

PITTSBURGH SYMPHONY ORCHESTRA



1990-91 Season

LORIN MAAZEL ■ MUSIC DIRECTOR



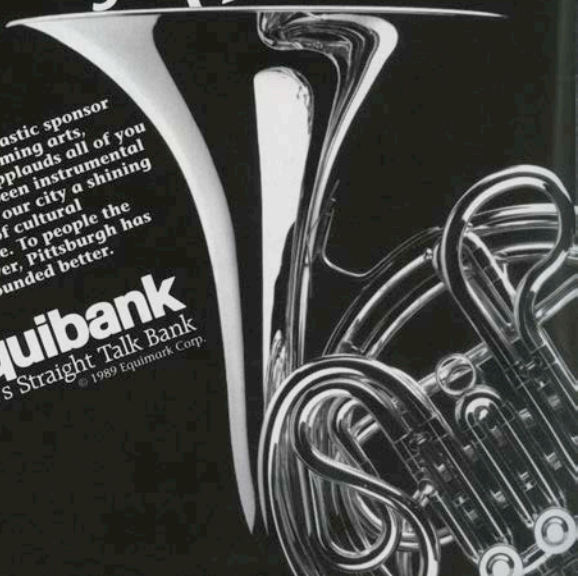
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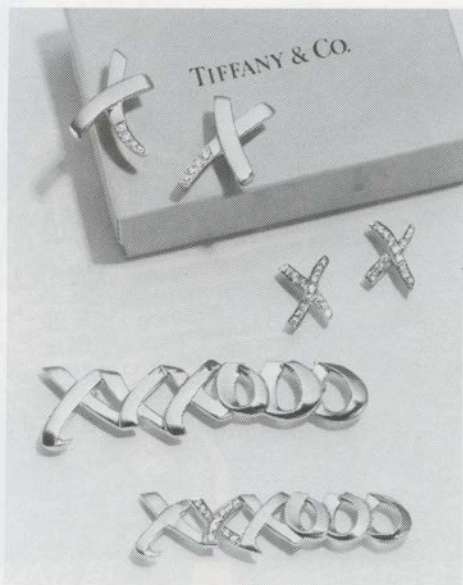
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PITTSBURGH SYMPHONY



Program Magazine

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1990-91 Season

Concert No. 10

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Players listed alphabetically change seats periodically.

PITTSBURGH SYMPHONY



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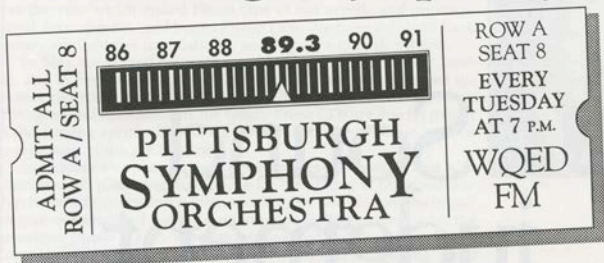
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A major grant from the H. J. Heinz Company Foundation is enabling the programs of the Pittsburgh Symphony to be heard nationally on American Public Radio. APR has 375 member stations in 20 major U. S. metropolitan areas.

In Pittsburgh, the series of two-hour programs, most of which are led by Music Director Lorin Maazel, will be broadcast on WQED-FM (89.3) on Tuesdays at 7 p.m. over a 26-week period which began in October. The broadcasts have been produced by WQED-FM for national distribution.



Pittsburgh is our home. We like it here. And we want the world to know that the excellence of the Pittsburgh Symphony is indicative of the great cultural and educational advantages of our area.

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Message from the Managing Director

As 1990 approaches its end, it is a time to review our accomplishments and our current position. At the Pittsburgh Symphony we are remembering this as a year of exciting new ventures and wonderful successes for the Orchestra and our Music Director Lorin Maazel, both here in Pittsburgh and in the world. This was the year which ended Phase One of our artistic and organizational development, and began Phase Two. We have done our basic homework, laid the foundations, and begun a growth process.

In May we started our new recording project with Sony Classical, and in September and October we continued and enlarged the project, recording more of the Sibelius cycle for Sony, as well as music of Wagner and Rachmaninov for Telarc. These CDs are due for release in the coming spring. Recording with Telarc will continue as soon as repertory plans are finalized.

In October we spent a magnificently successful week on tour with Lorin Maazel, garnering high praise for the quality of our musicianship from both critics and audiences. October also marked the beginning of our renewed series of nationwide radio broadcasts on the American Public Radio network, sponsored by the H. J. Heinz Company Foundation. The Orchestra's Annual Sustaining Fund Campaign which closed at the end of August posted a fine 10.8 per cent increase in donations over the previous year's record total.

But we are still dealing with a financial "gap" which cannot be sustained in the long term. This gap between our expenses and our earned income from Orchestra and Heinz Hall activities is approximately \$9 million. Our expenses are mostly dictated by national and international industry standards: our musicians are earning similar wages to those in Boston and New York; our guest artists are being paid the same here as in other cities. The gap is currently funded by Annual Fundraising contributions (approximately \$3 million) and Endowment draw (approximately \$6 million). With an Endowment of \$60 million, a 10 per cent draw is unhealthy, as it will reduce not only the net value of the endowment but also—under current market conditions—the market value. We need to reach an equilibrium between Annual Fund contributions and Endowment draw, i.e., we need to increase our annual fund contributions as well as our endowment. Other orchestras at our level and size are looking toward \$100 million endowments before the end of the century. We are currently exploring the same area, and will inform you of the results of our study. In the meantime, please remember that our city has an orchestra as good as any major city's in the world and, while we are all proud of our orchestra, we need to support it accordingly.

Let me extend to you the very best wishes for a happy, healthy, and music-filled new year, on behalf of the Pittsburgh Symphony Society Board, the members of the Orchestra, and the administrative staff.



Gideon Toeplitz
Vice President and Managing Director

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PITTSBURGH SYMPHONY



Pittsburgh Symphony Orchestra

Founded 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. 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. Touring in the 1990-91 season includes a week-long East Coast visit in October, with concerts in Carnegie Hall, Lincoln Center, and the Academy of Music in Philadelphia, and a three-week tour of the Far East in May and June, which will include the Orchestra's first-ever appearances in Taiwan. 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, Exposé 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 are available on the Angel, CBS, Philips, MCA, New World, Nonesuch, and Telarc labels. The Orchestra's current recording contracts are with Telarc and with SONY, for whom it began recording a complete Sibelius cycle in May 1990. ■



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PITTSBURGH SYMPHONY



Music Director

LORIN MAAZEL

Lorin 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, 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 three-week 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.

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* (MGM).

Among Lorin Maazel's current international charitable projects are three gala concert performed last summer. In June he conducted the Munich Philharmonic in Mahler's Symphony No. 8, for UNICEF to benefit the Street Children of Brazil. In July he led a special outdoor performance of the Mahler Symphony No. 2 in Berlin's Potsdamer Platz before almost 100,000 people, with instrumentalists and singers from East and West Berlin, televised live throughout eastern



and western Europe, and organized to create an East-West Fund for young artists. In August he conducted the Verdi Requiem at the Verona Festival, with soloists including Luciano Pavarotti, and the 3000-voice World Festival Choir, to benefit the United Nations High Commission for Refugees (UNHCR). Deeply involved for years in producing and conducting benefit concerts, Lorin Maazel has contributed his services to events such as Classic Aid I and II, to benefit UNHCR, the Beethoven Odyssey, to help support the Beethoven Fund for Deaf Children, and Noel à Paris, to benefit UNICEF.

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. ■

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- The creation of works of enduring value; e.g., in the grandeur of symphonic music.
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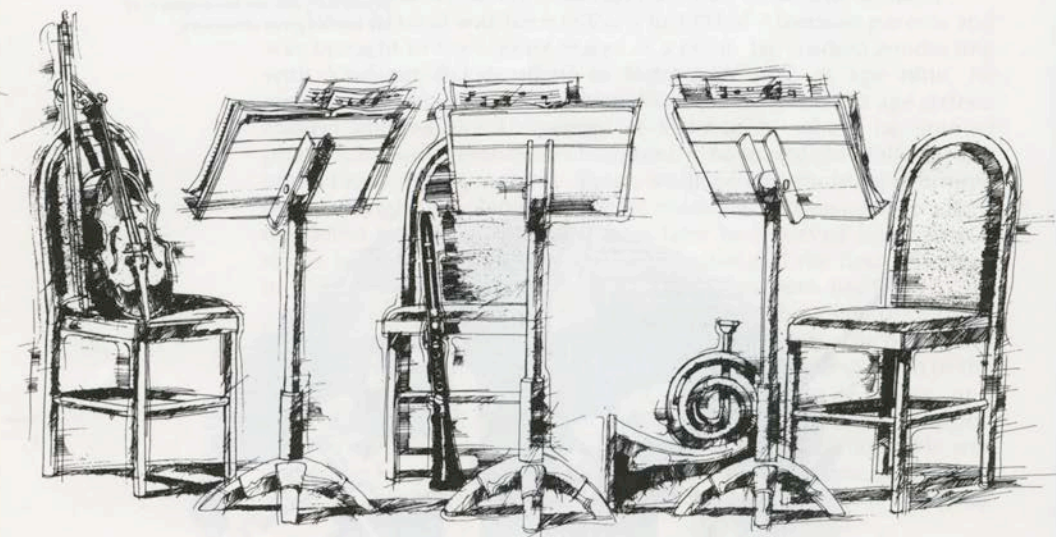


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intro: December 6-7-8-9

A world premiere and two works by Mozart comprise the repertory of this weekend's concerts, conducted by our Music Director, Lorin Maazel. Maestro Maazel opens with Mozart's dramatic Symphony No. 25, one of the works which featured prominently in the score for the movie *Amadeus*. The concert's other Mozart work is the charming concert-aria *Per questa bella mano* ("By that sweet hand"), a very late and very rarely heard piece set for bass singer and orchestra, with a prominent obligato part for double bass. The two soloists in these performances are the American bass Jan Opalach and our own principal double bass, Sam Hollingsworth. After intermission, we'll be treated to the world premiere of Maestro Maazel's own "symphonic synthesis" of Richard Wagner's opera *Tannhäuser* (the heavy-set fellow on the front cover is one of the first singers of the title role), called *Tannhäuser Without Words*.

Excepting only the very early, and disputed, "Odense" Symphony (K.16a) in A minor, Mozart's only minor-key symphonies are both in G. No. 25 is the earlier, composed when he was all of seventeen, and it is full of the passion we associate with minor keys and with teenagers. It begins without introduction, with a slashing unison theme underpinned by urgent off-beat pulsations, and continues at the same high level of energy almost throughout the entire work.

Dating from the very last year of his short life, this concert aria shows a far different side of Mozart's nature, less earnest than the symphony, even more assured, and willing to expose simultaneously the truth and the folly of love. While the singer swears his eternal devotion most convincingly, the double bass virtuoso is busy showing off (for *his* darling?) at the top of his form. It's a sophistication fully worthy of the man who had already composed *Così fan tutte*.

Lorin Maazel has written an elegant and moving justification for his orchestral synthesis of Wagner's opera, which is included in the program notes found later in this book. As he says, the opera "is in turn sensual, pious, impetuous, religious"—a world of emotions captured in an hour's worth of passionate music. Maazel's distillation of Wagner's masterly way with the orchestra promises to be irresistible.—Ed.

Symphony
No. 25

Per questa
bella mano

Tannhäuser



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

1990-91 Season
Tenth Set of Subscription Concerts
Heinz Hall for the Performing Arts

Thursday evening, December 6 at 8:00
Friday evening, December 7 at 8:30
Saturday evening, December 8 at 8:00
Sunday afternoon, December 9 at 2:30

Pre-concert Conversation with Barbara Yahr
Thursday at 6:45 on stage

Pre-concert Conversation with Barbara Yahr
Sunday at 1:30 in the Regency Rooms

LORIN MAAZEL, conductor
JAN OPALACH, bass
SAM HOLLINGSWORTH, double bass

MOZART Symphony No. 25 in G minor, K.183
Allegro con brio
Andante
Menuetto
Allegro

MOZART *Per questa bella mano*, Concert Aria for
Bass and Orchestra, with Obbligato
Double Bass, K. 612*
JAN OPALACH
SAM HOLLINGSWORTH

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Program Notes

by Frederick Dorian and
Judith Meibach

Symphony No. 25 in G minor, K.183 *Per questa bella mano*, Concert Aria for Bass and Orchestra, with Obligato Double Bass, K.612

WOLFGANG AMADEUS MOZART was born on 27 January 1756 in Salzburg, and died on 5 December 1791 in Vienna. The autograph manuscript of the Symphony No. 25 is dated 5 October 1773, at which time Mozart was in Salzburg. Details of its first performance are not known. The only previous Pittsburgh Symphony Orchestra performances were conducted by Christoph von Dohnanyi in February 1983. The score calls for two oboes, two bassoons, four horns, and strings. Performance time is about twenty minutes.

Mozart finished the concert aria *Per questa bella mano* in Vienna on 8 March 1791, according to the entry in his own manuscript catalogue of all his works. The author of the text is not known, but the artists for whom it was written, as suggested in the program note below, were both members of Schikaneder's theatrical company at the Theater-an-der-Wien (where the first performance doubtless took place): the bass singer/actor Franz Gerl, and the double bass-player Friedrich Pischlberger. These are the aria's first performances by the Pittsburgh Symphony Orchestra. The accompaniment is scored for one flute, two oboes, two bassoons, two horns, and strings; the piece lasts about eight minutes.—Ed.

On 5 October 1773, seventeen-year old Mozart composed the work often referred to as the "Little Symphony in G minor", a sobriquet intended to distinguish it from the Symphony No. 40 (K.550) of 1788, written in the same key.

With his Symphony K.183, Mozart attempted more than he had in previous symphonic scores to achieve the classical ideal of unity in terms of thematicism, harmony, rhythm, and orchestration.

For the opening unison theme of the *Allegro con brio* (G minor, 4/4), Mozart employs a device typical of the *Sturm und Drang*: a synopated antecedent, played forte by violins and violas, is followed in the fifth measure (where the horns join the full orchestra), by the consequent phrase of eighth- and sixteenth-notes, endowing the music with sharply etched contours. The subsidiary subject in the relative key of B-flat is initially entrusted to oboes and first violins.

In the *Andante* (E-flat major, 2/4), muted violins, playing in thirds and occasionally in poignantly dissonant intervals, sing a plaintive melody of descending half tones. Entering repeatedly on the weak beat, the bassoons join the tone play. A lively auxiliary theme of the first violins contrasts with the lyrical beginning.

For the *Menuetto* (G minor, 3/4), the full orchestra (including horn quartet) is employed. The unison principle of the opening movement is reflected in the thematic material. The trio, in the parallel tonality of G major, is restricted to wind instruments, with the oboes carrying the theme.



The "Little"
G-minor
Symphony

Allegro con brio

Andante

Menuetto

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Allegro (G minor, 2/2), the finale is initiated by still another unison theme, assigned to strings and bassoons. The simple subsidiary subject in the relative major, in which the violas support the first violins, consists of fleeting triadic figurations. The music reaffirms the passion and restlessness of the entire symphony

Allegro

In 1919, Lebrecht Gödicke, a prominent doublebass player of the Berlin Philharmonic Orchestra, happened upon a manuscript of Mozart's concert aria *Per questa bella mano*, K.612, in Berlin's State Library

An Unusual Pairing

Gödicke edited and published the aria, which Mozart had written on 8 March 1791, nine months prior to his death. He conceived it for two members of the theater company directed by the actor and singer Emanuel Schikaneder: the basso Franz Gerl, who sang the role of Sarastro in *The Magic Flute*, and the double-bass virtuoso Friedrich Pischlberger, an orchestra member of the Theater-an-der-Wien (Freihaustheater), where *The Magic Flute* would receive its premiere on 30 September 1791. It was characteristic of the whimsical Schikaneder to suggest to Mozart the unusual pairing of the basso voice and doublebass.

Violins propose the tranquil opening theme of the Andante (D major, 6/8). Already in this introduction, the doublebass displays the ambition and complexities of his more elaborate role. The solo voice enters, singing a variant of the barcarole melody. After eight measures, the doublebass joins the vocalist, straining to eclipse him by virtue of scale passages, broken chords, scale passages, and double stops. But the unwieldy behemoth instrument cannot prevent the bass solo from singing his declaration of love. Their competition infuses the music with satirical charm.

The second section, an Allegro (4/4), is likewise adorned with difficult passages that strikingly contrast with the artlessness of the vocal line.

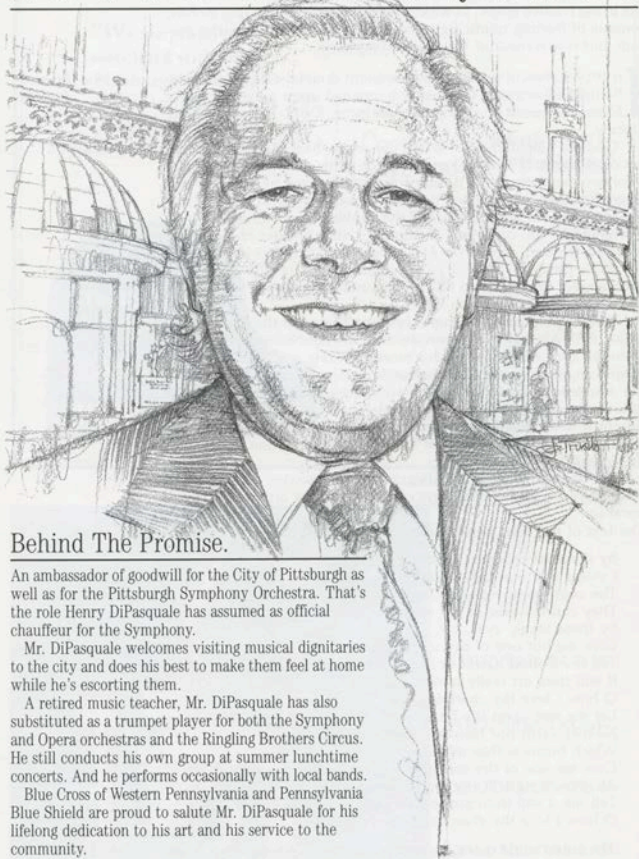
The text of the aria, translated from the Italian, follows:

By these lovely eyes, by these sweet hands,
I swear that eternally I will love but thee.
The zephyrs, the plants, the rocks, all hear my sighs;
They can tell thee of my eternal fidelity
By these lovely eyes, etc.
Give me but one of thy sweet glances;
Tell me if thou hatest or lovest me,
If still thou art really mine!
O how I love thy charming ways!
Let me rest upon thy heart.
Neither earth nor heaven can change the passion
Which burns within me.
Give me one of thy soft glances;
Ah, how long wilt thy anger turn against me?
Tell me if still thou are really mine.
O how I love thy charming ways, etc.

The music world owes a debt of gratitude to Ludwig von Köchel, a student of natural sciences and law at the University of Vienna. If Köchel professionally distinguished himself in the fields of botany and mineralogy, he immortalized his name through music, his avocation. Specifically, it was the creative outpourings of Mozart that prompted Köchel to compile a thematic catalogue of the Austrian master's compositions.

*The Letter "K"
In Mozart's
Titles*

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Mr. DiPasquale welcomes visiting musical dignitaries to the city and does his best to make them feel at home while he's escorting them.

A retired music teacher, Mr. DiPasquale has also substituted as a trumpet player for both the Symphony and Opera orchestras and the Ringling Brothers Circus. He still conducts his own group at summer lunchtime concerts. And he performs occasionally with local bands.

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Köchel proceeded as systematically as he did when preparing a descriptive index of plants—tracking down and documenting every existing manuscript, scrupulously studying style characteristics and external factors before establishing precise chronology. Köchel further notated the relation of each part to the entire score and provided an explanation for fragments, sketches, lost, dubious, and spurious works.

This year marks the bicentennial commemoration of Mozart's death. In preparation throughout the world for performances of the composer's complete works, homage is paid also to Köchel, without whose formidable accomplishment our knowledge of Mozart's music would be diminished.

Prior to Köchel, Leopold Mozart catalogued some of his son's scores. Wolfgang Mozart himself noted and dated most of his compositions from February 1784 to the time of his death. Printed editions of this thematic catalogue were published by Johann Anton André, who later brought out a thematic catalogue of the autograph works he had purchased from Mozart's widow. Compared to Köchel's strict standards, however, these compilations appear to be casual.

Köchel also published supplementary updates for his Catalogue. Furthermore, he invested time and a fair share of his money in the publication of the Breitkopf & Härtel complete edition of Mozart's works, with the assistance of Johannes Brahms, the violinist Joseph Joachim, and the musicologist Philipp Spitta. The prospectus, which appeared in 1875 in both German and English, assured the reader that "the distinctive features will be *authenticity, completeness and cheapness*. At the time of Köchel's death in 1877, the publication was far from complete, but the effect of his scientific mind had made its impact on the edition.

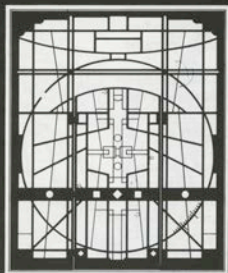
In consequence of the precision of his chronology, Köchel's accomplishment in turn became a point of departure for his successors. These later musicologists, whose more sophisticated technology and training in examining watermarks, analyzing handwriting, compositional analysis, comparing paper types, and carbon-dating of inks, come ever closer to the mark in dating and authenticating manuscripts. Nor was Köchel's Catalogue exempt from revision. In 1937, Alfred Einstein updated and improved the monumental "Verzeichnis." A sixth edition of the Catalogue was prepared in 1964 by Franz Giegling, Alexander Weinmann, and Gerd Sievers in which a good many works—particularly early ones—were renumbered. ■



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Guest Artists

SAM HOLLINGSWORTH

Sam Hollingsworth has been principal bass of the Pittsburgh Symphony Orchestra for twenty years. A native of Alabama, he attended the Juilliard School of Music, where he studied with the world-famous bass teacher Frederick Zimmermann. While in New York, he freelanced at Carnegie Hall and played *Porgy and Bess* on Broadway. He then served briefly as assistant principal bass for the Pittsburgh Symphony Orchestra under Fritz Reiner. After World War II, he went back to his native South and the Grand Ole Opry in Nashville, where he played with such greats as Eddie Arnold, Ray Price, and Ernest Tubbs. For many years Mr. Hollingsworth performed with his own band at the annual Country Music Awards in Nashville.

In 1964, at Zimmermann's suggestion, he returned to New York for a Town Hall recital, which paved the way for his reentry to the symphony world. He held the position of principal bass with the Nashville Symphony (1964-65), the Chamber Symphony of Philadelphia (1966-67), and the Dallas Symphony (1968-69) before rejoining the Pittsburgh Symphony Orchestra in 1970.

He has given numerous solo recitals since appearing in New York City's Town Hall. His latest solo performance was with Justino Diaz in Mozart's concert aria *Per questa bella mano* at the Casals Festival in 1984. ■



JAN OPALACH

The American bass-baritone Jan Opalach, called by *The New York Times* "one of our more intelligent and vocally endowed singers," commands a versatility and unique sense of style exhibited by few singers in the world today.

An established opera and concert artist, during the 1990-91 season Jan Opalach will perform in many settings around the world. He will sing in the Szymanowski *Stabat Mater* with the Warsaw Philharmonic, and at Carnegie Hall with the American Composer's Orchestra performing Robert Beaser's *Seven Deadly Sins*. He'll also perform Stravinsky's *Pulcinella* with the Montreal Symphony, conducted by Charles Dutoit. Frequently engaged by Gerard Schwarz, Opalach will perform both Handel's *Judas Maccabaeus* with the New York Chamber Orchestra, and his *Acis and Galatea* (which will also be recorded) with the Seattle Symphony. Opalach will close the concert season with a performance of the Bach *B Minor Mass* at the Washington Cathedral, and an appearance at the International Mozart Festival in Mexico where he will sing the Mozart *Requiem*.

In recent years Opalach has appeared with the New York Philharmonic, Baltimore Symphony, Calgary Philharmonic, Dallas Symphony, Houston Symphony, Indianapolis Symphony, Minnesota Orchestra, Portland Symphony, San Francisco Symphony, Seattle Symphony, and the St. Louis Symphony. He has appeared in Pittsburgh previously with the Pittsburgh Opera, and the Bach Ensemble on tour; he makes his Pittsburgh Symphony debut with these concerts. ■



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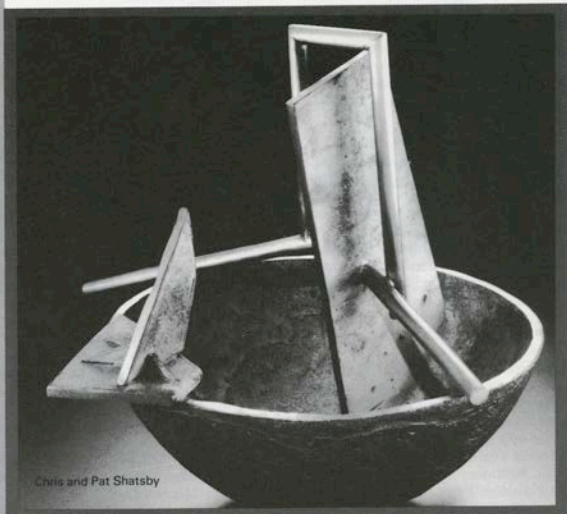
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Noteworthy

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The Pittsburgh Symphony's offerings this month will also be brightening the holidays, with a festive set of concerts. From the glorious *Messiah* on December 17 to the rousing *Messiah* Singalong on December 18—both conducted by Robert Page—to *A Wonderful World of Christmas* on December 21-22-23—four Pops performances conducted by Robert Bernhart, Heinz Hall is the place to come for sparkling entertainment! AND, starting the day after Christmas, kids of all ages will be delighted by *BUGS BUNNY ON BROADWAY*—four magical performances in Heinz Hall complete with cartoons, classical and popular tunes, and a live orchestra conducted by the maestro of mayhem himself, Bugs Bunny.

A brand-new portrait by Ben Spiegel of the renowned Polish composer Witold Lutoslawski will grace our program-book cover when the Polish composer/conductor is our guest January 18-19-20, conducting three of his powerfully intriguing compositions. Lutoslawski, who will be in Pittsburgh for a week, will also be honored by the city's universities during his stay; the concerts which bring him here promise to be high points of our season, and of intense interest to all who value the future of symphonic music.

The "Young Peoples Guide to Music: A Tune for a Toon," a Disney television special featuring the Pittsburgh Symphony Orchestra conducted by Rachael Worby, has been nominated for an ACE (Award for Cable Excellence). This National Academy of Cable Programming nomination was made in the category of best educational or instructional special. The program, which starred the popular Disney character Roger Rabbit, was produced locally by Hughes Television Productions for The Disney Channel. The show was one of two half-hour specials taped before live audiences in June 1989 at Heinz Hall in Pittsburgh and first broadcast last April.

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Meet Our Volunteers

This is the second in a continuing series of profiles of our newer Board members and of members of the New Leadership Board. The New Leadership Board, established early last fall, is intended as a forum to go beyond the Orchestra's traditional leadership resource pool, it has enlisted the talents and support of some of the area's best and brightest business and professional leaders, men and women in the mid-thirties to mid-forties age range, who share a strong enthusiasm for the Orchestra, and who have risen to high levels of responsibility in their respective fields.

SHOLOM D. COMAY

Sholom D. Comay, Chairman of the Board of Action Industries, Inc. is national president of the American Jewish Committee, and has been its national treasurer and a member of the agency's board of governors and executive committee. He is former Chairman of AJC's Domestic Affairs and National Affairs commissions and a former president of AJC's Pittsburgh Chapter. A graduate of Pitt Law School, Comay is Chairman of the Pittsburgh Foundation, serves on the Advisory Committee of the Forbes Fund, on the boards of the United Way of Allegheny County, the Pittsburgh Ballet Theatre, and the Harmarville Rehabilitation Center and is a member of the President's Council of Brandeis University.



DENNIS YABLONSKY

Dennis Yablonsky joined Carnegie Group as President and Chief Executive Officer in August 1987. Carnegie Group is a supplier of knowledge-based applications software used in the automation of complex decision support systems for the telecommunications, discrete manufacturing, government, transportation, metals and aerospace industries. Prior to joining Carnegie Group, Mr. Yablonsky served as President and Chief Operating Officer for Cincom Systems, a Cincinnati-based independent software company. He earned his Bachelor of Science in Industrial Management at the University of Cincinnati. In Pittsburgh his activities include being a board member of the Pittsburgh High Technology Council, a member of the CEO Venture Fund, and the Software Business Forum.



NANCY POLINSKY JOHNSON

Nancy Polinsky Johnson has been a producer and on-air host at WQED/13 since January of 1987, specializing in arts-related programs. Through her job she has worked closely with the Pittsburgh Symphony Orchestra on many different projects. As a member of the New Leadership Board, Nancy looks forward to working with the audience development committee to attract new concertgoers to Symphony performances.



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Tannhäuser Without Words

WILHELM RICHARD WAGNER was born in Leipzig, Saxony, on 22 May 1813, and died in Venice, Italy, on 13 February 1883. He began sketching *Tannhäuser*, his sixth opera, in 1842. He completed the orchestration in April 1845, and the opera was first performed in Dresden, Saxony, on 19 October of that year. For the Paris premiere of *Tannhäuser* (13 March 1861), Wagner undertook major revisions, most significantly the shortening of the overture to lead directly into the Bacchanale ("Venusberg Music") with which the recomposed first scene of the opera begins.



LORIN MAAZEL was born in Paris on 6 March 1930, and spent his boyhood in Pittsburgh. His symphonic synthesis *Tannhäuser Without Words* was completed earlier this year; the Pittsburgh Symphony gives its world-premiere performances at these concerts.

The Overture to (the Dresden version of) *Tannhäuser* was performed by the Pittsburgh Orchestra at Carnegie Music Hall in every season from 1896 to 1910. Victor Herbert was the first to conduct the *Venusberg Music*, in March of 1901. Other excerpts played here during those years, most of which figure in Lorin Maazel's synthesis, include Elisabeth's entrance aria, the Entrance of the Guests, the Prelude to Act III, and the Apostrophe to the Evening Star from Act III. The first performance of the Overture by the revived Pittsburgh Symphony Orchestra was conducted by Eugene Goossens on 22 April 1928 at Syria Mosque. Subsequent conductors of the overture—sometimes with and sometimes without the *Venusberg Music*—include Bernardino Molinari, Antonio Modarelli, Jose Iturbi, Fritz Reiner, Victor de Sabata, and William Steinberg. The orchestra also performed vocal excerpts including Elisabeth's Entrance, the Evening Star aria, and *Tannhäuser's* Rome Narrative.

The score of *Tannhäuser* calls for three flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, tambourine, bass drum, triangle, cymbals, castanets, one harp, and strings in the orchestra pit. In addition, Wagner specifies a large number of on- and back-stage instruments, including two wind-bands, and a score of brass instruments for horn-calls. *Tannhäuser Without Words* lasts about sixty minutes in performance.—Ed.

A note from Lorin Maazel:

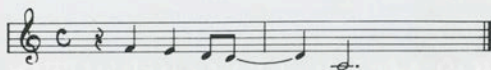
"T*annhäuser Without Words* is a synthesis of Wagner's opera conceived for the purpose of presenting in symphonic form the entire opera with its motifs of carnality and redemption through love.

"The opening Pilgrim's Chorus soon succumbs to an orgiastic evocation of the Venusberg. We hear Venus pleading with *Tannhäuser* to stay with her forever and his refusal to tarry any longer in her embrace; we are told in sound of his return to earth where he finds boyhood friends and his first love, Elisabeth. *Tannhäuser* and Elisabeth reaffirm their love in an impassioned duet. During a contest "In praise of love," his friend Wolfram offers a sturdy if cerebral description to which *Tannhäuser* contemptuously responds, inadvertently revealing his carnal knowledge of Venus, a sin punishable by death. Elisabeth pleads for *Tannhäuser's* life and prevails, but her betrothed is to be banished for life.

"The pilgrim *Tannhäuser* ponders the evening star. His pilgrimage to Rome has been in vain. He finds no solace there. He yearns for Venus. Reading his heart, Venus summons him to her. About to heed her call, his soul is redeemed through Elisabeth's divine intervention, and he is received by the angels in a state of grace.

Andante cantabile.

J Haydn



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"The music of *Tannhäuser* is in turn sensual, pious, impetuous, religious, and it is my hope that in a chronological symphonic synthesis these aspects will be apparent in a way that will reveal the beauty of Wagner's inspired score in yet another light."

—Lorin Maazel

Early in 1842, outlines for the romantic music-drama *Tannhäuser* began to take shape in Wagner's imagination. Increasingly discontent with Paris, where he had been living in exile and poverty since 1839, Wagner nostalgically dipped into German literature, notably legends and histories of the German Middle Ages. When he received word that the Berlin Opera, at Meyerbeer's suggestion, had agreed to perform *The Flying Dutchman*, he decided it was time to take leave of the French capital.

On 7 April 1842, Wagner and his wife Minna parted from their friends in Paris, setting out by coach on the 400-mile, five-day journey to Dresden. The voyage exposed Richard to two overwhelming experiences: his first sight of the Rhine, he later recalled, "brought tears to my eyes and I made a vow, poor artist that I was, to be eternally faithful to my native German land."

The second was the view of the turreted fortress of the Wartburg near Eisenach. It was a dreary day, with visibility limited by heavy fog. Suddenly, however, the storied towers emerged from the mist, illuminated by the last rays of daylight, guiding the travelers along the darkening road.

The materialization of the Wartburg Castle served as a catalyst, conjuring up the medieval world of the Minnesingers who had once upon a time congregated here at the court of Count Hermann von Thuringen. Wagner eagerly read about the restless Minnesinger, the Knight Tannhäuser—the prototype of the hero torn between the antithetical pulls of the spirit and of the body, between ascetic virtue and seductive evil. He transmogrified the impressions gleaned from his travels into the stage setting for 'A valley beneath the Wartburg' A forest ridge of the nearby Horselberg would serve in the opera as Venusberg, where the queen of beauty reigned supreme over her court.

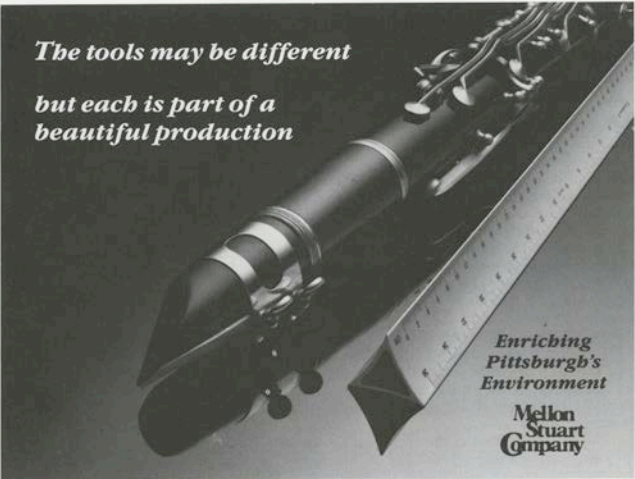
Wagner fuses diverse elements, integrating the dramatic concept of redemption within the setting of grand opera. He focuses the story on Tannhäuser who, forsaking a hedonistic lifestyle with Venus in her mountain dwelling, embarks on a pilgrimage to Rome in search of absolution. In addition, Wagner uses the episode of the Song Contest and the figure of Elisabeth through whose untainted love and intervention salvation is achieved.

Tannhäuser's struggle between carnal and sacred love and, concomitantly, between pagan hedonism and Christian asceticism, is embodied in the antipodal dramatis personae of Venus, who entices the knight into a life of dissolute pleasure, and of Elisabeth, later canonized as Saint Elisabeth, whose pure, ideal love delivers the sinner from certain damnation.

In July of 1843, while he and his wife Minna were vacationing at Teplitz, Wagner began to write the music for his opera setting. Two years later, in April, 1845, he had fully orchestrated the score. Borrowing money from friends, he raised sufficient capital to lithograph one hundred copies of the full score.

Wagner originally intended to call the opera *Der Venusberg*, for uppermost in his mind was the Tannhäuser theme itself, the attraction of sensuality, the agony and ultimate redemption, through the love and death of a woman, of the penitent sinner. But complying with the advice of his music dealer C.F. Moser to change the title

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(which was already giving rise to obscene jokes), Wagner chose as an alternative *Tannhäuser und der Sängerkrieg auf der Wartburg* (*Tannhäuser and the Song Contest on the Wartburg*).

Not one of his other stage works cost Wagner such an investment of time, energy and disappointment. The *Tannhäuser* score survives in two major arrangements: the Dresden version of 1845, written with a certain awkwardness by the thirty-two-year-old court conductor; and the Paris version of 1860-61 that reflects the magical and deft mastery of the middle-aged, full-blown genius. Between the two versions Wagner completed *Lohengrin*, *Das Rheingold*, *Die Walküre*, two acts of *Siegfried*, and *Tristan und Isolde*.

On 19 October 1845, the premiere of the first version was given in Dresden. The production was troubled, it was not until the third performance, for which Wagner worked out various problems, that the opera was secured a firm place in the Dresden repertory. Schumann, who informed Mendelssohn that he found the score even "more dull and affected than *Rienzi*", changed his mind after seeing an actual performance. "I must take back much of what I said when I read the score," he wrote. "On the stage everything is totally different. It greatly moved me."

Three years later, Wagner joined the revolutionary Vaterlandsverein, becoming an active participant in the rebellious political movement. He delivered inflammatory speeches before the society, demanding the dissolution of the aristocracy and of the standing army; he argued that Saxony, then a monarchy, should become a republic. Wagner's fiery words did not go unheeded. An order was issued for his arrest. In 1849, fleeing from Dresden, he sought refuge with Liszt in Weimar where, concealed in a theatre box, he listened to a rehearsal of *Tannhäuser*.

Borrowing a passport from a sympathizer, Wagner and his wife went on to Zurich, arriving on 28 May after a perilous journey. The support of influential friends, in particular Liszt (whose article on *Tannhäuser* appeared in the *Journal des Débats*) helped to spread his fame: by 1851 the Swiss reverentially referred to him as "Meister".

On 4 April 1859, billboards outside New York City's Stadt Theater announced the performance of *Tannhäuser*, the festive occasion marking the premiere of an opera by the forty-six-year-old German composer Richard Wagner in the United States. The old theater, largely supported by German immigrants, was filled to overflowing. In the lobby, those who had attended the world premiere of *Tannhäuser* fourteen years earlier in Dresden commanded a small circle of attentive listeners. Some opera buffs among them had witnessed the Dresden premiere of *Rienzi* in 1842 or been present at the first performance of *Der fliegende Holländer* the following year, also in Dresden. *Lohengrin*, begun by the prolific genius while he was working on *Tannhäuser* was, like his other operas, being performed in theaters throughout Europe and provided a ready subject for discussion in musical gatherings. The cognoscenti sought each other out to discuss *Der Ring des Nibelungen*, an epochal work in the making that was supposed to be unlike anything ever produced by any composer.

Conceived on the scale of grand opera, *Tannhäuser* contains the external ingredients needed for popular success. The more sophisticated listeners realized that Wagner's intentions went beyond the opera's glittering, politic surface. *Tannhäuser* represents a fairly complex portrait of a man in conflict with himself and in rebellion against his environment.

The audience in the Stadt Theater politely applauded the lengthy overture, waiting for the curtain to rise. Years later, in the Paris

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premiere, the shortened prelude would lead without interruption into the opening scene at the court of Venus. On this occasion, the pale and subdued divertissement of the original version was transmuted into a vast and appalling conflagration of erotic furor. At the Dresden and New York performances, the apparition of Venus and the death of Elisabeth (Act III) was suggested only in musical terms. But the later revision of the final scene would explicitly describe the denouement by bringing the appearance of Venus and her train as well as Elisabeth's funeral procession.

The septet and march, clearly old-fashioned numbers, received the most applause. And everyone was taken with the dramatic, antipodal change-of-scene from the Venusberg to the Wartburg valley. The New York audiences appreciatively listened to the sonorous choral writing with its dense harmonic structure buttressed by large orchestral forces. Wagner was already experimenting with chromaticism, later exploited to a greater degree, for the psychological portrayal of his characters. Emerging from the complexities of the musical canvas were the conventional shapes of recitatives, arias and ensembles.

In the Dresden and New York versions, Wagner still adhered to conventional plot outlines and theatrical devices, dividing the music into numbers calling for solos, ensembles, and choruses, although with more freedom than in previous works. The Venusberg ballet, the exciting crowd scene (Entrance of the Knights) and the Song Contest in Act II, masterfully staged by Wagner, captivated the New York audience as it had music lovers in various European capitals.

On 15 September 1859, Wagner returned to Paris concerning the possibility of a *Tannhäuser* performance. Before long, Princess Pauline Metternich, wife of the Austrian ambassador to France, became the great composer's special protector. The princess, a close friend of Empress Eugenie, was a frivolous, self-indulgent aristocrat who decided to take Wagner under her wings and bring him out in Parisian society. Wagner suppressed his irritation brought on by the incessant chatter of the foolish woman. He reaped significant benefits by treating her with the greatest courtesy: assisted by the Prussian ambassador, Count Pourtales, and other influential associates, the princess succeeded in gaining support from Louis-Napoléon. In March 1860 the emperor commanded the Opera to give Wagner free reign in all matters regarding preparation for a new performance of *Tannhäuser*. Because of such favor accorded this famous artist, the Prussian and Saxon embassies felt it incumbent upon themselves to lift the ban exiling him from his homeland. Towards the end of September, following a visit to Germany—his first in eleven years—Wagner began formal rehearsals of the second version, simultaneously making extensive revision of the first scene. The scenic plans were drawn three times before Wagner accepted them.

Traditionally, the Opéra inserted a full-scale ballet into the second act of the works performed. The dancing was largely for the benefit of members of the Jockey Club, particularly for those who had mistresses in the corps-de-ballet. Although Wagner could not discover dramatic grounds for introducing dance into the second act of *Tannhäuser*, it occurred to him that a choreographic interlude might enhance the opening scene, which he himself described as "somewhat weak." He informed the management that he would write an elaborate choreographic tableau for the orgies at the court of Venus, better enabling the viewer to grasp Tannhäuser's conflict between the sensual and the spiritual. But Wagner ignored the cautionary of the officials: due to the fact that the most vociferous and influential segment of the audience would not arrive until the second act, they

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Commands the
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*The Jockey Club
Creates a
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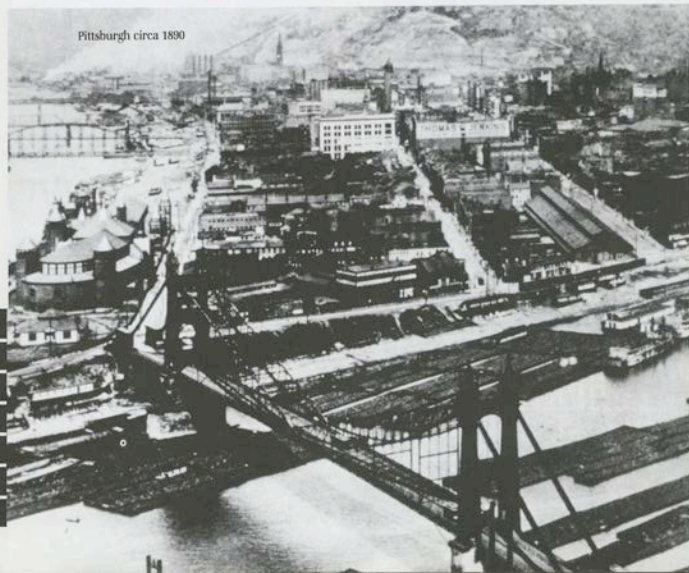
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Pittsburgh circa 1890



would miss the inserted choreography of the opening and feel deprived of the customary ballet. Instead, the headstrong artist expanded the Venusberg scene (Act One, Scene Two), employed a Bacchanal of dancers and extended the scene between Tannhäuser and Venus. In addition, he made alterations in the Song Contest of the second act.

The Paris Venusberg scene is tantamount to an independent opera within the opera. The sixteen years that separate it from the rest of the work are obvious in terms of stylistic maturity. Six months after rehearsals began in September 1860, the premiere was given. In the intervening months, 164 rehearsals had taken place for various ensembles, shot through with quibblings on the part of nearly everyone. Mutiny raged through the orchestra. When the ballerinas of the Opéra refused to appear in the first act, the choreographer Lucien Petipa fished out three Hungarian dancers who agreed to mime the Three Graces. According to Paris tradition, they appeared decked out in pink tutus. Moreover, because of the lack of preparation time, they were unsure of their dance routines! Wagner was ready to throw up his hands.

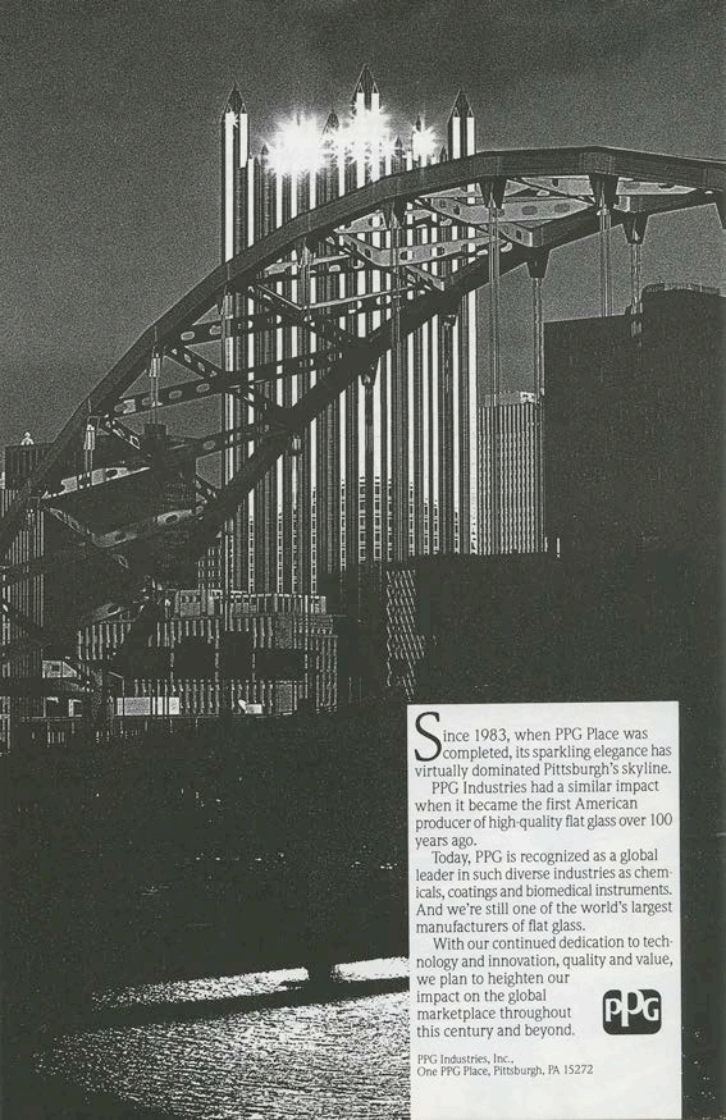
At last, on 13 March 1861, *Tannhäuser* was seen and heard in Paris, giving rise to one of the greatest scandals in music history. Attending the performance were the Emperor and Empress Eugénie, Princess Metternich, aristocrats, ambassadors, intellectuals, and artists. After the first act, a representation from the Jockey Club arrived, a coterie of popinjays whose mistresses were ballerinas. Having heard that Wagner eliminated the ballet in the second act, they came prepared to express their anger as noisily as possible. This foppish circle was supported by the press—whom Wagner treated with contempt—and further bolstered by the encouragement of Parisians who resented sponsorship of a German composer.

All went well until after the Bacchanal. When the shepherd boy appeared during the third scene, the members of the Jockey Club blew whistles and howled, drowning out the notes of his English horn. Despite the disturbances, the musicians performed the work in its entirety, but it was hardly possible to form an opinion of the opera distorted in such a vicious manner.

Five days later, another performance was attempted. During the second act, the disorderly clique from the Jockey Club gave full vent to their hostility. Even though the emperor was present, pandemonium broke loose. Catcalls, whistling, hissing, and shouting interrupted the music for as long as a quarter of an hour. Nonetheless, the ensemble carried on to the close.



Wagner left Paris for Germany with a profit of a mere 750 francs and the words of Gounod fresh in his memory: "I was told, as he wrote in his autobiography *Mein Leben*, 'that Gounod had enthusiastically taken my part at all social gatherings, and that on one occasion he had cried. If only God would grant me a disaster like *Tannhäuser*!' " Wagner added, "I valued his attitude all the more, since no obligation of friendship had been able to persuade me to go and see his *Faust*."



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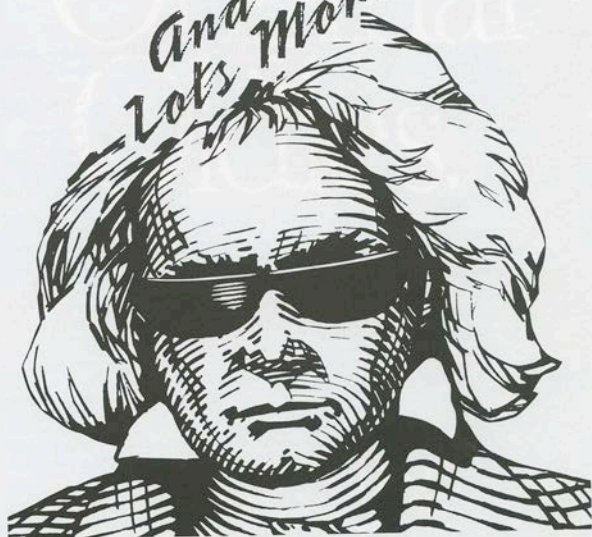
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Heinz Hall Directory

Check Rooms

Attended check rooms on the Lower Level are open during the winter months. Coin-operated 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.

Counterpoint Gift

Boutique

Emergency

Register Book

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

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 392-4850 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, 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.

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 disabled are located on the Main Floor

Smoking

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.

Children Attending Performances

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.

Stage Area

Limited to performers, staff, and authorized visitors.

Telephones

Located conveniently in the Main Lobby

Tours

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.

NOTIFICATION TO PHYSICALLY DISABLED PATRONS:

- 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 rentable 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

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.

TicketCharge/ Information Number: 392-4900

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 ticket* will be made on phone orders; a \$2.00 charge *per order* on mail orders.

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.

P I T T S B U R G H I N D E T A I L



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 fascinating place to live and work.

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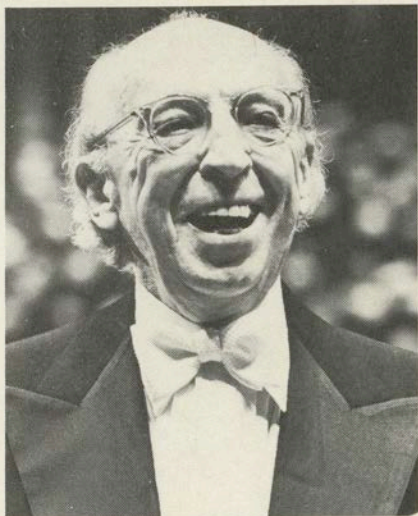
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AARON COPLAND

1900-1990

The Pittsburgh Symphony Orchestra joins the musical world in mourning the death last weekend of Aaron Copland, this nation's most celebrated composer.

We had a long association with Aaron Copland and his music, beginning with Fritz Reiner's 1939 performance of *An Outdoor Overture*. Copland appeared as guest conductor of the orchestra in 1964 and again in 1969.

Just last month we celebrated the composer in several performances, lectures and discussions. On his 90th birthday (November 14) we began a series of all-Copland concerts in Heinz Hall. That weekend we collaborated with the Pittsburgh Opera Theater for two performances of his opera *The Tender Land* at Carnegie Music Hall. Copland's biographer Vivian Perlis gave a pair of lectures on the composer, and we organized a roundtable discussion remembering Copland and his Pittsburgh affiliations, which was broadcast on WQED/FM.

Aaron Copland's influence on America's music and on American concert life was immense. We will miss him.