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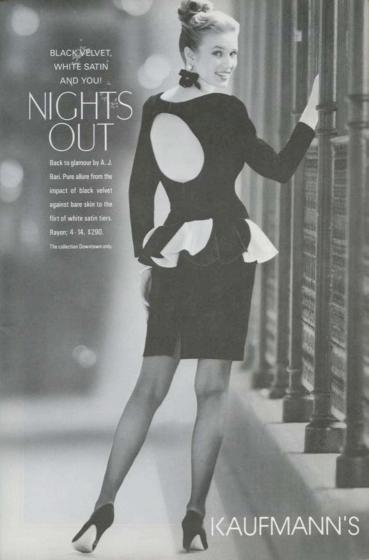
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1990-91 Season

Concert No. 1

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The Pittsburgh Symphony Orchestra is partially supported by grants from the National Endowment for the Arts, the Pennsylvania Council on the Arts, Allegheny County the City of Pittsburgh, and corporations, foundations, and individuals throughout the community.

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Steinway piano and Galanti organ funded by the Pittsburgh Symphony Association.

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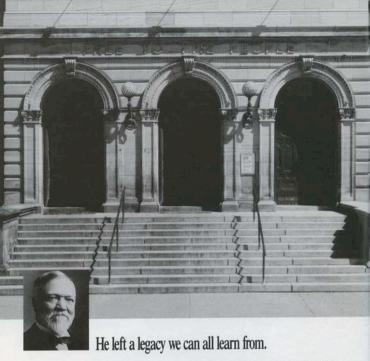
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# Pittsburgh Symphony Orchestra

ounded ninety-four years ago, the Pittsburgh Symphony has long been regarded as one of the world's greatest orchestras. The Orchestra continues in that tradition under its current Music Director, Lorin Maazel, Maestro Maazel's current contract with the Pittsburgh Symphony Orchestra extends through 1995-96, the

Orchestra's Centennial season.

For more than a decade, the Pittsburgh Symphony Orchestra has confirmed its rank as a top-class orchestra, earning the highest critical acclaim at every stop during its European tours in 1978, 1982, 1985 and 1989, and on tours to the Hong Kong Arts Festival and Casals Festival in Puerto Rico. The Orchestra also met with great success during extensive domestic touring, underwritten from 1979 to 1983 by American Telephone and Telegraph as part of its "Bell System American Orchestras on Tour"

During the spring of 1987 the Pittsburgh Symphony, led by Maestro Maazel, toured the Far East for three weeks of engagements, which included multiple concerts at the Osaka Festival, as well as in Tokyo, Hong Kong and Beijing, China. The historic tour was met with acclaim from audiences and critics alike. The Pittsburgh Symphony was resident orchestra for the prestigious Ann Arbor May Festival on the University of Michigan campus in 1985, 1986, and 1988. The Orchestra also was resident orchestra for the Edinburgh Festival in Scotland in August 1987, the first U.S. Orchestra ever to be accorded

that title.

Most recently, in October 1989 Maestro Maazel led the Orchestra on its first trip to the Soviet Union and a first return visit to Poland in 25 years, as part of a triumphant, month-long European tour Other highlights of that tour included the European premieres of Marc Neikrug's Flute Concerto, with James Galway, and George Rochberg's Symphony No. 6, works commissioned by the Pittsburgh Symphony

The Orchestra also spends an annual week-long summer residency at the Great Woods Center for the Performing Arts in

Massachusetts.

At home in Pittsburgh's elegant Heinz Hall for the Performing Arts, the Orchestra offers 24 weeks of subscription concerts annually between September and June. Additional series offerings include the Pops, Expose and Great Performers. The Orchestra also performs a series of Schooltime concerts, free of charge, for area pre-school and

school-age youngsters as part of its educational activities.

The Pittsburgh Symphony enjoys a long and illustrious reputation for its work on record, radio and television. As early as 1936, the Orchestra was broadcast coast to coast. Since 1982 the Pittsburgh Symphony has received increased national attention through its annual series of coast-to-coast radio broadcasts. Starting with the release of its first commercial recording in 1941, the Orchestra has made hundreds of critically acclaimed discs. Pittsburgh Symphony recordings currently available are on the Angel, Philips, MCA, New World, and Telarc labels. In 1990 the Orchestra signed a long-term contract with SONY for whom they began recording a complete Sibelius cycle in May 1990. The Orchestra also was seen on television

nationally on the highly popular "Previn and the Pittsburgh" series

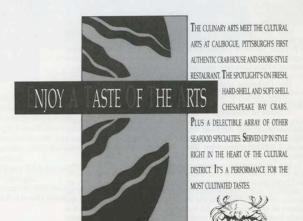
over PBS during the late 1970s.

Heading the list of internationally recognized conductors who indicate the development of the Pittsburgh Symphony since its inception as the Pittsburgh Orchestra in 1896 is Victor Herbert, who was Music Director between 1898 and 1904. Prior to the reorganization of the Orchestra's membership in 1937 by the legendary conductor Otto Klemperer, permanent conductors were Emil Paur (1904-1910) and Antonio Modarelli (1930-1937). Under the dynamic directorship of Fritz Reiner, from 1938 to 1948, the Orchestra embarked on a new phase of its history, taking its first foreign tour and making its first commercial recording.

In the more recent past the Orchestra's high standard of excellence was maintained and enhanced through the inspired leadership of William Steinberg during his quarter-century as Music Director between 1952 and 1976. André Previn, during his music directorship between 1976 and 1985, led the Orchestra to new heights through

accomplishments on tours, records and television.

Lorin Maazel has had a formal affiliation with the Orchestra since 1984 when he became Music Consultant. For the 1986-87 and the 1987-88 seasons his title was Principal Guest Conductor and Music Advisor With the advent of the 1988-89 season Maestro Maazel, who is considered one of the world's greatest conductors, assumed the title of Music Director



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# Music Director

#### LORIN MAAZEL

orin Maazel, Music Director of the Pittsburgh Symphony Orchestra, is one of today's most highly acclaimed and eagerly sought conductors. He has regularly appeared at the world's leading concert and opera houses during the last thirty-five years. Maestro Maazel has conducted over 4,000 opera and concert performances with over 100 leading orchestras around the globe. He also has made hundreds of critically praised and award-winning recordings, and has appeared extensively on European and American television. His versatility as a conductor, composer, violinist, television director and entertainer, administrator, and writer has won him the respect and affection of an international public.

During his distinguished career he has held such prestigious posts as Artistic Director of the West Berlin Opera Company and Music Director of the Berlin Radio Symphony Orchestra (1965-71), Music Director of the Cleveland Orchestra (1972-82), Principal Guest Conductor of the Philharmonia Orchestra of London (1976-80), General Manager and Artistic Director of the Vienna State Opera (1982-84), and Music Director of the National Orchestra of France

(1988-90).

Artistic leader of the Pittsburgh Symphony since 1984, when he accepted the post of Music Consultant, Lorin Maazel held the title of Principal Guest Conductor and Music Advisor during 1986-88, before becoming the Orchestra's Music Director beginning with the 1988-89 season. Maestro Maazel's current contract with the Pittsburgh Symphony Orchestra extends through 1995-96, the Orchestra's Centennial season.

In this country, besides conducting the Pittsburgh Symphony in its regular subscription concerts in Heinz Hall, Maestro Maazel has taken the Orchestra to New York for appearances at the United Nations, Lincoln Center, and Carnegie Hall, and on a well-received two-week tour of the southeastern United States in February 1989 Internationally, he has led the Pittsburgh Symphony on a four-week European summer music festival tour in 1985 and a triumphant threeweek tour of the Far East in the spring of 1987, and conducted the orchestra at the Edinburgh Festival in Scotland in August 1987 His most recent international tour with the orchestra was an extraordinarily successful month-long trip across Europe in October 1989, which included the Pittsburgh Symphony's first-ever concerts in the Soviet Union, as well as appearances in Poland and six other western European countries. Maazel also has conducted the Pittsburgh Symphony on recordings made for New World, and for Telarc and Sony Classical, with whom the orchestra has a long-term contracts.

Lorin Maazel has made hundreds of highly acclaimed recordings, including the complete Beethoven symphonies with the Cleveland Orchestra (CBS), a Mahler cycle in Vienna (CBS), a Rachmaninov Cycle in Berlin (Deutsche Grammophon), and Wagner's Ring Without Words with the Berlin Philharmonic (Telarc). The recipient of ten Grand Prix du Disque awards, he is presently participating in a CBS Masterworks Puccini cycle at La Scala. Maazel has become increasingly



involved in television and film production, writing and directing visualizations for television of Holst's *The Planets* and Vivaldi's *The Four Seasons* (distributed on videocassette by MGM).

To meet the public which has come to know him through his recordings and on television, he conducted over 200 concerts in twenty-two countries during a global tour which took place from 1985 through 1987. This tour was one of the most extensive of its kind ever

undertaken by a classical artist.

Among Lórin Maazel's current international charitable projects is "Classic Aid," classical music benefit concerts on a grand scale organized under the auspices of the United Nations. The first "Classic Aid" was broadcast live from Geneva, Switzerland on September 30, 1986 to an estimated global audience of 500 million. The project involved more than thirty of the world's most talented and recognized classical artists. In the spring of 1988, Classic Aid II emanated from Paris under the aegis of the United Nation's High Commission on Refugees. The Maestro was the sole classical artist at a charity event in September of 1988 in Rio de Janeiro, when he conducted at the Brazilian Red Cross event "Sport-Aid '88," a program transmitted by satellite to an audience of 1.5 billion people. In December 1988 in London Maestro Maazel conducted all nine Beethoven symphonies in one day, a record-setting achievement which raised money for the Beethoven Fund for Deaf Children.

Having conducted at all the world's most distinguished opera houses, Maestro Maazel currently conducts opera exclusively at La Scala. He also has conducted La Scala opera performances in Japan and the Soviet Union. His opera films, the Losey Don Giovanni and the Rosi Carmen, have broken new ground in the popularization of opera. For videocasette he has filmed Turandot at the Vienna State

Opera as well as Aida and Madama Butterfly at La Scala.

Lorin Maazel was born in Paris in 1930 of American parents and was brought to the United States as a child. He studied conducting with Vladimir Bakaleinikoff in Pittsburgh and, at age nine, he 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. Subsequently, he joined the violin section of the Pittsburgh Symphony Later, while he was studying in Europe on a Fulbright Scholarship, Maazel made his professional conducting debut in Italy in 1953. Six years later he achieved international status by becoming the youngest conductor and the first American in history to be invited to conduct at the Bayreuth Festival.

Notable among the innumerable decorations, honorary doctorates, recording prizes, and awards for achievement with which Maestro Maazel has been honored are the Commander's Cross of Merit of the Federal Republic of Germany, the Legion of Honor of France, and the Commander of the Lion of Finland. He also has been awarded the title of Ambassador of Good Will by the United Nations. He was named an honorary life member of the Israel Philharmonic in 1985, when he conducted its Fortieth Anniversary concert. He has also received numerous awards for his work on television (including the European "Bambi," the Italian "Fantastico," and the French "Sept-Jour").

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# Message from the Managing Director

With this weekend's concerts we open the 1990-91 season, Lorin Maazel's third as our Music Director Maestro Maazel has planned one of our most original and rewarding seasons in recent memory, both here in Pittsburgh and on tour domestically, to the East Coast in October, and internationally, to the Far East next May and June.

Some of the more stimulating highlights of our year include works which we plan to record. Among them are this opening concert's Sibelius symphony, which we're recording this weekend for Sony Classical, the Rachmaninov concerto and the first act of Wagner's Die Walküre later this month, which we'll record for Telarc; and Lorin Maazel's new symphonic synthesis Tannhäuser Without Words, to be premiered under the Maestro's direction and recorded by Sony in December We have also planned a whole series of performances of well-known and not-so-known works by Mozart and Prokofiev for this season, in observance of those composers' anniversaries.

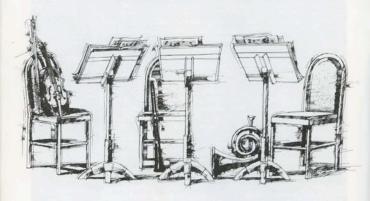
Another important feature of our season is the number of Pittsburgh Symphony debuts: over a dozen internationally renowned musical artists will join us for the first time in Heinz Hall, both established artists like Alfred Brendel and important newcomers such as Midori and Krystian Zimerman. A major principle of Maestro Maazel's season-planning is his sense of our responsibility to the future; and one way of discharging that is by providing new opportunities for the continued growth of talent, both young and new to Pittsburgh.

Besides our classical subscription concerts, we will again offer special series such as Pops and Exposé, as well as our admission-free educational concerts for pre-schoolers and school-age youngsters. And we have added an additional concert to our successful Great Performers Series. At many of these events we've been delighted to welcome concert-goers who are new to Heinz Hall, since new audiences are as important to us as new performers. In that connection I am proud to point to the success of last month's Summer Casual Concerts series, which continues to grow every summer, drawing large and enthusiastic crowds to Heinz Hall.

We thank you again for your personal support of the Pittsburgh Symphony Orchestra, and we look forward to hosting you and your family and friends at Heinz Hall often during the coming year Welcome!

Gideon Toeplitz Vice President and Managing Director

# Musical Chairs



n these chairs sit the finest concert musicians in Pittsburgh. Musicians who can make an instrument laugh or cry—or sing. And who can make an audience do the same. This mastery of fine music comes from years of dedication to both the instrument and the art. And at Duquesne Light, we're proud to support these artists who pour heart and soul into every note. And we thank them for letting us make beautiful music together.



Together, We Have the Power To Brighten the Future.

# intro: September 14, 15, 16

pening Night is always an important night, and this weekend's concerts form no exception to that rule: Lorin Maazel, obviously looking forward to a triumphant season, has chosen to open it with Beethoven's intensely triumphant overture to Egmont. Later in this program book you will find informative notes about each of the four works on today's program, written by long-time Symphony music editors Dr Frederick Dorian and Dr Judith Meibach. But here are a few quick items you might want to notice immediately, as you absorb the triumphant atmosphere of this opening.

It is a little surprising to discover that the Egmont Overture has not been used more often to open our seasons. Antonio Modarelli conducted it on opening night in 1933, and Fritz Reiner in 1940 and 1944; but this weekend's are the Pittsburgh Symphony's first season-opening performances since William Steinberg conducted the work in 1973. The overture's stirring melodies and forceful emotions

culminate in a powerfully victorious finale.

The Sibelius Symphony No. 5 also ends with a powerful and victorious statement—not surprising, perhaps, as the work looks back in not just the numerical way to Beethoven's own powerful Fifth. Sibelius's urge for compression, for concise use of his materials, is built on Beethoven's. So does his unpredictable formal progress recall the earlier master And the overall result is irresistibly impressive, from the opening mysterious horn-call, through the great oscillating themes, to the almost intolerably intense harmonic complexities of the end—cut short by the most drastic yet effective means: the granite will of a bare final cadence.

"A French Impressionist landscape and a Transylvanian Rumanian village scene" is a good way to describe Bartók's Two Pictures, dating from the earliest days of his acquaintance with the music of Debussy in the first decade of this century Listeners who have heard Bartók's Bluebeard's Castle will recognize its passionate melodies and augmented harmonies prefigured in "In Full Bloom" (the first Picture of the set). "Village Dance" (the second) reflects another strand of the composer's interests, his avid study of Balkan

and many other folk songs and dances.

The Miraculous Mandarin, on the other hand, is a violent, Expressionist, thoroughly twentieth-century cityscape, a pantomime drama of lust and redemption in which Bartók definitively found his own voice. "Here we have the first of his great works in which all that he had learned from folk music became sublimated into an individual phraseology and mode of expression," one critic has written. The plot is lurid and the music, of course, matches it. Yet beyond all the cruelty and immorality, the mandarin and his love do find a solution, and there remains at the last—even as in Egmont—"a constant reminder of courage in opposition, determination in thought and feeling, the very triumph of man."—Ed.

Beethoven

Sibelius

Bartók

Opening Night pre-concert festivities made possible by The Pittsburgh High Technology Council.

# History at Our Doorstep

Almost within the shadows of Pittsburgh's skyscrapers is a museum which brings to life the era when France and Great Britain struggled for control of the American frontier.

It is the Fort Pitt Museum in Point State Park—at the forks of the Ohio and the centerpiece of the Golden Triangle.

Dioramas, displays of original objects, reconstructed rooms and other exhibits give a vivid insight into the time and lifestyles when Fort Pitt rose to become the most elaborate British fortress in the American colonies.

A visit to the Museum is essential to understanding the history of our area. It is open weekdays, except Mondays, from 10:00 a.m. to 4:30 p.m., and Sundays, noon to 4:30 p.m. It is closed on certain holidays. A charge is made for admission.

History is at our doorstep. We shouldn't miss it.

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# Program

#### LORIN MAAZEL, Music Director Vira I. Heinz Chair

1990-91 Season First Set of Subscription Concerts Heinz Hall for the Performing Arts Friday evening, September 14 at 8:30 Saturday evening, September 15 at 8:00 Sunday afternoon, September 16 at 2:30

Pre-concert Conversation with David Stock Friday at 7 30 on stage

## LORIN MAAZEL, conductor

The Star-Spangled Banner (Friday only)

BEETHOVEN Overture to Egmont, Opus 84

SIBELIUS Symphony No. 5 in E-flat major, Opus 82

Tempo molto moderato— Allegro moderato

Andante mosso, quasi allegretto Allegro molto

INTERMISSION

BARTOK Two Pictures, Opus 10\*

In Full Bloom Village Dance

BARTOK Suite from The Miraculous Mandarin,

Opus 19

Friday evening's performance is being broadcast live on WQED/FM beginning at 8:00 p.m.

Saturday is H.J. Heinz Company Foundation Night at the Symphony.

The taking of photographs and the use of tape recorders are strictly prohibited at Pittsburgh Symphony concerts.

<sup>\*</sup>First performances by the Pittsburgh Symphony Orchestra



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# Program Notes

by Frederick Dorian and Iudith Meibach

## Overture to Egmont, Opus 84

UDWIG VAN BEETHOVEN was born in Bonn on 16 December 1770 and died in Vienna on 26 March 1827 He worked on the incidental ■ music to Goethe's 1788 tragedy Egmont from October 1809 to June 1810, and it was first performed with the play on 15 June 1810 at the Court Theater in Vienna. The Pittsburgh Orchestra performed the overture to Egmont a dozen times in subscription concerts in Carnegie Music Hall, under the direction of Frederic Archer (May 1896), Victor Herbert (1899 and 1903), and Emil Paur (1904, 1906, and 1908). The first of over three-dozen Pittsburgh Symphony Orchestra subscription-concert performances of the Egmont Overture was conducted by Antonio Modarelli on 19 November 1933, and the most recent by Zdenek Macal in October 1986. Other conductors include Fritz Reiner, Walter Damrosch, Vladimir Bakaleinikoff, Otto Klemperer, Fernando Previtali, William Steinberg, Stanislaw Skrowaczewski, Pinchas Zukerman, Rafael Kubelik, Donald Johanos, and Christoph Eschenbach. The overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings, and lasts about ten minutes. Ed.



new concert season, like the beginning of the academic year, spreads before us the promise of a rich learning experience. The overall view of programmatic scheduling since Lorin Maazel has become music director reveals how the maestro has methodically chartered a course for the purpose of educating and enlightening Pittsburgh audiences. While reinforcing our acquaintance with the masterworks that he has been absorbing since boyhood, Maestro Maazel will continue to explore untrodden paths towards the understanding of new music. A few of the twenty-three works receiving their Pittsburgh premiere date from the eighteenth and nine-teenth centuries, but most of them have been written by living composers.

With increasing exposure to contemporary music, our tolerance for unusual and dissonant sonorities has augmented. Moreover, as we approach the threshold of the year 2000, we cannot fail to note that the controversial selections of the repertory represent an era that in a single decade will have become the musical detritus of a century we will no longer call our own. This awareness encourages us to embrace the acknowledged masterworks written since 1900 and to open ourselves to the challenge of the most recent musical developments.

In light of recent political events in central Europe, what could be more appropriate than to open the 1990-91 season with Beethoven's Overture to Egmont, a work that concerns a people's struggle against autocratic rule? Although the personalities and scenario of Beethoven's drama took place in another era, the issues involved relate to present global affairs.



Countless individuals, through nearly a century of performances, have contributed much to make the Pittsburgh Symphony Orchestra "world class" today.

Mrs. Melvin G. Patton

But, like an iceberg, the stirring concerts of the PSO and enthusiastic concert-goers are just the most visible tip of a total effort. In fact, many contributing to the Symphony are not even on its payroll. Rather, they're involved because of personal motivation and a commitment to excellence for the Orchestra.

The generosity and capabilities of these individuals are as great as the PSO's range of needs. From the financial gifts that created the Music Director Chair, Heinz Hall Plaza, and Heinz Hall itself—given by the late Henry J. Heinz II to the untiring, 50-year-plus, volunteer devotion of Mrs. Melvin G. Patton, Chairman of Special Activities and the Endowed Chairs Program, and recently made Director for Life.

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After meeting Goethe in the Bohemian spa of Teplitz during 1812, Beethoven wrote "How happy it all made me at the time! I would have died for him ten times over "

The great poet, dramatist, and philosopher, expressing less enthusiasm for the musician twenty-one years his junior, informed his friend Carl Zelter, director of the Berlin Singakademie: "I made Beethoven's acquaintance in Teplitz. His talent amazed me; unfortunately he is an utterly untamed personality, who is not altogether in the wrong in holding the world to be detestable but surely does not make it any the more enjoyable either for himself or others by his attitude."

In October 1809, the director of the Vienna Court Theater commissioned Beethoven to write incidental music for a performance of Goethe's Egmont, an historical tragedy completed by the great German dramatist in 1788 while touring Italy In preparation for his task, Beethoven pored over the pages of the drama that focused on resistance to Spanish totalitarian rule in the Netherlands during 1567-88. This was not the first time that Beethoven had preoccupied himself with the subjects of freedom from despotism and the pursuit of a pure and ideal love. Some five years earlier these themes had shaped the substructure of his opera Fidelio.

Beethoven was unable to complete the Egmont score for the production of 24 May 1810, but had it ready a few weeks later for the Burgtheater performance of 15 June. The following April, Beethoven wrote to Goethe, informing him that he would soon receive the music to Egmont through Breitkopf & Härtel-"this glorious Egmont which I read so ardently, thought over and experienced again and gave out in music-I would greatly like to have your judgment on

it and your blame, too."

Goethe, then Counselor at the Court of Weimar, politely replied on 25 June 1811 that he had heard Beethoven's score "spoken of with praise by several." Moreover, he intended to use it for a performance at the Weimar Theater Despite Beethoven's pleading with Breitkopf & Härtel to publish Egmont as soon as possible, the music did not appear on the market until January 1812. As a result, it was some time before Goethe could respond to Beethoven's invitation to pass

judgment on the score.

In 1567, King Philip II of Spain sent the cruel and ambitious Duke of Alba as military governor to establish order in the Low Countries, then under Spanish sovereignty The Netherlands are seething with religious and political unrest, its city burghers and artisans agitating for an uprising. Through orders of the Inquisition, Protestants, heretics and dissenters are being persecuted. The heroic Count Egmont, a Netherlands nobleman, advises tolerant and moderate Spanish rule. Confident that his princely status will protect him, Egmont pays no heed to the counsel of William of Orange who advises Egmont to move to safe quarters. The duke arrests Egmont, arbitrarily condemning him to death as a traitor Clärchen, a burgher's daughter with whom Egmont is in love, is the one principal protagonist who is not a historical figure. When her effort to rescue Egmont fails, she poisons herself. Egmont courageously meets his execution, knowing that it will kindle an insurrection and lead to an independent Netherlands.

In addition to the overture, Beethoven wrote four entr'actes; two songs sung for Clärchen, the Melodrame (music that informs the spectator of Clärchen's death, in the last scene of the play); and the Siegessymphonie, or symphony of triumph, planned by Goethe to be played as Egmont proceeds from his cell to his death prior to the falling of the curtain and the conclusion to the overture.

"Unfortunately He Is An Utterly Untamed Personality"

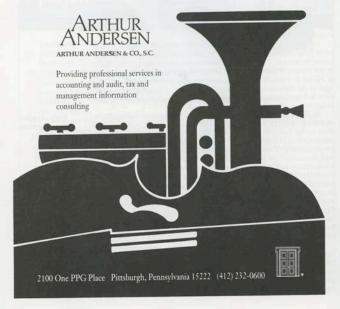
> Fight Against Tyranny

Music For Goethe's Tragedy: Lament, Struggle, Triumph

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The sustained introduction to the overture opens with a powerful chord in the portentous key of F minor, suggesting a lament of the Netherlanders under the yoke of their subjugators. The severe motive of the sarabande (the Spanish dance dating back at least to the sixteenth century) suggests the overlord from the Iberian Peninsula. A pleading phrase, sung by the solo oboe, and then imitated by other woodwinds (and later by the violins), relates to the oppressed Netherlanders. Both phrases are repeated.

Pianissimo, yet with a sense of urgency, a strain in the strings plunges to the main part of the overture, an allegro in 3/4. Taking over motivic material from the opening section, the cellos transform it into a grandiloquent phrase signalling rebellion. The second subject of the allegro stamps the stern sarabande rhythm, immediately followed by a pleading figure. The subsequent, stormy development suggests the raging revolution. In keeping with Goethe's stage directions calling for a "symphony of victory", the coda triumphantly evolves. Listening to the foreboding sounds of the drums, the imprisoned Egmont speaks his last words:

"Hark! Hark! How often has this sound summoned my joyous steps to the field of battle and of victory! How bravely did I tread, with my gallant comrades, the dangerous path of fame! And now from this dungeon I shall go forth to meet a glorious death, I die for freedom, for whose cause I have lived and fought, and for which now I ofter myself up as a sorrowing sacrifice."

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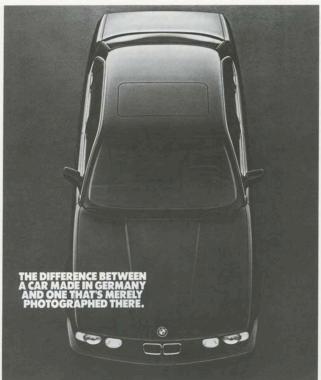


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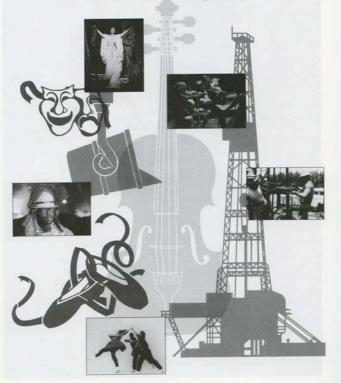
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## Symphony No. 5 in E-flat major, Opus 82

EAN SIBELIUS was born in Hämeenlinna (Tavastehus), Finland, on 8 December 1865 and died in Järvenpää on 20 September 1957 His Fifth Symphony dates from 1915 and was completed in time for his fiftieth birthday celebration on 8 December of that year Dr Dorian and Dr Meibach outline his subsequent revisions in the program note below; the final version was first performed on 24 November 1919. Antonio Modarelli conducted the Pittsburgh Symphony Orchestra's first subscription-concert performances of Sibelius's Fifth Symphony in February 1937 Since then the work has been conducted here by Vladimir Bakaleinikoff (1945), William Steinberg (1955), Gregory Millar (1963), Michael Tilson Thomas (1979), and Michael Lankester, in our most recent performances, in February 1986. Following this weekend's performances, Lorin Maazel and the Pittsburgh Symphony will record the symphony for Telarc, who expect to issue a CD of this and the Fourth Symphony (recorded last spring) later in the fall. Sibelius's Fifth Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings, and takes about thirty minutes to perform.-Ed.



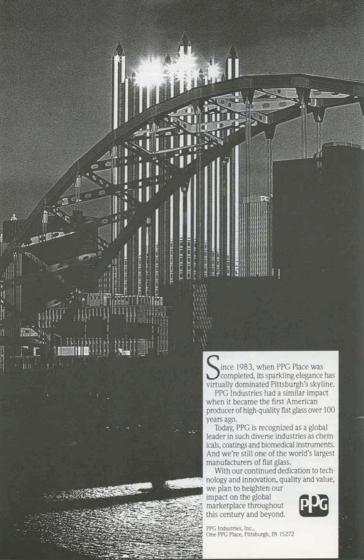
This past May, Lorin Maazel conducted the haunting Fourth Symphony of Jan Sibelius. The current program reacquaints us with a more optimistic side of the Finnish master's disposition. Sibelius belongs to the generation of the 1860s that produced Gustav Mahler, Claude Debussy, and Richard Strauss, all of whose creative beginnings fell into the twilight of Wagner's realm. The early orientation of the four composers was marked by tone-poetic tendencies that they shed in approaching maturity, their individual roads leading to antithetical ends.

From his youth, Sibelius steeped himself in the spirit of Finnish nationalism, an influence that inevitably colored his creative input. His contributions to Finnish music have become legendary and have, so to speak, put his country on the map of the art world. The country had remained Swedish until 1808 at which time it was ceded to Russia, remaining an autonomous duchy of the Tsarist empire until the Russian Revolution. Government affairs, however, were conducted in Swedish, which also continued to be spoken by the educated classes. It was the language Sibelius heard in his home: for generations, the family outlook had been influenced by Swedish culture.

In 1891, following several months of study in Vienna, Sibelius returned to Finland. Thrilled to find his country responding to Russian attempts at suppression of Finnish laws and rights with an intoxicating upsurge of patriotism. Sibelius joined a radical group of artists and intellectuals of Swedish and Finnish extraction. His setting of the revolutionary Kullervo, based on the Finnish national epic (first performed in April 1892), marked a milestone in Finnish music. His personal style bore strongly Finnish characteristics that blossomed in En Saga, that, according to the English musical writer Cecil Gray, heralded the entry of Finland into musical history

The lifework of Sibelius includes a large number of compositions for almost every medium of performance—scores for orchestra, concertos, chamber music, piano music, organ music, songs and choral works, two operas, incidental music, melodramas, etc. It is, however, almost exclusively through his seven symphonies and violin concerto—likewise the foundations of his fame in Europe—that audiences in the United States have become acquainted with his music.

Finnish Nationalism



In 1912, Sibelius made a brief entry in his diary, referring to a Fifth Symphony. Two years later, the ideas for the score were taking shape in his mind, although he hesitated to set to work on the project at a time when most composers were using other compositional structures. By 1915, he completed the optimistic, monumental work, testimony to life's renovating force: "This life that I love so infinitely, a feeling that must stamp everything I compose," he wrote about this

Despite his enthusiasm, Sibelius encountered repeated problems with the work. The year after its first performance on 8 December 1915 in Helsingfors (Helsinki), in a concert honoring his fiftieth birthday, Sibelius condensed the four movement score. Likewise dissatisfied with the second version, publicly performed on 14 December 1916, Sibelius continued to make alterations until 1919. In a letter of 20 May 1918, he wrote: "practically composing anew, work at it (the symphony) daily The first movement is entirely new The second movement is reminiscent of the old. The third movement reminiscent of the end of the first movement of the old. The fourth movement, old motives, but stronger in revision. The whole, if I must say so, a vital climax to the end. Triumphal."

He accepted his third version, wrought in hardened and tempered firmness, as final, allowing it to be heard on 24 November 1919 in Helsinki. At a London performance of 12 February 1921, Sibelius commented in the program note: "The composer wishes his work to be regarded as absolute music, having no direct poetic basis."

Contrary to the traditional manner of demarcating the movements of symphonic score, Sibelius divided the symphony into three main sections between which the orchestra makes two pauses. The first part unites two sections of independent stature: marked Tempo molto moderato and Allegro moderato, respectively, they give the impression of individual movements. A motto theme, common to both, permeates the texture and builds a bridge between the slower and faster tempos. The remaining movements, although somewhat detached, are neither separately numbered nor distinguished by the double bars that generally indicate conclusions; and the recurrence of certain thematic material might tempt the listener to hear the work as evolving in a single movement.

The first section opens with a theme of two rising fourths and a tiadic descent in the first horn. B-flat, E-flat, F, B-flat, the ascending call, is answered by the falling G to E-flat. With this bucolic motive, sounding over a timpani roll (and soon switching to flutes and oboes), the Fifth Symphony evolves (Molto moderato, 12/8). Unfolding in E-flat, the symphony's main tonality, the music later explores the

region of G major

Fugal work and distant modulations bring us to the key of B. The second part of the first section suddenly sets in, Allegro moderato, the music assuming the character of a scherzo, with the dotted quarter note of the preceding moderato yielding to the dotted half note of the scherzo. Following an expansive scherzo, the music modulates back to E-flat major, with the solo trumpet, marcatissimo, announcing the trio theme. The harmonic pendulum swings to B and back again to E-flat.

A short movement, Andante mosso quasi allegretto (G major, 3/2), based on a disarmingly naive theme, is treated to a series of variations. In its opening measures, violas and cellos pluck the theme. The flutes answer, with the horns providing the harmony and pedal. The violins (again playing with the bows) lead into the variations. It is chiefly the main rhythm (a sequence of five quarters within the pattern

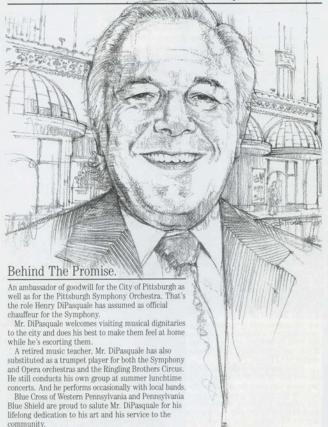
"This life that I love so infinitely."

> Tempo molto moderato-

Allegro moderato

Andante mosso, quasi allegretto

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of three plus two) from which the variety of metric design originates. A more independent interlude in E-flat, tranquillo, follows, after which the main theme recurs.

Allegro molto, E-flat, 2/4, the finale rushes upon the scene with eerie susurration in the strings and contains to its closing bars an extraordinary measure of physical excitement. Violas lead the first subject below the bustling continuous sixteenths of the second violins, divided into four parts. Woodwinds and cellos sound a lyrical note.

The second subject, an ostinato motive of parallel thirds in the horns that dominates the movement and is compared by Donald Tovey to Thor swinging his hammer, later reappears cast in shrill colors and set to different rhythm. The reprise, the return of the subdued whispering in perpetual motion, appears on muted strings, in the tonality of G-flat before being transformed into the tonic minor, where the broad unison of the strings now sings with unveiled pathos. After its postponement, the final return of the main tonality is effectively reached. Awe-inspiring, granite chords of the full orchestra (on dominant and tonic, separated by general pauses) confirm the powerful close of the Fifth Symphony with six hammer blows.

Allegro molto

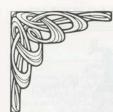


The flowers for this week's Pre-Concert Conversations courtesy of Alzed Creative Environments Inc. Floral designs by Augie's

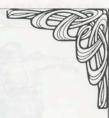


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## PITTSBURGH SYMPHONY

# Noteworthy

lanning for a permanent summer home for the orchestra has progressed rapidly in recent weeks. Late last month the Pittsburgh Symphony Society and the Bedford Development Council announced formation of the Bedford International Festival Foundation, Inc., which will be devoted to developing and managing the proposed new concert facility and festival in Bedford County Officers of the Society are working with the Union National Bank, the Bedford Development Council, and two real estate developers on a multi-million-dollar agreement to purchase the 2,300-acre Bedford Springs property. In turn, the Society and the Development Council will then sell to the developers around 1,700 acres of the site for the same multi-million dollar figure. "So, the foundation will end up with the festival site at no cost to us," said Symphony President David W Christopher The developers will restore the historic Bedford Springs Hotel and golf course and develop the rest of the acreage as residential property Lorin Maazel wants the Symphony's new summer home to be the site of an international music festival to match the Salzburg Festival in Europe.

The Orchestra will return to the nation's radio airwaves for a 26-week series of broadcast concerts beginning next month. WOED-FM will be the producer of these programs, which will be distributed over the American Public Radio network. Funding for the broadcasts is being provided by the H. J. Heinz Company Foundation, which has previously supported over five seasons of the Orchestra's nationwide radio broadcasts.

The 1990-91 APR broadcasts are highlighted by 16 weeks of concerts conducted by Lorin Maazel, including concerts from the 1989 European tour recorded in Moscow and Warsaw Repertory highlights include the radio premiere of Marc Neikrug's Flute Concerto with lames Galway, and Maazel's symphonic synthesis of Wagner's Ring Cycle, The Ring Without Words.

In order to comply with legal restrictions, and recognizing the wishes of both our smoking and our non-smoking patrons, the management of Heinz Hall has designated the Grand Tier Lounge as the hall's only smoking area, as of this month.

This smoking area will provide a comfortable setting, with full beverage service, to our patrons who wish to smoke. All other areas of Heinz Hall are designated as non-smoking areas. Beverage service is provided for non-smoking patrons in the Grand Lobby, Garden Room, and Overlook Room. The Heinz Hall Garden serves all patrons,

during the late spring, summer, and early fall.



The itinerary for the Orchestra's tour to the Far East next spring has just been announced. Between May 14 and June 5 the Orchestra will visit six cities in three countries, and will perform a total of fourteen concerts all under the baton of Music Director Lorin Maazel. The itinerary includes return visits to Japan and Hong Kong, and our first appearances in Taiwan.

In Japan the Orchestra will perform five concerts in Tokyo and one concert each in the cities of Kitakyushu, Hiroshima, and Osaka. Four concert appearances are scheduled for Hong Kong and two

performances will take place in Taipei, Taiwan.

Lorin Maazel first took the Pittsburgh Symphony to the Far East in the spring of 1987, for a tour which included our first visit to the People's Republic of China. In addition to the 1987 tour the orchestra has visited that part of the world twice before, first to Japan in 1973 under then Music Director William Steinberg, and subsequently in 1984 to perform in the Hong Kong Festival under the leadership of former Music Director André Previn.

Tour repertory for the 1991 Far East trip will be announced in the

near future.

The Pittsburgh Symphony Society secured a new endowed chair earlier this year when Aaron Silberman made a commitment to endow the Orchestra's Principal Clarinet Chair, currently held by Louis Paul. Silberman, who is Chairman of American Thermoplastic Company, has served on the Society's Board of Directors for six years.

Endowment of this chair brings to a total of thirteen the number of endowed chairs secured over the six years the program has been in effect. Under the chairmanship of Mrs. Melvin G. Patton, the Endowed Chairs Program has secured \$6,950,000 in endowment gifts

for the Orchestra since the program's inception in 1984.

The Orchestra has been awarded \$265,000 by the National Endowment for the Arts (NEA), a grant which has been given in support of the 1990-91 twenty-four concert classical subscription series. This grant, which is the largest annual NEA funding award ever received by the Pittsburgh Symphony, represents a dramatic twenty per cent increase over the previous year's funding.

NEA annual grants are awarded after an extensive peer review process. Orchestra applications, including an audio tape of recent performances, are submitted to the agency; these in turn are evaluated by a panel of specialists in the field of orchestral music. Orchestras are rated in the areas of performance, financial stability, and planning. The individual orchestra's taped performance weighs heavily in the overall ranking. This year for the first time in evaluating grant applications, the NEA employed a blind tape evaluation system upon which to base artistic support grants for orchestras during the 1990-91 funding period.

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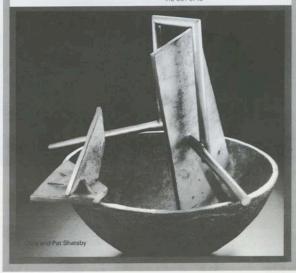
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### Two Pictures for Orchestra, Opus 10 Suite from The Miraculous Mandarin, Opus 19

RELA BARTOK was born in Nagyszentmiklós, Hungary (now Sinnicolau Mare, Romania), on 25 March 1881, and died in New York

City on 26 September 1945.

The Two Pictures were completed in 1910, published in 1912, and first performed in Budapest on 25 February 1913. These are their first performances by the Pittsburgh Symphony Orchestra. They are scored for three flutes and piccolo, two oboes and english horn, three clarinets and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, two harps, celesta, bass drum, chime, cymbals, and strings. Performance time is about seventeen minutes.

Bartók composed the ballet-pantomime The Miraculous Mandarin in 1918-19 and extracted the orchestral Suite in the latter year; but the work was not performed on stage until 27 November 1926, when Eugene Szenkar conducted it at the Stadttheater in Cologne. Bartok then revised both the ballet and the suite: the latter was published in 1927 and given its first performance in Budapest on 15 October 1928, conducted by Ernö von Dohnanyi. The Pittsburgh Symphony first performed the Miraculous Mandarin Suite in December 1946, under the direction of Fritz Reiner; the most recent performances came in October 1986, directed by Adam Fischer Others of our fifteen subscription-concert performances were conducted by André Vandernoot (1963), Donald Johanos (1972 and 1976), and André Previn (1981). The suite is scored for three flutes and two piccolos, three oboes and english horn, three clarinets, small clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, large and small snare drums, cymbals, tam-tam, triangle, xylophone, piano, celesta, organ, harp, and strings. Performance time is about twenty-one minutes.-Ed.

first performed in Budapest in 1913, recalls his Two Portraits, Opus 10 in 1910. The score, first performed in Budapest in 1913, recalls his Two Portraits, Opus 5 of 1905. In 1907, Zoltán Kodály returned to Budapest from a long visit to Paris, carrying with him numerous scores of Debussy. He hastened to show the music to Bartók, who shared Kodály's enthusiasm. The two friends discovered similarities between Debussy's application of the pentatonic scale and their own explorations of Hungarian folk music. But neither Kodály nor Bartók stopped at this point. Both permitted other style characteristics of Debussy to percolate through several of their own scores. It is particularly in Two Pictures, a work sharing its title with Debussy's masterpiece Deux Images, that Bartók borrows the French composer's impressionistic use of the orchestra, integrating it into the heartier melos of East European folk music.

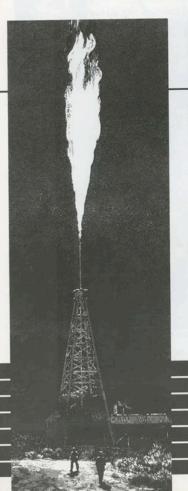
The two "pictures" portray opposing, albeit complementary sides of a subject that concerns man and his relationship to nature. The first of the Pictures, entitled "In Full Bloom" (Hungarian Viragzas), structured in ternary form (Poco adagio), bears the hallmarks of French impressionism—whole tone scales, pedals and ostinatos, harp glissandos, and pastel coloring.

"Village Dance" (A falu danca in Hungarian), the second of the pictures, is set as a rondo (Allegro). Based on a Romanian theme, the vibrant rhythms provide a vigorious contrast to the delicacy of the first piece. The use of the whole tone scale in both pieces lends unity

to the original work.







# IT BEGAN WITH PLENTIFUL NATURAL GAS

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t last season's penultimate concert, Maestro Maazel conducted the Sibelius Symphony No. 4. Pittsburgh audiences also heard Bartók's Viola Concerto, his opus ultimum. On today's program, following a performance of the Sibelius Symphony No. 5, the suite drawn from Bartók's The Miraculous Mandarin is performed. The pantomime, based on a libretto by Menyhert Lengyel, is replete with a theatrical blend of erotic extravaganza and cruelty. This kind of scenario became rampant on the European stage after the apocalyptic horrors of World War I, and attracted such writers as Frank Wedekind, and rekindling an interest in Oscar Wilde and Edgar Allan Poe. Lengyel was a member of the new circle of naturalistic writers affiliated with Budapest's Lustspiel Theater

Bartók began to work on the score in Råkoskeresztur during October 1918, a month prior to the end of the war The following July he wrote to his publisher, Universal Edition, that he had completed the sketch for the one-act pantomime but was unable to orchestrate it because of "various exterior and internal obstacles." Towards the end of the summer of 1923, Bartók was informed by Universal that his opera Bluebeard's Castle would be given in Berlin that winter "It is really a pity that the Mandarin lies bare in a sketch as always, for this would be the most suitable work to be performed with Bluebeard," Bartók replied. He decided to write the final scoring of the work and to revise it, enabling the music to be performed "without any alter-

ations when played without staging."

By November 1924 the orchestration was finished and the score was sent to Vienna to be engraved. After much hedging on the part of the Hungarian authorities, who regarded the ballet as a treasonous stew of heinous crime and shameless sexuality, the work was staged in Cologne during November 1926. Bartók proved correct in anticipating antagonism from the Catholic clerical city The audience interrupted the performance from the outset, causing a ruckus that made it impossible to continue. Following the premiere, the pantomime was officially withdrawn by order of the Municipal Council of Cologne. Konrad Adenauer, mayor at the time, summoned the conductor Eugen Szenkar to his office to personally deliver the Council's reprimand. Universal wanted to stage the work elsewhere. Bartók, however, urged a different course: "we must do everything to make many concert performances of the work possible (that is, of two-thirds of the work). For in my opinion this is the best work for orchestra that I have written up till now "With his letter, Bartók enclosed the changes, arranging it for a concert suite.

Following a brief, frenetic introduction in which the bustle of city life outside the room is vividly portrayed, the curtain rises on the dreary living quarters that contains little furniture other than a large bed. A street-walker is coerced by three gangsters to dance in front of the window in order to entice men to come to her room. Two victims, a cavalier and a youth, proving to be penniless, are thrown

out by the thugs.

The third "guest" to arrive is a mysterious, macabre mandarin whose forbidding appearance at first frightens the dancer. He is depicted by a pentatonic theme in dissonant parallel chords on trombones and tuba, with descending glissandi on piano and violins in the accompaniment. He at once fascinates and repels the girl who hesitantly begins her lengthy provocative dance. The somewhat halting waltz becomes increasingly frenzied, its loose and wild variation of the 3/4 meter eventually dissolving into independent rhythmic units. The impassioned mandarin—vividly suggested by trumpet syncopations, the rush of woodwinds, glissandi of horn and



trombone, and string trills—again proves terrifying. A wild chase ensues, its texture fugally worked out. After stumbling—a brief pause—the Mandarin catches the girl. Alarmed by the ferocity of his desire, she tries to escape.

The three pimps break into the room, rob their new victim and smother him with pillows. But the lovelorn mandarin will not die. Bent on murder, the ruffians run a sword through him. Their efforts fail: the mandarin, insensitive to the pain, mutely beseeches the object of his desire. His survival prompts his torturers to hang him from a lantern. Again, the passion of the resilient lover is inextinguishable.

Moved by the steadiness and depth of his ardor, the prostitute takes the mandarin into her arms. With his wish fulfilled, his wounds finally start to bleed. In the bliss of love, the mandarin dies.

An array of individual tone pictures makes the frightening scenes of the pantomime comprehensible. The music is abundant with "anxiety-ridden intervals," such as the tritone (i.e., an interval of three whole tones, resulting in the augmented fourth). Bartok frequently employs the dissonant seventh, both in its major and minor forms, without providing the resolution that traditional harmony mandates. Dissonant double counterpoint, representing an extreme degree of tension, runs through the score.

The melodic structure, the countercurrents of aggressive rhythm, and novel tone colors inform the listener that it is no longer Bartók the Magyar folklorist speaking to the people at large, but Bartók the twentieth-century artist addressing the sophisticated, individual listener

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Tuesday, October 9

—Kaufmann's PRE-BALL PARTY Downtown Kaufmann's, 6:30-9:00. Cocktails, fashion presentation, dessert.

Thursday, October 11

-''TEA AND SYMPHONY'' General membership meeting at the Pittsburgh Golf Club. Meeting at 11:30, followed by High Tea. Election of officers. Guest speaker, PSO Assistant Conductor and Steinberg Fellow Barbara Yahr

Thursday, October 25

—First SYMPHONY SILHOUETTES Lecture/lunch. Heinz Hall, 11:00- 1:30. Hear witty Cox Jenkins talk about the music of this week's concert, meet guest artists and enjoy fashion show over lunch.

Saturday, December 1

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# **Concert Etiquette**

The performing arts season is getting into full swing. Audiences—wherever the local orchestra, opera company or drama group isn't out on strike—are set to enjoy the entertainment and inspiration of performing ensembles of every description.

One thing is certain: for many, the performances will be marred by thought-lessness on the part of too many people who otherwise consider themselves good citizens. These people ignore the simple rules of courtesy, or unconsciously destroy the peaceful environment necessary for enjoyment of many of the wonderful performances being offered a generally eager and appreciative audience.

Here are some rules that should be reprinted in every program book in America. Simple common sense and courtesy will vastly improve the serenity and happiness of sharers in the magic of the

arts.

#### Thou Shalt Not

Talk. The first and greatest commandment. Stay home if you aren't in the mood to give full attention to what is being performed on stage.

Hum, Sing or Tap Fingers or Feet. The musicians don't need your help, and your neighbors need silence. Learn to tap toes quietly within shoes. It saves a lot of annoyance to others, and is excellent exercise to boot.

Rustle Thy Program. Restless readers and page skimmers aren't good listeners and greatly distract those around them.

Crack Thy Gum in Thy Neighbors' Ears. The noise is completely inexcusable and usually unconscious. The sight of otherwise elegant ladies and gentlemen chewing their cud is one of today's most revolting and anti-aesthetic experiences.

Wear Loud-Ticking Watches or Jangle Thy Jewelry. Owners are usually immune but the added percussion is disturbing to

Open Cellophane-Wrapped Candies. Next to talking, this is the most general serious offense to auditorium peace. If you have a bad throat, unwrap your throat-soothers between acts or musical selections. If caught off guard, open the sweet quickly Trying to be quiet by opening wrappers slowly only prolongs the torture for everyone around you.

Snap Open and Close Thy Purse. This problem used to apply only to women. But today, men often are equal offenders. Leave any purse, opera glasses case or what have you unlatched during the performance.

Sigh With Boredom. If you are in agony—keep it to yourself Your neighbor just may be in ecstasy—which also should be kept under quiet control.

Read. This is less an antisocial sin than personal deprivation. In ballet or drama it is usually too dark to read, but in concerts it is typical for auditors to read program notes, skim ads and whatever Don't. To listen means just that. Notes should be digested before (or after) the music—not during. It may, however, be better for those around you to read instead of sleeping and snoring.

Arrive Late or Leave Early. It is unfair to artists and the public to demand seating when one is late or to fuss, apply make-up and depart early. Most performances have scheduled times; try to abide by them.

There are other points, of course, and each reader will have a pet peeve we have omitted. However if just these were obeyed, going to performances would be the joy it was intended to be and we all would emerge more refreshed.

Byron Belt is critic-at-large for the Newhouse News Service Used with permission.

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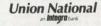
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## PITTSBURGH SYMPHONY

# Heinz Hall Directory

#### Check Rooms

Counterpoint Gift Boutique Emergency Register Book

Elevator Fire Exits Heinz Hall Plaza Lost and Found Refreshments

Rest Rooms

Smoking

Children Attending Performances

Stage Area Telephones Tours

NOTIFICATION TO PHYSICALLY DISABLED PATRONS:

TicketCharge/

392-4900

Information Number:

Attended check rooms on the Lower Level are open during the winter months. Coinoperated lockers are located on the Grand Tier, Upper Grand Tier, and Lower Level. Located in the Grand Lobby Open before all performances and during intermission.

Register book located in the entrance lobby immediately to the right of the entrance doors. Refer emergency calls to 392-4856. Please turn off pagers and watches during the performance and notify your contact of the emergency number.

Located off the Grand Lobby serving various levels of the Hall.

Located at all levels and clearly marked. Used ONLY in case of emergency

Open to audience members, via Garden Room, weather permitting. Call Heinz Hall Management Office at 392-4850 weekdays.

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, the Overlook Room, and in Regency Room II. Beverages are not permitted in the auditorium or on carpeted areas of the lobbies except in the Grand Tier Lounge and the Overlook Room.

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 disabled are located on the Main Floor. Smoking in Heinz Hall is limited to the Grand Tier Lounge only. All other areas of Heinz Hall are designated as non-smoking areas. We remind you that City Ordinance prohibits smoking in all restrooms.

In consideration of both performers and audience members, children under the age of 6 will not be admitted except for those performances specifically designed for young audiences.

Limited to performers, staff, and authorized visitors.

Located conveniently in the Main Lobby

Guided behind-the-scenes tours of Heinz Hall are available to groups and individuals by advance appointment only The charge is \$2.00 for adults and \$1.00 for children 14 years and younger Call the Hall Management Office, 392-4844, for details.

- · Wheelchairs are available for transition from entrance to seat location.
- Wheelchair locations are available on the Main Floor only
- Rest room facilities for physically disabled are located on the Main Floor Level.
   Guide dogs accommodated. Please inquire at Box Office when buying tickets.
- Infrared listening devices are available for rent in the entrance lobby at a cost of \$2.00
- · Water cups are available in rest rooms for physically disabled or at any bar location.
- · Elevator in Grand Lobby serves various levels of the Hall.
- · Doormen and ushers are available for assistance.

Note: Notice of specific conditions should be given when tickets are purchased so that proper attention can be given to your special need. Physically disabled patrons requiring extra chair or wheelchair locations will receive a discount of 50% off the extra chair location price on the Main Floor. Notice must be given prior to purchase.

TICKET SERVICES

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.

A recorded message will be given, followed by operator assistance if further information is needed. 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 held for pick, up at the Box Office. A \$2.00 service charge per rider will be made on phone orders; a \$2.00 charge per order on mail

Dining Services

The Heinz Hall lobbies are available during nonperformance times for business functions and private receptions. Contact Jean Ross, Opening Night Caterers, Inc., at 392-4879 for details. PITTS BURGH



One in a series recognizing the little things that add up to Pittsburgh—the city we at Westinghouse have called home for over 100 years. Since its founding by a group of women musicians in 1889, the Tuesday Musical Club has been a place where Pittsburghers can build friendships while enriching their musical experiences.

The club's beginnings were modest, its members informally meeting in each other's homes to enjoy good music, conversation and tea. And for over 100 years, it has grown along with Pittsburgh to become one of Pennsylvania's largest, most reputable music centers for both men and women.

Dedicated to encouraging a broad appreciation of music, the Tuesday Musical Club also plays an important role in the general community. It offers monthly concerts at its home, the Stephen Foster Memorial, that are open to all. Its Music Education program brings outstanding performers to the city and sponsors many free lectures and recitals. Tuesday Musical Scholarships help further the educations of aspiring young musicians. And the Musicare Program instructs and entertains hospital patients, the elderly, handicapped and mentally challenged.

Today, the Tuesday Musical Club continues to be an important part of the city's culture. And it provides one of the many details that make Pittsburgh a unique and endlessly lascinating place to live and work.

You can be sure... if it's Westinghouse



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