romance And Folly Of Every Description

Berlioz was an avid reader of world literature (in French translation) and throughout his life drew his subject matter from books he had just completed reading. In his *Memoirs* he confesses that he conceived the idea for the *Symphonie fantastique* while under the spell of Goethe's *Faust* And he added that "the marvelous book fascinated me from the beginning I could not put it down. I read it incessantly, at meals, at the theater, in the street."

But he also admits a much more personal impulse for the creation of the symphony, namely, his infatuation with the young Irish actress Harriet Smithson, to whom Berlioz always referred as "Henriette." He had seen her on the Paris stage in English performances of Shakespearean roles such as Juliet and Ophelia. After Henriette returned to England, Berlioz confided his feelings for her to his friend, the poet Humbert Ferrand: "She is in London, and yet I think I feel her near me; all my remembrances awake and unite to wound me. I hear my heart beating and its pulsations shake me as the piston stroke of a steam engine If she could for one moment conceive all the poetry, all the infinite [longing] of a like love, she would fly to my arms, were she to die through my embrace."

Harriet Smithson deeply affected Berlioz, and her name became immortalized in music history The account of their stormy relationship reads like a piece of fiction. from their first rendezvous to their marriage in the British Embassy in Paris to their final separation, the story of these

2. Robert Schumann, *On Music and Musicians* (New York, Pantheon Books, 1946).

two artists and their ill-fated love involves romance and folly of every description.

It was in the *Symphonie fantastique* that the young Berlioz sublimated the initial experience of his strange romance with Henriette. The imagination of the romantic artist poured forth the fantastic musical record of his dreams during this tempestuous time of his life.

"Idée Fixe"

Berlioz completed the *Symphonie* in 1830, three years after the death of Beethoven. This youthful work emerges as one of the most characteristic creations of its era. In this masterpiece, Berlioz embarked on the daring adventure of writing realistic program music within the inherited symphonic frame. He called the result an "instrumental drama."

The central figure is a young artist disappointed in love. He takes an overdose of opium and has nightmares. In his dreams, his fantasy is fixed upon his beloved. She is represented by a leading theme, which recurs throughout the five movements in varying shapes.

Berlioz called this leading theme the "idée fixe." In contrast to the principle of variation, the "fixed idea" undergoes little development. Whatever alterations occur are motivated by the programmatic implication of the music (and rarely by the tonal structure as such).

In the first movement the theme is stated in full.

In the ball scene of the second movement, two strains of the theme are quoted. We hear it in the clarinet: the artist remembers his beloved in the excitement of the festivities.

In the third movement, the *idée fixe* appears in the oboe and the flute. But the lyrical thought is interrupted by tempestuous strings.

In the "March to the Scaffold" (the fourth movement), the doomed hero arrives at the place of execution. The clarinet solo recalls four bars of the theme which belongs to the beloved.

In the "Dream of a Witches' Sabbath" (the fifth movement), the *idée fixe* loses its original shape and grace. It becomes a vulgar ditty; disillusionment displaces the love ideal.

The score reader will observe how the *idée fixe* functions on two levels: as a literary clue and as a principal theme throughout. This device, ingeniously introduced by Berlioz in his *Fantastique*, attained great significance in the future evolution of program music. It is also the obvious antecedent of Wagner's leitmotif

Synopsis Of Symphony

The *Fantastique* was not the first program symphony, but in preceding works of this genre, the program was incidental, as it were. Its knowledge was not an unconditional premise for the appreciation of the music. In the *Fantastique*, by contrast, the composer expected the listener to know his program. For this reason, Berlioz prefaced his score with the following synopsis of the five movements.

I. Dreams And Passions. "At first he (the young artist) thinks of the uneasy and nervous condition of his mind, of somber longings, of depression and joyous elation without any recognizable cause, which he experienced before the beloved one had appeared to him. Then he remembers the ardent love to which she suddenly inspired him. he thinks of his almost insane anxiety of mind, his raging jealousy, his reawakening love, his religious consolation."

II. A Ball. "In the ballroom, amidst the confusion of a brilliant festival, he finds the beloved one again."

III. In The Country "It is a summer evening. He is in the country, musing, when he hears two shepherd lads who play, in alternation, the *ranz des vaches* (the tune used by the Swiss shepherds to call their flocks). The pastoral duet, the quiet scene, the soft whispering of the trees stirred by the wind, some prospects of hope recently made known to him, all these sensations unite to impart a long unknown repose to his heart and to lend a smiling color to his imagination. She appears once more. His heart stops beating, painful foreboding fills his soul. 'Should she prove false to him?' Sunset distant rolling of thunder loneliness silence."

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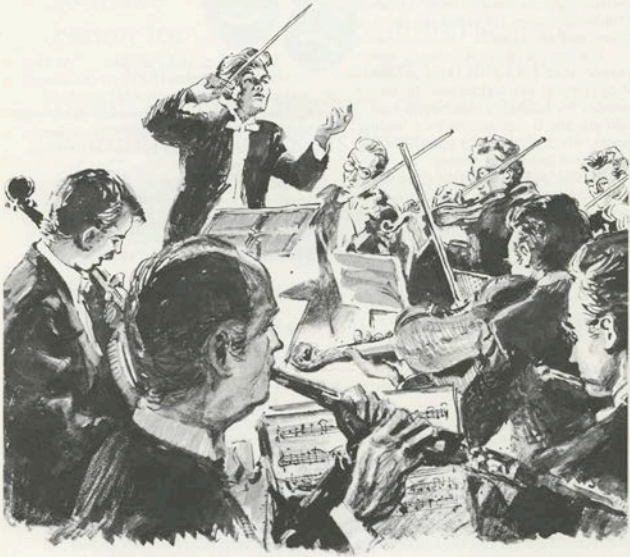

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IV. March To The Scaffold. "He dreams that he has murdered his beloved, that he has been condemned to death and is being led to execution. A march that is alternately somber and wild, brilliant and solemn, accompanies the procession The tumultuous outbursts are followed without modulation by measured steps. The *idée fixe* returns, and for a moment a last thought of love is revived—which is cut short by the death-blow "

V. Dream Of A Witches' Sabbath. "He dreams that he is present at a witches' revel, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who come together for his funeral. Strange sounds, groans, shrill laughter, yells, which other cries seem to answer The beloved melody is heard again, but it has lost its shy and noble character; it has become a vulgar, trivial, grotesque dance tune She joins the infernal orgy bells toll for the dead a burlesque parody of the *Dies irae* the witches' dance the dance and *Dies irae* are heard together " □

> Music alone speaks at once to the imagination, the mind, the heart, and the *senses*
>
> Hector Berlioz
> *Memoirs* (1847)

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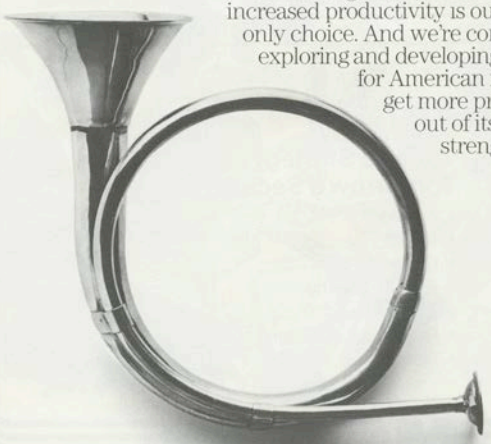

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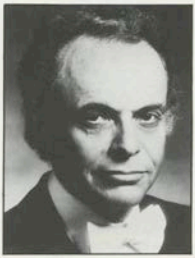


LORIN MAAZEL

Lorin Maazel, music consultant of the Pittsburgh Symphony Orchestra and one of today's most highly acclaimed and sought-after conductors, has appeared regularly at prestigious concert and opera houses all over the world. During the past thirty years, he has conducted hundreds of performances, from Bayreuth to Paris, London, Vienna, La Scala, and the Salzburg Festival. His versatility as a conductor, composer, concert violinist, television director and entertainer, administrator and writer has won him the respect and affection of an international public.

In these capacities, Maazel has made hundreds of highly acclaimed recordings, including two Mozart Violin Concertos, the Chausson Concerto for Violin, Piano, and String Quartet, and Vivaldi's *The Four Seasons;* written and directed visualizations for television of Holst's *The Planets* and Vivaldi's *The Four Seasons,* which also was distributed on videocassette by MGM, and appeared frequently on television as both a jazz violinist and raconteur

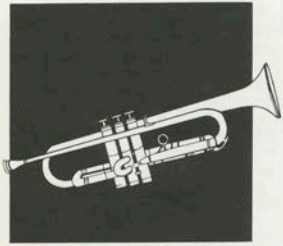
Since his conducting debut with the Pittsburgh Symphony in 1943 at the age of thirteen, Maazel has appeared with the orchestra in March 1946 and November 1979. During his distinguished career he has held prestigious posts as artistic director of the West Berlin Opera Company and music director of the Berlin Radio Symphony Orchestra, music director of the Cleveland Orchestra (for ten years), general manager of the Vienna State Opera, and principal guest conductor of the Philharmonia Orchestra of London. From 1977 to the present he has served as music director of the French National Orchestra in Paris and is now its principal guest conductor In his capacity as music consultant to the Pittsburgh Symphony Orchestra, Maazel will conduct the orchestra's fall tour to the East Coast and next year's European tour in addition to these performances in Pittsburgh.

Maazel was born in 1930 in Paris of American parents and brought to the United States as a child. He studied conducting with Vladimir Bakaleinikoff here in Pittsburgh and at age nine appeared as conductor at the New York World's Fair At age sixteen Maazel entered the University of Pittsburgh, where he studied philosophy and literature, and subsequently joined the violin section of the Pittsburgh Symphony While in Europe on a Fulbright Scholarship, Maazel made his professional conducting debut in Italy in 1953, and six years later achieved international status by becoming the youngest, and first ever, American to conduct Wagner at the prestigious Bayreuth Festival.

Over the last thirty years, Maazel has had the distinction of conducting over 3,500 opera and concert performances with over one hundred leading orchestras all over the globe. He has made hundreds of highly acclaimed and award-winning recordings and has appeared extensively on European television.

Among the many awards and honors he has received are the Commander's Cross of Merit of the Federal Republic of Germany for his contribution to the musical life of that country and the Legion of Honor in France. When he conducted the 40th-Anniversary Concert of the Israel Philharmonic in 1976, he was named an honorary life member of that ensemble.

The Pittsburgh Press



About the Trumpet...

. . . the aristocrat of instruments
Prior to 1500, trumpets were straight and as long as seven feet. They were "natural" instruments, much like the present-day bugle, until the early 1800's, when valves were added so the player could produce all the tones of the chromatic scale.

Early Egyptians credited the god Osiris with its invention. In primitive tribes, only warriors were allowed to play it and in Europe in the middle ages, only a nobleman could employ a trumpeter. As late as 1700, trumpets had military importance, sounding alarms and making signals.

In the early eighteenth century, the King of Poland and King Frederick the Great of Prussia each had two bands of trumpets that played only when the two monarchs entered or left a theater.

How "aristocratic" is the trumpet? In many scores of the 1600's and 1700's, trumpet parts were printed separately from other parts . . as befitting noble rank.

Guest Artist

WYNTON MARSALIS

Still in his early twenties, Wynton Marsalis has established himself as one of the world's leading trumpeters in both the classical and jazz worlds. While *Downbeat* heralded Marsalis as the "1982 Jazz Musician of the Year," the famed classical trumpeter Maurice André proclaimed that "Wynton Marsalis is potentially the greatest trumpeter of all time."

His first record with Columbia is one of the hottest-selling debut jazz records in years. An unprecedented dual release of the trumpet concertos by Haydn, Hummel, and L. Mozart on CBS Masterworks with his second jazz album on Columbia (the recording debut of Marsalis's own quintet) also evidences his unique talent.

The second of six sons of New Orleans jazz pianist Ellis Marsalis, Wynton grew up in a musical environment. He received his first trumpet, a present from Al Hirt, when he was six, but it was not until he was twelve that he began to study seriously While in school in New Orleans, Marsalis became interested in both jazz and classical music and played in a variety of bands and orchestras, including two appearances at ages fourteen and sixteen with the New Orleans Philharmonic.

His musical studies took him to the Berkshire Music Center at Tanglewood when he was seventeen, the entrance age requirement of eighteen years being waived on his behalf At the close of the summer session, Marsalis received the Harvey Shapiro Award for Outstanding Brass Player A scholarship to study at Juilliard followed. During that period he performed with the Brooklyn Philharmonic and as a pit musician in *Sweeny Todd*.

In the jazz arena, Marsalis has played with many of the giants, including Sonny Rollins and Art Blakey and the Jazz Messengers. He also has toured extensively with Herbie Hancock's V.S.O.P Quintet, which features Hancock on piano, drummer Tony Williams, bassist Ron Carter, and brother Branford Marsalis on saxophone. Marsalis previously appeared in Pittsburgh as a jazz player with the Kool Jazz Festivals of 1982 and 1983

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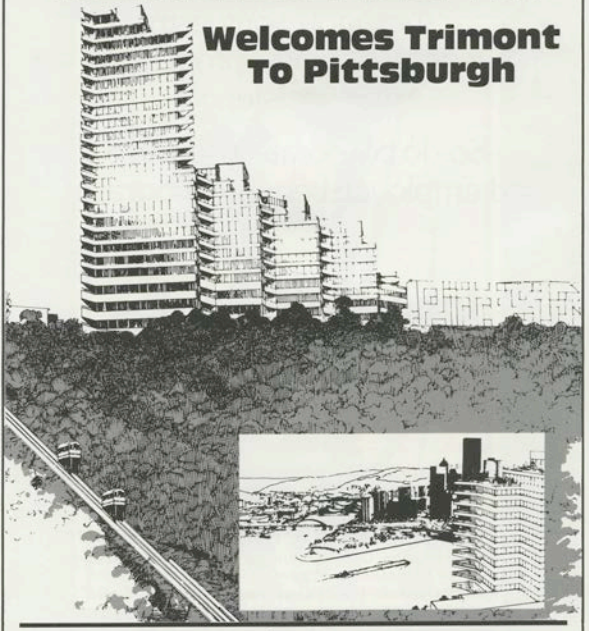

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You can hear the Pittsburgh Symphony Orchestra each Sunday at 7:00 p.m. on WQED-FM (89.3) and each Thursday at 8:00 p.m. on WDUQ-FM (90.5) from October 1984 through March 1985. The programs will be broadcast over the National Public Radio member stations listed below.

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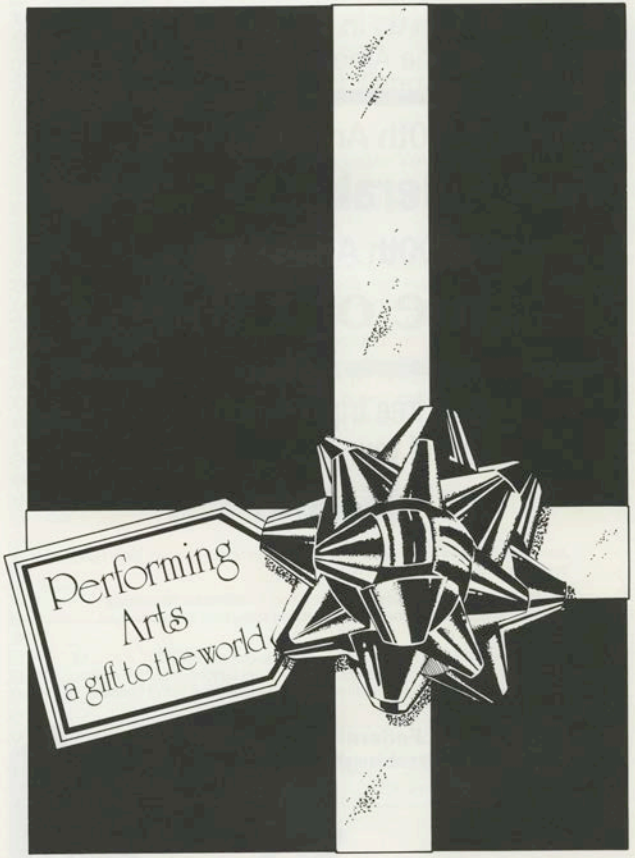


Join us in Celebrating
Two Fine American Traditions

The 50th Anniversary of
First Federal of Pittsburgh
and the 100th Anniversary of the
Statue of Liberty

Win a free trip for two to the land of your heritage and...
$5,000!

Just come in to any of our 50 branch offices and fill out an entry form. No deposit, purchase, or payment is necessary.

During our 50th Anniversary celebration, First Federal will make a donation to help restore the Statue of Liberty every time a new account is opened.

President Reagan has asked the private sector to raise $230 million to restore the Statue in time for her 100th Anniversary. By joining our celebration, you'll be helping to restore America's most cherished symbol of freedom.

First Federal of Pittsburgh

Member FSLIC

AN EXCELLENT ADDITION

Fine Dining Awaits You in our Mozart Room and Gallery Club

A splendid variety of cuisines is prepared for your enjoyment by our classically trained young chefs, virtuosos in their field. All members of the President's Circle and those members of the Patron's Circle who are also season-ticket subscribers are welcome to dine in the Mozart Room. All season-ticket subscribers are invited to the Gallery Club. Depending on the availability of space, season-ticket subscribers may also be able to dine in the Mozart Room. Dinner is served on performance days from 5:30 to pre-performance time. Reservations made at least several days in advance are necessary so that the freshest foods in adequate supply may be ordered.

Sample Menus

MOZART ROOM

Vichyssoise
Savory Pork and
Duck Rillettes Pâté
Artichoke and
Mushroom á la Grecque
Stuffed
Filet of Sole Biscaienne
Creme Bruleé

GALLERY CLUB

Hot Cream of Lettuce Soup
Seafood Crêpe
with Shrimp Sauce
Tossed Garden Greens Salad
Medallions of
Chicken Piccata
Chocolate Walnut Torte

For reservations call
392-4879 or 392-4887

PRICES RANGE FROM $12.95 TO $17 95

INTERMISSION DRINKS

Drinks may be purchased prior to the beginning of the performance in the Grand Tier Lounge. Your order will be waiting on your table at the beginning of intermission.

In Memoriam

Miss Mary Margaret Guehl

May the love she felt for the Pittsburgh Symphony Orchestra be reciprocated tonight and for years to come.

Miss Mary Margaret Guehl, a long-time devotee of the Pittsburgh Symphony Orchestra, died tragically on Saturday evening, 3 October 1981 Concerned friends have established a perpetual memorial fund in her memory Contributions to this fund may be sent to the Mary Margaret Guehl Memorial Fund, The Pittsburgh Symphony Society, 600 Penn Avenue, Pittsburgh, Pennsylvania 15222.

Pittsburgh Honors America

The raising of the GRAND UNION FLAG on January 1, 1776, on a 76-foot flagstaff, proclaimed the formation of our Continental Army and the united front of England's thirteen colonies. Although Americans now had an army ready to fight for justice, they still thought of themselves as English citizens. King George III's colors in the Grand Union's canton express this soon-to-be-broken allegiance.

One of ten U. S. postage stamps featuring Historic American Flags, issued in Pittsburgh as part of the opening of Flag Plaza, July 4, 1968.

The Pittsburgh Symphony Orchestra

1984-85 Young People's Concerts

Saturday morning concerts at Heinz Hall
Michael Lankester, conductor

Invitation to the Dance

In cooperation with the Pittsburgh Steelers
Saturday October 13, 1984
at 11:00 am

Special dancers on stage leaping from Mozart to Martinu. Plus free Steeler souvenirs for all!

Perfect Pitch

In cooperation with the Pittsburgh Pirates
Saturday April 13, 1985
at 11:00 am

Delight to old favorites and laugh along with the antics of the Pirate Parrot.

Symphony on Skates

In cooperation with the Pittsburgh Penguins
Saturday December 1, 1984
at 11:00 am

Thrill to an action-packed big-screen video underscored by the Pittsburgh Symphony.

Subscription Prices

Orchestra (Rows A-Z)
Balcony, Grand Tier,
Dress Circle **$18.00**

Orchestra (Rows AA-GG)
Balcony: Family Circle,
Gallery **$10.50**

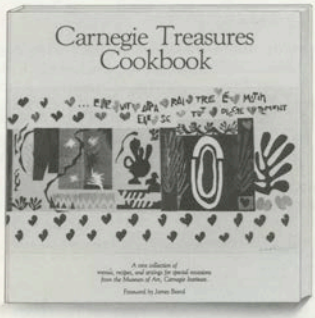
Adults and children attend for the same price.

Hear all 3 concerts for as little as $10.50!

CALL 392-4821 TODAY

MasterCard-Visa accepted.

"A reading of the recipes
will send you to your range,
saying to yourself,
now that sounds rather
wonderful!
...I cheered no end."
James Beard



In time for fall entertaining and gift giving, here's the new special-occasion cookbook that has already been hailed as a classic in its category. Compiled by the Women's Committee of Pittsburgh's own Museum of Art, it contains among its treasures:□20 menu chapters with full-color photographs of suggested table settings;□321 recipes, appetizers to desserts, from the private files of the Museum Women's Committee, Board of Trustees, staff and friends, here and abroad;□full-color reproductions of masterpieces from the Museum's collections.

Beautifully priced for giving, too. $19.95 at the Museum of Art Shop, the Museum Nature Shop, and selected stores. Order while stocks last.*

*Proceeds from each sale go to the Acquisition Fund, Museum of Art, Carnegie Institute.

TINY TOTS CONCERTS

NEW LOCATION

Fulton Theater, 101 Sixth Street, downtown Pittsburgh (one block from Heinz Hall)

Three Delightful Concerts for Preschool Children

Wednesdays & Thursdays at 10:00 a.m & 11:00 a.m

November 7, 8
Michael Lankester, Conductor
Make Your Own Orchestra
Orchestra members will show the children how to make their own original instruments.

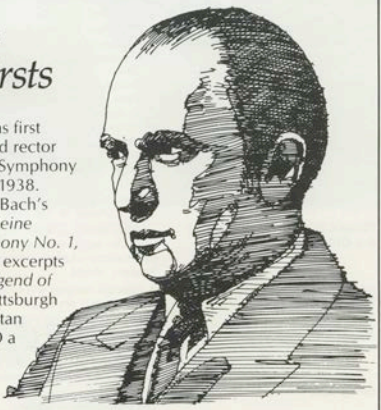
April 24, 25
Michael Lankester, Conductor
Solos and Sing-Along
Back by popular demand—favorite nursery rhymes set to music.

December 5, 6
Andreas Delfs, Conductor
Poulenc: The Story of Babar, The Little Elephant
A charming musical re-creation of this children's classic.

Tickets: $5.00 for all three concerts
Group Rates Available
Call 412/281-6156

Pittsburgh Symphony Firsts

Fritz Reiner made his debut as first permanent conductor/music d rector of the 11-year-old Pittsburgh Symphony Orchestra on November 18, 1938. The program comprised J S. Bach's *Passacaglia,* Mozart's *Eine Kleine Nachtmusik,* Brahm's *Symphony No. 1,* and the American premier of excerpts from Richard Strauss' *The Legend of Joseph.* By the time he left Pittsburgh in 1948 to join the Metropolitan Opera, he had made the PSO a major American orchestra.



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Heinz Hall Directory

Check Rooms	Attended check rooms are located on the Lower Level. Coin-operated lockers are located on the Grand Tier, Upper Grand Tier, and Lower Level.
Closed Circuit TV	Located in the Entrance Lobby and Grand Tier Lounge for benefit of latecomers.
Counterpoint Gift Boutique	Located in the Grand Lobby. Open before all performances and during intermission.
Emergency Register Book	Register book located in the entrance lobby immediately to the right of the entrance doors. Refer emergency calls to 392-4856. We would appreciate it if you would please turn off beepers and watches during the performance and notify your contact of the emergency number
Elevator	Located off the Grand Lobby serving various levels of the Hall.
Fire Exits	Located at all levels and clearly marked. Used ONLY in case of emergency
Heinz Hall Plaza	Open to audience members, via Garden Room, weather permitting.
Lost and Found	Call Heinz Hall Management Office at 392-4844 weekdays.
Refreshments	Bars are located on the Main Floor in the Garden Room and on the Grand Tier Level in the Main Lounge and in the Overlook Room. Drinks may be purchased prior to performances and during intermission. Drinks for intermission may be ordered prior to performance time in the Grand Tier Lounge and in the Overlook Room. Beverages are not permitted in the auditorium or on carpeted areas of the lobbies except in the Grand Tier Lounge and the Overlook Room.
Rest Rooms	Lounges for Ladies and Gentlemen are located on the Grand Tier, Upper Grand Tier, and Lower Level. Additional Ladies Lounges are located off the Garden Room and Overlook Room. Rest rooms for the physically impaired are located on the Main Floor Level.
Smoking	Permitted in the Grand Lobby, Entrance Lobbies, Grand Tier Lounge, Overlook Room, Garden Room, Lower Lobby areas, and rest rooms. Gallery II, in the Lower Lobby area, will be a NON-SMOKING area *during intermission only*.
Stage Area	Limited to performers, staff, and authorized visitors.
Telephones	Located conveniently in the Main Lobby.
Tours	Guided behind-the-scene tours of Heinz Hall are available to groups and individuals on Monday, Wednesday, and Friday beginning at 12:30 by appointment. The charge is $1.50 for adults and 50¢ for children 12 years and younger Call the Hall Management Office, 392-4844, for details.
NOTIFICATION TO PHYSICALLY IMPAIRED PATRONS:	• Wheelchair is available for transition from entrance to seat location. • Wheelchair locations are available on the Main Floor only. • Rest Room facilities for physically impaired are located on the Main Floor Level. • Guide dogs accommodated. Please inquire at Box Office when buying tickets. • Water cups are available in rest rooms for physically impaired or at any bar location. • Elevator in Grand Lobby serves various levels of the Hall. • Doormen and Ushers are available for assistance. • INFRARED LISTENING DEVICES available for rental in the Entrance Lobby for patrons with hearing impairments on a first-come, first-served basis. Note: Notice of specific conditions should be given when tickets are purchased so that proper attention can be given to your special need.
TICKET SERVICES **Box Office Hours**	Monday-Friday, 10 a.m. to 6 p.m.; Open on performance days until one-half hour after performance time; Saturday and Sunday hours according to weekend performance schedule; on nonperformance days: Saturday, noon to 4 p.m.; Sundays, closed.
Information Line: **281-5000**	A recorded message will be given, followed by operator assistance if further information is needed.
TicketCharge Number: **392-4900**	MASTERCARD and VISA accepted. TicketCharge operates Monday-Friday, 10 a.m. to 6 p.m.; and Saturday and Sunday, Noon-4 p.m. Orders received five days in advance will be mailed. Orders received less than five days in advance will be held for pick up at the Box Office. A $1.50 service charge per ticket will be made.
Group Sales	Pittsburgh Symphony Events—Mary Lynn Early, 392-4815. Other Events—392-4900.
Box Office Staff	Al Karl, Al Salera, Ron Salera, Barbara Stys, Assistant Treasurers.
Stage Technicians	Gerald Alexander, Henry Becker, Patsy Gianella, Bernard Lauth, Jr.
Engineers	James Smith, Louis Paonessa.

The most difficult goals are the ones most worth achieving.

Rockwell International

...where science gets down to business

Aerospace/Electronics
Automotive/General Industries

SLEEK SOPHISTICATE

A long evening wrap,
a provocative embrace
of glamorous charmeuse
of acetate/nylon.
By Party Formals, when you
arrive the party begins.
Yours in grand-entrance
red or regal royal,
with rhinestone clasp. $150.
Evening Collection

horne's