

PITTSBURGH SYMPHONY ORCHESTRA



1990-91 Season

LORIN MAAZEL ■ MUSIC DIRECTOR



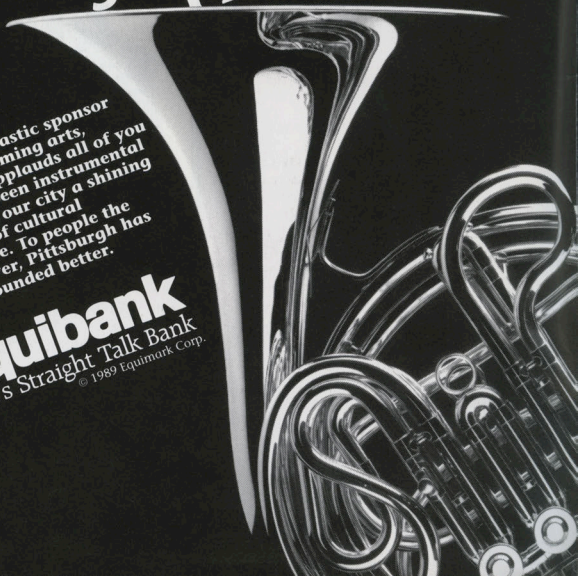
TANNHÄUSER

DECEMBER 6 • 7 • 8 • 9 • 1990

**Because
you support
the arts, people
are hearing
great things from
Pittsburgh.**

As an enthusiastic sponsor
of the performing arts,
Equibank applauds all of you
who have been instrumental
in making our city a shining
example of cultural
excellence. To people the
world over, Pittsburgh has
never sounded better.

Equibank
Pittsburgh's Straight Talk Bank
Member FDIC
© 1989 Equimark Corp.



Sophisticated duet.

*Key pieces, striking the right
note for big evenings: velvet
and gold lame to bravura
effect. When dressing for the
occasion is an occasion in
itself, the evening collections
at Saks Fifth Avenue.*

*Saks
Fifth
Avenue*



*From Dorothy Farinae for Farinae Collections,
the quilted swing coat in gold lame for sizes S,M,L,
\$510, and the strapless black velvet gown with side
slit, for sizes 4 to 14, \$295. Evening Collections.*

Mellon Square, Pittsburgh.

PITTSBURGH SYMPHONY



Board of Directors

OFFICERS AND EXECUTIVE COMMITTEE

Officers

Richard P. Simmons
Chairman

Mrs. Leon Falk, Jr.
Vice Chairperson

David W. Christopher
President & CEO

Milton Porter
Vice President

Gideon Toeplitz
Vice President & Managing Director

Robert J. Kavanaugh
Secretary/Treasurer

Committee Chairmen

Daniel J. Whelan
Development

Donald I. Moritz
Finance

Joseph L. Calihan
Human Resources

Mrs. Martin G. McGuinn
Outreach

Mrs. William R. Roesch
Program

Benno A. Bernt
Volunteerism

At-Large

Dixon R. Brown

George A. Davidson, Jr.

Dominic B. King

DIRECTORS

Mrs. Jerome Apt
Eugene J. Barone
Dr. Isaac R. Barpal
John K. Barry
Robert C. Barry, Jr.
Allen H. Berkman
Benno A. Bernt
G. Joseph Berwanger
William Boyd, Jr.
Dixon R. Brown
Frank V. Cahouet
Joseph L. Calihan
David W. Christopher
Eugene S. Cohen
Sholom D. Comay
James F. Compton
David J. D'Appolonia
George A. Davidson, Jr.
Robert A. dePalma
Thomas J. Donnelly
Robert Drysdale
Russell A. Eberly
Mrs. Leon Falk, Jr.
Milton Fine
R. Derek Finlay
William H. Genge
Robert J. Glatz
Carl G. Grefenstette

Lawrence Gumberg
Mrs. Henry J. Heinz II
Mrs. Richard McLeod Hillman
Frederick H. Jones
Robert S. Kahn
Joseph M. Katz
Robert J. Kavanaugh
Dominic B. King
James E. Lee
Mrs. Thomas J. Lewis, Jr.
Marvin S. Lieber
George R. Locker
George J. Magovern, M.D.
Anthony F. Mastro
Bruce A. Maxwell
J. Robert Maxwell
Mrs. Martin G. McGuinn
J. Sherman McLaughlin, Esq.
Adam S. Monks
Donald I. Moritz
Robert A. O'Connell
Mrs. William B. Pierce
Milton Porter
Dr. Wesley W. Posvar
Donald M. Robinson
William F. Roemer
Mrs. William R. Roesch
Mrs. Karen A. Shapira

Aaron Silberman
Richard P. Simmons
Lea H. Simonds
Alice R. Snyder
Dr. Rebecca Stafford
William T. Tobin
Gideon Toeplitz
Mrs. Jeremy C.
Treherne-Thomas
Marigil M. Walsh
Dr. Konrad M. Weis
Daniel J. Whelan
James A. Wilkinson
Lynn R. Williams

Mrs. Irving J. Halpern
ex officio
President, Pittsburgh
Symphony Association
Robert Dickey III
ex officio
Chairman, Pittsburgh
Cultural Trust

LIFE DIRECTORS

John E. Angle
Mrs. Henry L. Hillman
Edward D. Loughney

Mrs. Melvin G. Patton
David M. Roderick
John T. Ryan, Jr.

G. J. Tankersley
Mrs. John F. Walton

PAST PRESIDENTS

John E. Angle
1966-1977
Robert J. Buckley
1980-1983

David M. Roderick
1977-1979
G. Christian Lantzsich
1983-1985

Edward D. Loughney
1979-1980
G. J. Tankersley
1985-1986



YOUR CHRISTMAS CARD

KAUFMANN'S

00 000 000 0 1
MODERN SHOPPER

A Kaufmann's charge card is the perfect card for any season! It makes your shopping quick, convenient and hassle free.

And, as a Kaufmann's charge customer you'll receive our fashion catalogues in the mail, as well as advance notice of upcoming sales.

If you don't already have one, open an account with us today. Visit the credit department of any Kaufmann's store.

KAUFMANN'S

PITTSBURGH SYMPHONY



New Leadership Board

NEW LEADERSHIP BOARD

Steering Committee

Carl Cohen
Chairman

Mark A. Abramovic
Financial Development

Timothy Parks
Audience Development

Diane Roberts
Image Enhancement

Carolyn Hess Abraham
Education Program

Steve Schwarzwaelder
At-Large

Members

Carolyn Hess Abraham
Mark A. Abramovic
Michael A. Berlin
Oliver W. Byrd
Maria Caruso
Judith Chamberlain
Carl Cohen
Denis A. Colwell
Christopher S. Derganc
Linda Dickerson
Toby W. Glandorf

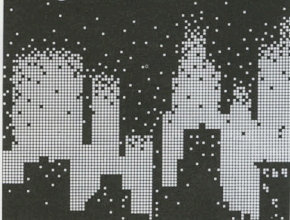
Ernie Hahn
I.N. Rendall Harper, Jr.
Ted Jordan
Craig Kirsch
Jere Lucey
Paul J. Mooney
Henry A. Mordoh
Peter H. Moriarty
B. Gordon Nelson III
Timothy Parks

Nancy Polinsky Johnson
William H. Portman
Diane Roberts
Bryan D. Rosenberger
Janet Sarbaugh
Steve Schwarzwaelder
Gayle L. Tissue
Ray Werner
William M. Whetzel
Dennis Yablonsky

OUT ON THE TOWN

Jake's

ABOVE THE SQUARE



430 MARKET STREET (MARKET SQUARE) 412/338-0900
Open Sundays Valet Parking Entertainment Nightly

"ONE OF AMERICA'S
BEST NEW RESTAURANTS"
Esquire Magazine, Nov. 1989



OPENING
NIGHT

CATERERS INC.

\$19.95 Four Course Dinner
for all ticket holders
(plus tax and gratuity)

\$13.95 Sunday Brunch
for all Sunday Matinee Shows

Corporate Catering
Wedding Receptions
All Social Functions
— All at Heinz Hall or
location of choice —

Reservations Required
392-4879 Heinz Hall
392-4887 600 Penn Ave.

PITTSBURGH SYMPHONY



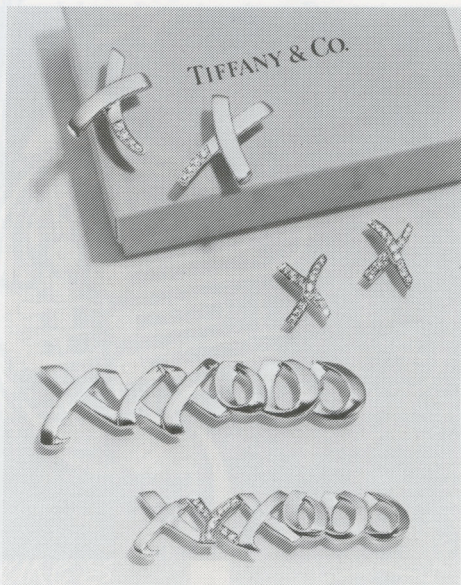
Dividend.

The arts.
We can't think of an investment
with a greater return.

PARKER/HUNTER

Parker/Hunter Incorporated
Member New York Stock Exchange, Inc. and SIPC.

PITTSBURGH SYMPHONY



Paloma Picasso's Love and Kisses

Paloma Picasso "X" earrings for pierced ears and "Love and Kisses" pin in eighteen karat gold and eighteen karat gold with pavé diamonds from our exclusive collection of Tiffany designs.

HARDY & HAYES

Fine Jewelers Since 1887

ONE OXFORD CENTRE • PITTSBURGH • 281-4344

PITTSBURGH SYMPHONY



Program Magazine

PITTSBURGH SYMPHONY ORCHESTRA

Founded in 1896

LORIN MAAZEL • Music Director

ANDRE PREVIN (1976-1984) ANTONIO MODARELLI (1930-1937)

WILLIAM STEINBERG (1952-1976) EMIL PAUR (1904-1910)

FRITZ REINER (1938-1948) VICTOR HERBERT (1898-1904)

1990-91 Season

Concert No. 10

CONTENTS

- 506 Board of Directors
- 508 New Leadership Board
- 512 Orchestra Members
- 513 Endowed Chairs
- 514 Administrative Staff
- 517 Message from the Managing Director
- 519 The Pittsburgh Symphony Orchestra
- 521 Lorin Maazel, Music Director
- 525 This Week's *intro*:
- 527 Program for December 6, 7, 8, 9
- 529 Mozart: *Symphony No. 25*
- 531 Mozart: *Per questa bella mano*
- 539 Biographies of Sam Hollingsworth and Jan Opalach
- 541 *Noteworthy*: *Symphony News of Note*
- 543 Meet Our Volunteers
- 545 Wagner: *Tannhäuser Without Words*
- 555 Next Symphony Concerts
- 557 Nationwide Radio Broadcasts
- 559 Pittsburgh Symphony Association
- 568 Heinz Hall Directory

Published by the Pittsburgh Symphony Society

Reproduction of materials in this program requires the permission of the authors and of the Symphony Society. Opinions expressed are not necessarily those of the Society.

Edited by **Bruce Carr**

Dr. Frederick Dorian, Senior Music Editor

Dr. Judith Meibach, Music Editor

Printing: Geyer Printing Company

Program advertising: 412-392-4828

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.

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

Transportation of guests artists provided by Greater Pittsburgh BMW Dealers.

USAir is the official airline of the Pittsburgh Symphony Orchestra.

PITTSBURGH SYMPHONY



Lorin Maazel • Music Director

Vira I. Heinz Chair

Eduardo Mata • Principal Guest Conductor

*Stephan Lano
Associate Conductor*

*Barbara Yahr
Assistant Conductor*

Robert Page • Director of Special Projects/Choral Activities

1990-91 Season

First Violins

Andres Cardenes
Concertmaster
Mark Huggins
Assoc. Concertmaster
Huei-Sheng Kao
Manuel Ramos
Asst. Concertmasters

Ozzie DePaul
Richard DiAdamo
Stuart Discount
Samuel H. Elkind
Wilbert Frisch
David Gillis
Edward F. Gugala
Charles Hardwick
Rosemary Harris
Alison Beth Peters
Akiko Sakonju
Roy Sonne
Christopher Wu
Anthony DeMarco + +

Second Violins

Teresa Harth*
Constance Silipigni***
Evan Mirapaul†
Leslie McKie

John J. Corda
Stanley Dombrowski
Carolyn Edwards
Linda K. Fischer
Albert Hirtz
Lois Hunter
Stanley Klein
Morris Neiberg
Paul J. Ross
Peter Snitkovsky
Stephen Starkman

Violas

Randolph Kelly*
*Cynthia S. Chalhoun
Chair*

Isaias Zerkowicz***
Joel Vasquez†

Mark Jackobs
Penny Anderson
Cynthia Busch
Richard M. Holland
Samuel C. Kang
Raymond Marsh
Jose Rodriguez
Paul Silver
Stephanie Tretick
Stanley Konopka + +

Cellos

Anne Martindale Williams*
*Pittsburgh Symphony
Association Chair*

Lauren Scott Mallory***
Irvin Kauffman‡
Salvatore Silipigni
Genevieve Chaudhuri
Gail Czajkowski
Michael Lipman
Hampton Mallory
Charlotta Klein Ross
Owen Young
Sam Magill + +

Basses

Sam Hollingsworth*
Jeffrey Turner***
Donald H. Evans, Jr. ‡

Rovin Adelstein
Anthony Bianco
Ronald Cantelm
James Krummenacher
Rodney Van Sickle
Arie Wenger

Harp

Gretchen Van Hoesen*
Virginia Campbell Chair

Anne-Marguerite Michaud

Flutes

Bernard Goldberg*
*Jackman-Pfouts
Chair*

Thomas Robertello**
Martin Lerner
Piccolo
Rhian Kenny*

Oboes

Ann Leek*
Mellon-Walton Chair
James Gorton**
Roger Wiesmeyer + +

English Horn

Harold Smoliar

Clarinets

Louis Paul*
*Mr & Mrs. Aaron
Silberman Chair*
Thomas Thompson**
Mark Nuccio

E-flat Clarinet

Thomas Thompson

Bass Clarinet

Richard Page

Bassoons

Nancy Goeres*
David Sogg**
Mark Pancerev

Contrabassoon

Carlton A. Jones

Horns

William D. Caballero*
*Anonymous
Foundation Chair*

Martin Smith**
Joseph Rounds
Ronald Schneider
Kenneth Strack
Richard Happe

Trumpets

Charles Hois*
*Martha Brooks
Robinson Chair*
Charles Lirette**
Jack G. McKie
Roger C. Sherman

Trombones

Robert D. Hamrick*
Rebecca Bower**
Harold Steiman

Bass Trombone

Byron McCulloh

Tuba

Sumner Erickson*

Timpani

Stanley S. Leonard*
John Soroka***

Percussion

John Soroka*
Gerald Unger***
Edward I. Myers
Andrew Reamer

Keyboard

Patricia Prattis Jennings*
*Mr & Mrs. Benjamin
F Jones, 3rd, Chair*

Fretted Instruments

Irvin Kauffman

Personnel Manager

John Duffy

Librarians

Joann McCollum*
Howard L. Hillyer

Stage Technicians

Thomas Gorman
John Karapandi

*Principal
**Co-Principal
***Associate Principal
‡Assistant Principal
+ + Replacement personnel for
absent musicians

Orchestra Photographer
Ben Spiegel

The Pittsburgh Symphony string section utilizes revolving seating on a systematic basis.
Players listed alphabetically change seats periodically.

PITTSBURGH SYMPHONY



Endowed Chairs

The Pittsburgh Symphony Society is proud of its Endowed Chairs Program, instituted to assure the continuing highest quality of the Pittsburgh Symphony Orchestra, and we wish to express our profound gratitude to those who have endowed these chairs. We are everlastingly grateful to all of our chair benefactors, who will have their names associated with the orchestra in perpetuity wherever the orchestra performs.

Music Director Chair	The Vira I. Heinz Endowment
Principal Flute Chair	Given by Mrs. Barbara Jackman Pfouts in memory of Mr. and Mrs. Arthur Jackman
Principal Oboe Chair	Given by Rachel Mellon Walton in honor of her brother, Dr. William Larimer Mellon, Jr.
Principal Clarinet Chair	Mr. & Mrs. Aaron Silberman
Principal Horn Chair	Anonymous Foundation
Principal Trumpet Chair	Martha Brooks Robinson
Principal Viola Chair	Cynthia S. Calhoun
Principal Cello Chair	The Pittsburgh Symphony Association
Principal Harp Chair	Virginia Campbell
Principal Keyboard Chair	Mr. & Mrs. Benjamin F. Jones, 3rd
Guest Conductor Chair	Sylvia and Donald M. Robinson
Guest Conductor Chair	Given in memory of Milton G. Hulme, Jr. by Mine Safety Appliances Company
<i>Messiah</i> Concerts Chair	Howard and Nell E. Miller

If you desire information concerning this program, please contact:

David W. Christopher
President & CEO
The Pittsburgh Symphony Society
Heinz Hall for the Performing Arts
600 Penn Avenue
Pittsburgh, Pennsylvania 15222

PITTSBURGH SYMPHONY



Administrative Staff

Gideon Toeplitz, *Vice President and Managing Director*

Michael E. Bielski,
General Manager
Mary Ellen Miller,
Director of Development

Gail Murphy,
Director of Marketing
William Hart,
Director of Finance & Planning

Development

Suzanne Vertosick,
*Director of Corporate &
Foundation Relations*
Rebecca Wallace Sapiente,
Director of Individual Giving
Lynn S. Dunbar,
Assistant Director, Development
Wendy Wareham,
*Assistant Director,
Corporate Relations*
John McGuirk, Vicky Pozeg,
Gloria Taylor, Valarie Thomas-Ware
Development Staff

Finance/Information Systems/

Human Resources

Scott R. Michael,
Manager of Accounting
Tamara Myers,
Manager of Information Systems
Elizabeth I. Helbling,
Manager, Employee Benefits
Dorothy Barnett, Lois Himes,
Mary Hyde, Arlene Kaye,
Finance Staff
Camelia Karl, Dolores Rendulic,
Information Systems Staff

Management Office

Sylvia Turner,
Director of Public Relations
Robert B. Moir,
*Artistic Administrator &
Director of Education*
Bruce Carr,
*Manager of Publications
& Outreach*
Kevin Gruden,
Manager of Media Relations
Mercedes Howley,
*Administrative Assistant to
the Managing Director*
John Wehrle,
Artistic Assistant
Carol Bradac,
Public Relations Staff

Marketing

Mark DeAndrea,
Director of Promotion
Molly Silver,
Manager, Marketing Communications
Louis Castelli,
Manager, Marketing Communications
Ruth Anne Mewhirer,
Manager, Ticketing Operations
George Kohl,
Assistant Manager, Ticketing Operations
Leon D. Bonta,
Director of Telemarketing
Thomas A. Iarossi,
Telemarketing Supervisor
Albert Karl, Barbara Stys,
Assistant Treasurers, Box Office
Bonnie Clifford, Shaun Fleming, Ellen L.
Haggerty, Dorothy Kosak, Robert J.
Kudzma, Violet Melograne, Jodi Seabol,
Marketing & Ticketing Operations Staff
Suzanne Boynes, Diana Frank,
Ben Gault, Kay Guthrie,
Telemarketing Representatives

Operations

Joseph L. Beiro II,
Orchestra Manager
Don Craig,
Manager, Heinz Hall
Joyce Kushon,
Assistant Manager, Heinz Hall
Sid Kaplan,
Operations Consultant
Henry Di Pasquale, Lillian Mehr,
Celeste Parrendo, Patti Sabo,
Operations Staff
Henry Becker, Bernard Lauth,
Stage Technicians
Roger Evans,
Sound Technician
Raymond King, Louis Paonessa,
James Smith, John Thiel,
Engineers
Kurt Cerny, Shawn Cloonan,
Sylvester Daly, David Grubbs,
Roger Kramer, James Sheehan,
Jeffrey Treu, Bruce West,
Security & Stage Door

Your ticket to the Pittsburgh Symphony



It's true there's no substitute for being at a live performance of the Pittsburgh Symphony Orchestra.

But a very satisfying experience is listening to a digitally recorded program broadcast on FM radio.

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.

Sound judgment.

FOR YEARS, THE PITTSBURGH SYMPHONY HAS THRIVED ON NOT ONLY THE VIRTUOSITY OF ITS PLAYERS, BUT ALSO THE DEDICATION OF ITS AUDIENCE. WE APPLAUD BOTH FOR AN OUTSTANDING PERFORMANCE.

KLETT LIEBER ROONEY & SCHORLING

A T T O R N E Y S A T L A W

ONE OXFORD CENTRE PITTSBURGH, PENNSYLVANIA 15219 (412) 392-2000
240 NORTH THIRD STREET HARRISBURG, PENNSYLVANIA 17101 (717) 231-7700

PITTSBURGH SYMPHONY



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

Allegheny Ludlum

C O R P O R A T I O N

People, Technology, Dedication

Three words that explain our leadership in specialty materials. We can be no better than the skills and commitment of our employees. We embrace new technologies as the only way to remain a leader and we have dedicated ourselves to specialty materials — no other business.

Christopher's

RESTAURANT



*Christopher's, Pittsburgh's Award Winning Restaurant
Travel Holiday Award*

*Dining Excellence Ambassador 25 Award
Mobil Travel Guide Award for 1988*

*An evening at Christopher's includes listening to
Pat Monaco, our strolling violinist
or Bobby Negri at the piano, while casually dining.*

*Only minutes from The Greater Pittsburgh Airport
and Downtown Pittsburgh
overlooking the Golden Triangle, Christopher's brings you
an evening of dining excellence*

Dancing with Dinner on Friday Evenings

*Executive Chef
Douglas Zimmerman*

*Maitre'D'
George Mahramas*

*Proprietors
Christopher & Catherine Passodelis*

*Atop Mt. Washington
1411 Grandview Avenue
Pittsburgh, PA 15211
(412) 381-4500*

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. ■



His work is always taking dramatic turns.

Pittsburgh native Paul Taylor began his whirlwind dance career in 1955 with the Martha Graham Dance Company

Today, Mr. Taylor is known as one of the world's premier choreographers, thrilling audiences throughout the United States and Europe with his fresh, new approach to modern dance.

We at Bayer USA and our chemical company, Mobay, applaud the accomplishments of Paul Taylor. And we salute his innovative spirit and creativity.

As a company with businesses in chemicals, healthcare and imaging technologies, we know that innovative solutions and creativity are key to holding the leading edge—whether it's in the arts or business.

Bayer USA is pleased to sponsor the Paul Taylor Dance Company's performance with the Pittsburgh Dance Council on January 19. Please call 355-0330 for more details.

Bayer USA

Mobay



A Bayer USA INC. Company

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. ■

LEAP INTO THE NEW YEAR!

*Jump start 1991 with a thrilling
performance of Eastern European
song, music and dance!*

TDUQUESNE UNIVERSITY
AMBURITZANS
CELEBRATING THEIR 54TH SEASON

MONDAY, DEC. 31

8 P.M.

HEINZ HALL

TICKETS \$22.50, \$19.50, and \$16.00

AVAILABLE AT

Heinz Hall Box Office (412) 392-4900

Kaufmann's Ticket Office (412) 232-2582

TIX Ticket Booth (412) 642-2782

VISA and MASTERCARD orders accepted.



'ärt·ə·strē

Artistry

- The creation of works of enduring value; e.g., in the grandeur of symphonic music.
- Aesthetic brilliance, as attained by accomplished musicians under inspired direction.
- Transcendence in beauty and expression, like the masterpieces of the world's great composers.



Life would be barren indeed without the artistry of symphonic music, opera, ballet and the theater.

Rockwell International is committed to the cultural enrichment of community life through support of the performing arts.

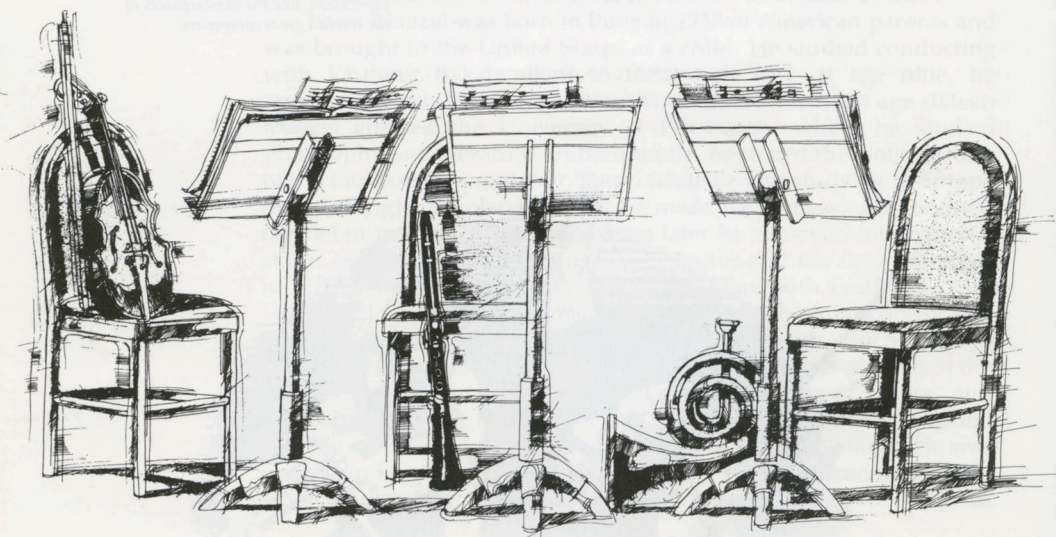


**Rockwell
International**

...where science gets down to business

Aerospace / Electronics / Automotive
General Industries / A-B Industrial Automation

Musical Chairs



On 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.



Duquesne Light

Together, We Have the Power To Brighten the Future.

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**

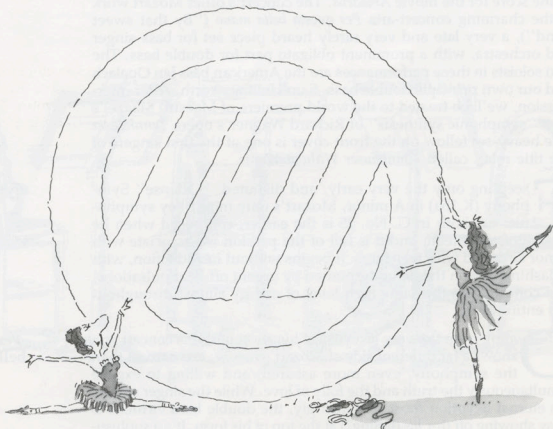
Tannhäuser



The Continental Dance Studios are proud to be a part of this week's Symphony Swing Series on Saturday night.

**alzed
creative
environments inc.**

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



Making your life richer.

Originally, ballet existed solely for the enjoyment of royalty. Its first public performance took place in Paris in 1708. It was immediately embraced by the community and has been a dominant art form ever since. People's lives grow a little richer each time they witness the beauty, grace, and agility of this very special dance form. At Mellon, we're also committed to enriching people's lives. Mellon's unique programs serve the community in such a way as to make each person's life a little richer. Enjoy what Mellon has to offer. And enjoy the gift of the arts.



Mellon Bank

Member FDIC

PITTSBURGH SYMPHONY



Program

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

INTERMISSION

WAGNER *Tannhäuser Without Words+*
symphonic synthesis by Lorin Maazel

**First performances by the Pittsburgh Symphony Orchestra*
+World Premiere

Friday is Pittsburgh National Bank Night at the Symphony.

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




**YOUR PORTFOLIO SHOULD BE ABLE TO LOOK HIM STRAIGHT IN THE EYE.
WITHOUT BLINKING.**

To survive today's volatile business environment,
investors must be prepared to face what has become a temperamental and unpredictable beast.
Markets so complicated, so shifting, they'll scare the likes of anyone.

At Pittsburgh National, not only will we protect you from the bears.
We'll manage your portfolio to run with the bulls.
Because we believe that, even in times like these, portfolios can grow if you respect the market.
But never fear it.

**INVESTMENT MANAGEMENT AND TRUST.
412.762.3000.**

 **PITTSBURGH NATIONAL BANK**

A **PNC** BANK



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

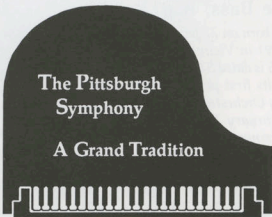
Andante

Menuetto

"We are proud to be
associated with one of
Pittsburgh's premier
performing arts
organizations and
applaud your continued success"

The Pittsburgh
Symphony

A Grand Tradition

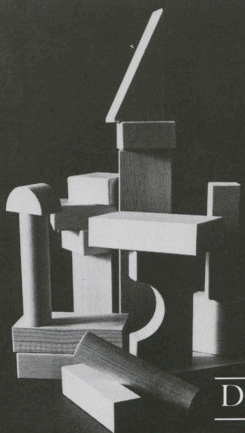


Coopers
& Lybrand

Solutions
for Business™



Certified Public Accountants
and Consultants
600 Grant Street
Pittsburgh, Pennsylvania 15219
(412) 355-8000



PROVIDING

COUNSEL IN THE

FULL SPECTRUM

OF CORPORATE &

COMMERCIAL LAW.

Dickie, McCamey & Chilcote

TWO PPG PLACE▲PITTSBURGH, PA 15222▲(412) 281-7272

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.

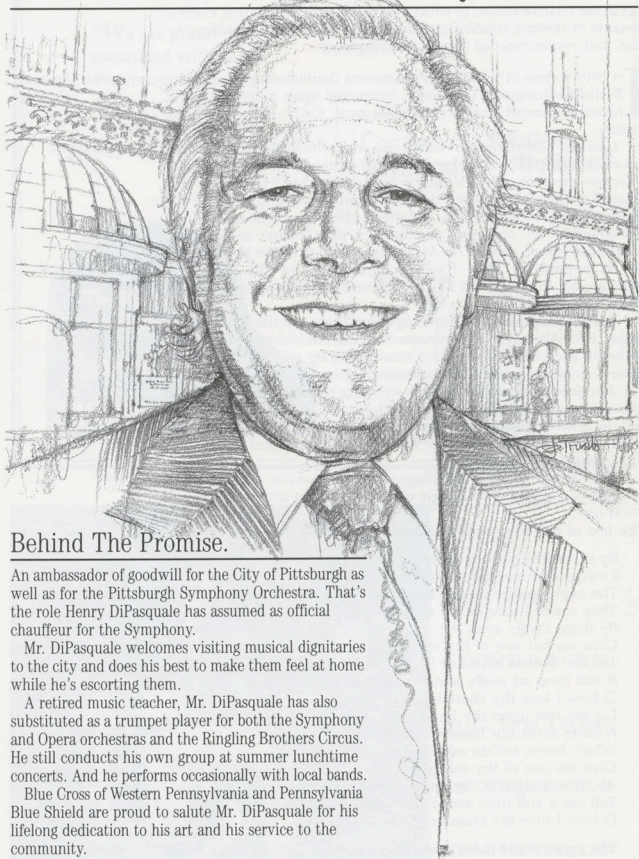
The text of the aria, translated from the Italian, follows:

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 art 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*

HENRY DIPASQUALE



Behind The Promise.

An ambassador of goodwill for the City of Pittsburgh as well as for the Pittsburgh Symphony Orchestra. That's the role Henry DiPasquale has assumed as official chauffeur for the Symphony.

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.

Blue Cross of Western Pennsylvania and Pennsylvania Blue Shield are proud to salute Mr. DiPasquale for his lifelong dedication to his art and his service to the community.

Promises Kept.



Blue Cross
of Western Pennsylvania
Blue Shield

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.

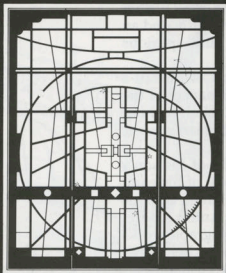
In consequence of the precision of his chronology, Köchel's accomplishment in turn became a point of departure for his successors. These later musicologists, whose more sophisticated technology and training in examining watermarks, analyzing handwriting, compositional analysis, comparing paper types, 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. ■



THE CARNEGIE
LIBRARY OF
PITTSBURGH

Scores and information about music in the Pittsburgh Symphony Orchestra Programs may be obtained in the Music and Art Department of The Carnegie Library of Pittsburgh in Oakland. You can also call 622-3105.

The Carnegie Library of Pittsburgh is a free public library maintained by the City of Pittsburgh, the County of Allegheny and the Commonwealth of Pennsylvania.



*Fine art is that in which the hand,
the head, and the heart of man
go together*

John Ruskin
The Two Paths
Lecture II

**MacLachlan
Corpeius &
Filoni**

Architects for Heinz Hall, the Garden Plaza
and the Benedum Center for the Performing Arts

■ 200 THE BANK TOWER ■ PITTSBURGH, PENNSYLVANIA 15222 ■ (412) 281-6568 ■

Accounting With The Personal Difference

Schneider Downs accountants become personally involved with each client's business. We know that personal involvement leads inevitably to the understanding and information needed to help clients operate more efficiently, profitably and smoothly

Our people are dedicated to the personal involvement needed to understand strategies, finances, tax structure, cash flow, assets, liabilities and more. Because only with personal involvement and understanding can we be a valuable contributor to your success.

Schneider Downs ... **Where The Difference Is Personal**



Schneider Downs

Schneider Downs & Co., Inc.
Certified Public Accountants

1133 Penn Avenue
Pittsburgh, PA 15222
Telephone: 412-261-3644
Telefax: 412-261-4876

175 South Third Street
Columbus, OH 43215
Telephone: 614-261-4060
Telefax: 614-261-4062

HEINZ HALL



FOR THE HOLIDAYS

MORE GLORIOUS THAN EVER!

HANDEL'S MESSIAH

Robert Page conducts this musical masterpiece, featuring the Pittsburgh Symphony Chamber Orchestra, the Mendelssohn Choir of Pittsburgh and vocal soloists Dominique Labelle, Wendy White, Frank Lopardo and John Cheek.

Monday, December 17, 8:00 pm

Tickets: \$18.15, 14.85, 11.00

MESSIAH SINGALONG

If you love to sing, get your family and friends together for our annual Messiah Singalong! This is your chance to perform along with the orchestra, chorus and soloists in the thrilling concert featuring the Hallelujah Chorus.

Tuesday, December 18, 8:00 pm

Tickets: \$11.00, general admission

A WONDERFUL

WORLD OF CHRISTMAS

You're sure to be filled with the spirit of the season when the Pittsburgh Symphony Pops presents this sparkling holiday gift, complete with traditional carols, festive singalongs and a few ho-ho-holiday surprises. Robert Bernhardt, conductor.

SPECIAL ADDED FAMILY MATINEE!

Saturday, December 22, 2:30 pm

Tickets Matinee: \$24.20, 19.80, 12.10

Friday, December 21, 7:30 pm

Saturday, December 22, 8:00 pm

Sunday, December 23, 8:00 pm

Tickets Evening: \$26.40, 22.00, 14.30

ORDER TODAY!
LAST YEAR'S
CONCERTS WERE
STANDING
ROOM ONLY!

The perfect gift idea!

"Your Choice" Seating Certificates

10 certificates, each redeemable for best available seating to most Pittsburgh Symphony concerts this season. 10 certificates for only \$180.00! Call 392-4900 for all the details.

CALL TICKETCHARGE: 392-4900

or visit the Heinz Hall Box Office.



The Pittsburgh Symphony
Holiday Sponsors:

WISH
A COMMITMENT TO THE FUTURE

johnston the florist

THE PITTSBURGH SYMPHONY  LORIN MAAZEL • MUSIC DIRECTOR

Come to Sewickley for a Rolls, Bentley, Mercedes — a beautiful home in a rare atmosphere and the interior designed by the best; be dressed exquisitely, your children well attired, dine well, have the time of your life and spend the night comfortably. All of this is waiting for you in the Village of Sewickley

Top Drawer of Sewickley

541 Beaver Street 741 - 4612

Necessities and Accessories
for the

BED BATH TABLE

Caswell-Massey Soaps

Wamsutta Sheets Fieldcrest Towels



BISTRO — n., A small, unpretentious French bar or restaurant where fine foods are served.

Voila!!! We're here!



**THE
SEWICKLEY HOTEL**
509 Beaver Street, Sewickley
741-9457

Monday-Saturday 11 AM-10:30 PM
Sunday Brunch 11 AM-3 PM
Sunday Dinner 4 PM-9 PM
dinner reservation suggested

Papier

distinctive paper cards & calligraphy

348 beaver street • sewickley, pa 15143 • (412) 741-7709



Penguin Bookshop
420 Beaver Street
Sewickley, Pennsylvania 15143
741-3838



J. B. POTTER REALTY, INC.

Exclusive Representative
Sotheby's International Realty



*Potter Realty specializes in
luxury real estate, offering
outstanding residential, estate
and farm properties.*

J. B. POTTER REALTY INC.
437 BROAD STREET
SEWICKLEY PA 15143
Phone: (412) 741-3100
Broker: Jebby Potter



Fine design is
timeless.

CARL EDWIN PALITTI
INTERIORS
741-2525
430 Beaver Street, Sewickley



Franklin Interiors

Creative Office Environments



10th & Bingham St. Pittsburgh, PA 15203 381-2233



USAIR

**FREQUENT
TRAVELER
PROGRAM**

Earn free flights faster, go even farther.

Your Pittsburgh Area BMW dealers



THE ULTIMATE DRIVING MACHINE.

Greensburg
IMPORTS EAST INC.
Route 30 East
837-2700

McMurray
Three Rivers BMW
2897 Washington Rd.
941-7000

Monroeville
A&L BMW
3780 William Penn Highway
373-6071

Pittsburgh
P&W FOREIGN CAR SERVICE INC.
4801-4800 Baum Blvd.
682-0788

Sewickley
SEWICKLEY BMW
Ohio River Blvd. & Chestnut
741-9331

molly moose

STYLED FOR THE WELL DRESSED WOMAN

ONE OXFORD CENTRE LEVEL THREE PITTSBURGH 412/642-6710



Calibogue Crab House

across from Benedum Center • 711 Penn Ave.
281-2270

Present this program, after the Concert,
at the Calibogue and receive a complimentary
dinner with the purchase of a second dinner
of equal or greater value

PITTSBURGH SYMPHONY



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 Tubb. 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. ■

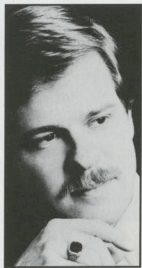


JAN OPALACH

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. ■



BEYOND

the realm of function, Peat Marwick's collection of American contemporary crafts expresses our definition of client service:

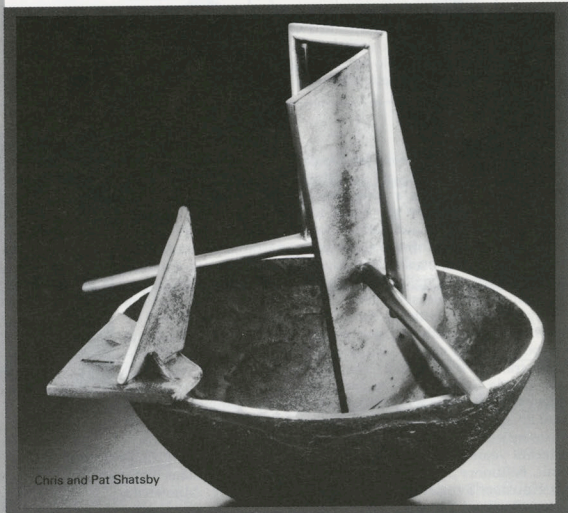
Technical achievement balanced by ingenuity, vitality, and clarity of presentation produce work of uncommon brilliance.

KPMG Peat Marwick

We add value, not just numbers

Certified Public Accountants

Peat Marwick Main & Co.
One Mellon Bank Center
Pittsburgh, PA 15219
412 391-9710



Chris and Pat Shatsby

PITTSBURGH SYMPHONY



Noteworthy

We hope that Heinz Hall audiences this month will join us in thanking Kaufmann's for the magnificent tree which the department store has decorated for the season in our Grand Lobby. Thanks also to the Phipps Conservatory for decorating our stage with seasonal wreaths and garlands. Phipps's Holiday Flower Show "Presents Under Glass," which opened on November 23, runs through January 8, and includes candlelight tours with musical entertainment.

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.

Stop by the tables in the lobby to see the season's most artsy chill-chaser: the "Heinz Hall for the Holidays" sweatshirt, detailed in holiday colors and glitter against a smart black background. Three adult sizes: \$25. For the concert-lover in your life, consider a "Your Choice" coupon book, containing ten certificates each redeemable for one Pittsburgh Symphony concert seat this season. At \$180 this bargain represents the ultimate in flexibility and savings. Available from the Box Office, or call TicketCharge at 392-4900. ■





AT KETCHUM, THE GOOD IDEAS END UP IN THE GARBAGE

Because good simply isn't good enough.

Not in a time when good has become synonymous with average.
When good immediately puts you on the fast track to nowhere.

Only by being our own toughest critic,
and by reaching for the exceptional, in everything we do, can minds be moved.

And businesses be built.

Ketchum Advertising.

Ideas That Move Minds.

PITTSBURGH SYMPHONY



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.



Painting and Decorating of
HE NZ HALL
FOR THE PERFORMING ARTS

by

A. J. VATER & CO., INC.

since 1928

921-2258 Pittsburgh PA 15205

RUSSIAN LACQUER BOXES



*Breathtaking!! Masterpieces!!
The "Absolute Ultimate" in Collectibles!!
Magnificent Hand-Painted Lacquerware
direct from Russia. Also Many Artifacts.*

ROBERTS GALLERY

The Bourse 2101 Greentree Road
Pittsburgh, PA 15220 279-4223



BORDERS BOOK SHOP THE BOOK LOVERS BOOKSTORE

- Over 90,000 titles in stock
- We discount New York Times bestsellers
30%, most other hardcovers 10%
- We welcome special orders and phone orders

Norman Centre II • 1775 N. Highland Road • Pittsburgh, PA 15241 • (412) 835-5583

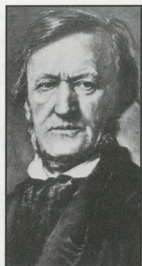


THE TRIANGLE TECH GROUP

Career Business and Technical Training Since 1944

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:

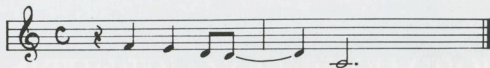

“T*annhäuser Without Words* is a synthesis of Wagner's opera conceived for the purpose of presenting in symphonic form the entire opera with its motifs of carnality and redemption through love.

“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



Cameron Coca-Cola...Supporting
the arts for 100 years.



"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.

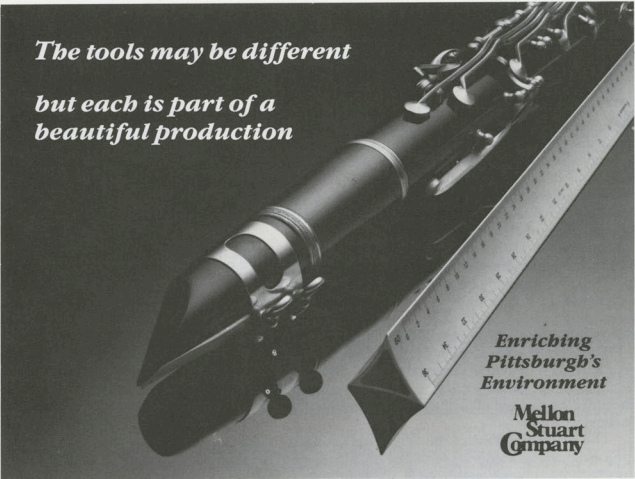
Wagner fuses diverse elements, integrating the dramatic concept of redemption within the setting of grand opera. He focuses the story on Tannhäuser who, forsaking a hedonistic lifestyle with Venus in her mountain dwelling, embarks on a pilgrimage to Rome in search of absolution. In addition, Wagner uses 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

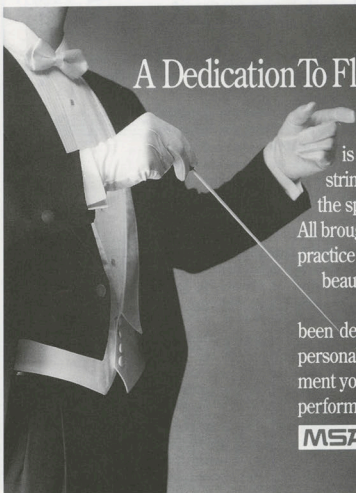
First Sight of the Wartburg



*The tools may be different
but each is part of a
beautiful production*

*Enriching
Pittsburgh's
Environment*

**Mellon
Stuart
Company**



A Dedication To Flawless Performance

The baton drops and the room is alive with music. A serenade of strings. The thunder of drums. And the sparkling sound of concert brass. All brought together by years of dedicated practice and a commitment to making beautiful music.

For over 75 years, MSA has been dedicated to providing high-quality personal protection equipment. Equipment you can count on for dependable performance and unmatched protection.

MSA Count on MSA.

(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 version 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 Debats*) 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

The Dresden Premiere

An Order for Wagner's Arrest

First American Production of a Wagner Opera

You're in the driver's seat,

but think it may soon be time to move over. Our business advisory team at Deloitte & Touche can help you shift gears. We're knowledgeable about issues such as business worth, succession planning, and how to ensure the long-term viability of your company. We'll give you your personal road map for a safe trip.

Accounting and Tax Services

Two Oliver Plaza
Pittsburgh, PA 15222
(412) 281-2232

2400 One PPG Place
Pittsburgh, PA 15222
(412) 263-6900



**Deloitte &
Touche**



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

*Louis-Napoléon
Commands the
Paris
Performance*

*The Jockey Club
Creates a
Scandal*



EQUITABLE
RESOURCES

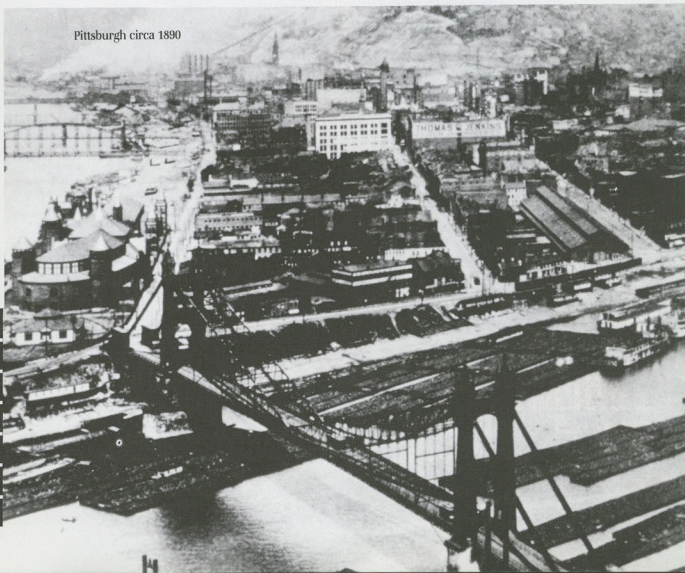
Founded in 1888

IT BEGAN WITH THE “WONDER FUEL”

The discovery of natural gas in Murrysville in 1878 brought the “wonder fuel” to Pittsburgh — as well as a rush of companies eager to escort gas to the world’s workshops. Equitable Gas Company was chartered in 1888 and operated as part of the Philadelphia Company, founded by George Westinghouse, until 1950 when its stock was offered on the open market for public purchase.

It was a good beginning. Today Equitable Resources, Inc. is the company you’ve known as Equitable Gas Company — and much more. Equitable Resources explores for, develops, produces and markets gas, oil, and related energy products, primarily in the Appalachian area. *The future demands clean energy. And Equitable Resources is here to supply it.*

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.

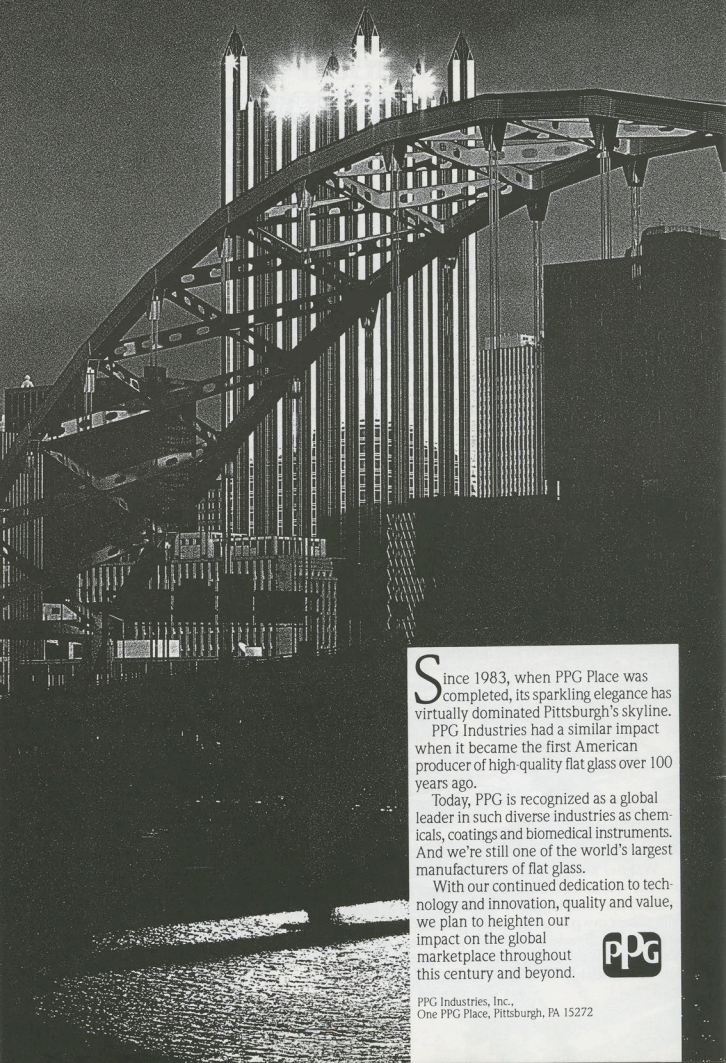
At last, on 13 March 1861, *Tannhäuser* was seen and heard in Paris, giving rise to one of the greatest scandals in music history. Attending the performance were the Emperor and Empress Eugénie, Prince Metternich, aristocrats, ambassadors, intellectuals, and artists. After the first act, a representation 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*."



Since 1983, when PPG Place was completed, its sparkling elegance has virtually dominated Pittsburgh's skyline.

PPG Industries had a similar impact when it became the first American producer of high-quality flat glass over 100 years ago.

Today, PPG is recognized as a global leader in such diverse industries as chemicals, coatings and biomedical instruments. And we're still one of the world's largest manufacturers of flat glass.

With our continued dedication to technology and innovation, quality and value, we plan to heighten our impact on the global marketplace throughout this century and beyond.



PPG Industries, Inc.,
One PPG Place, Pittsburgh, PA 15272

"DIVINE"

MOZART AND RIMSKY-KORSAKOV'S SCHEHERAZADE!

"Mozart was as pure as an angel,
and his music is full of divine
beauty the culminating point of
all beauty in the sphere of music.

Tchaikovsky, on Mozart

Fiery Italian conductor **Alessandro Siciliani** returns to lead Mozart's charming *Gran partita for winds*, a favorite from the film *Amadeus*. Rimsky-Korsakov's *Scheherazade*, one of the most popular works ever written, completes this fascinating program.

Friday, December 14, 8.30 pm

Saturday, December 15, 8:00 pm

Sunday, December 16, 2 30 pm

SPECIAL FEATURE!

"Musical Show 'n Tell", especially for families, one hour prior to Sunday's concert featuring PSO concertmaster, Andres Cardenes.

FREE to all Sunday, December 16 ticketholders (children six and over only please)

Tickets \$12 65 - \$34 10

Call TicketCharge at 392-4900

or visit the Heinz Hall Box Office.

Student and Senior Rush. \$10, one hour prior to performance.

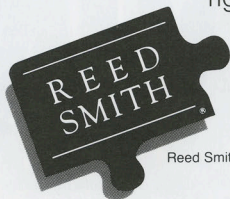
THE PITTSBURGH SYMPHONY  LORIN MAAZEL • MUSIC DIRECTOR

A sound worth seeing

USAir is the official airline of the Pittsburgh Symphony WQED-FM/89.3 — Voice of the Pittsburgh Symphony
December 14 is Dollar Bank Night at the Symphony

SOLUTIONS

A legal problem
is like a
jigsaw puzzle
Finding the solution
is easier
if you begin
with the
right piece



Reed Smith Shaw & McClay
Attorneys at Law

Pittsburgh, PA
412-288-3131

Harrisburg, PA
717-234-5988

Philadelphia, PA
215-875-4300

Washington, DC
202-457-6100

McLean, VA
703-556-8440

© Copyright Reed Smith Shaw & McClay 1989

PITTSBURGH SYMPHONY

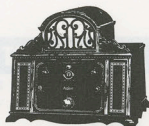


Nation-Wide Radio Broadcasts

Next Tuesday evening—December 11—at 7:00

NEEME JARVI, conductor
VLADIMIR FELTSMAN, piano

RACHMANINOV Piano Concerto No. 3 in D minor
KALINNIKOV Symphony No. 1 in G major



Tuesday evening, December 18 at 7:00

LORIN MAAZEL, conductor
ANNE MARTINDALE WILLIAMS, cello

STRAVINSKY Petrushka
HENRI DUTILLEUX Tout un monde lointain
 (Cello Concerto)
BLACHER Variations on a Theme of Paganini

Tuesday evening, December 25 at 7:00

LORIN MAAZEL, conductor
ANNIE FISCHER, piano

MOZART Piano Concerto No. 23 in A major,
 K.488
BRUCKNER Symphony No. 7 in E major

Pittsburgh Symphony Orchestra concerts are heard weekly October–March on the airwaves of radio stations coast-to-coast. These digital broadcasts are produced by Pittsburgh's own WQED/FM, for national distribution to American Public Radio's 375 member stations.

Pittsburgh Symphony Orchestra nation-wide broadcasts are funded by a major grant from the H. J. Heinz Company Foundation.



The H. J. Heinz Foundation

PLACE:

The City of Pittsburgh

TIME:

The present

SETTING:

Heinz Hall
Hazlett Theatre
Pittsburgh Playhouse
Benedum Center

CAST:

Pittsburgh Symphony Orchestra
Pittsburgh Ballet
Pittsburgh Opera
Pittsburgh Public Theater
The Playhouse Theatre Company

Performances are presented through special arrangements with the faithful audiences who so generously support them

There will be no intermission

TUCKER
ARENSBERG

ATTORNEYS

Since 1990

1200 Pittsburgh National Building
Pittsburgh, PA 15222
412 566-1212

Offices also in
Harrisburg and Moon Township

The Pittsburgh Symphony Association

Heinz Hall, 600 Penn Avenue, Pittsburgh PA 15222 • Phones: 281-6156—281-7065

FINE INSTRUMENT FUND

Since its establishment in the spring of 1984 by our board of directors, the Fine Instrument Fund has achieved significant successes in providing musical instruments of outstanding quality to the Pittsburgh Symphony Orchestra.

In March of 1988, an extraordinary set of timpani was identified by our principal timpanist, Stanley Leonard, and purchased for the orchestra through the Fine Instrument Fund.

The next year we acquired a Steinway concert grand piano which was chosen by Lorin Maazel and Jerome Lowenthal at the Steinway studios in New York City

Last spring the Fine Instrument Fund purchased a Galanti organ recommended by Maestro Maazel. First used in March 1990 by the French National Orchestra in our Great Performers Series, this instrument will enable our orchestra to broaden its repertory

We are continuing our efforts to provide the Pittsburgh Symphony with instruments of the finest quality, and we welcome anyone who would like to join us in doing so. For further information about the Fine Instrument Fund, please call the Association at 281-6156.

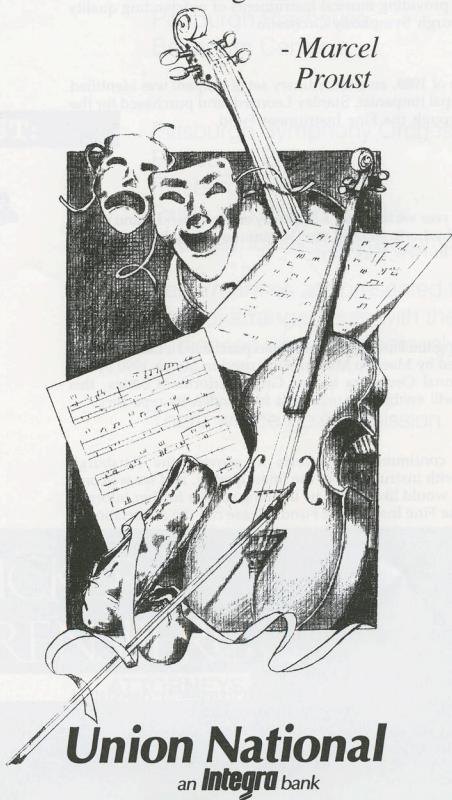


Frances De Broff
Chairman
The Pittsburgh Symphony Association
Fine Instrument Fund

◆

“Thanks to art, instead
of seeing a single world,
our own, we see it multiply
until we have before us as
many worlds as there are
original artists.”

- Marcel
Proust



Union National
an **Integra** bank

The Pittsburgh Symphony Society is grateful to the following for their generous support of the Annual Sustaining Fund.



THE CHAIRMAN'S CIRCLE

Mr & Mrs. Allen H. Berkman	Mr & Mrs. Henry Lea Hillman	Mr & Mrs. Richard P. Simmons
Mr & Mrs. James F. Compton	Mr & Mrs. Michael D. La Bate	Mr. & Mrs. G. J. Tankersley
Mrs. H. J. Heinz II	Mr & Mrs. James E. Lee	Mrs. John F. Walton
Sen. & Mrs. H. John Heinz III		



THE MAESTRO'S CIRCLE

Maestro & Mrs. Lorin Maazel, Honorary Chairmen

Anonymous (6)	Mr & Mrs. James O'Hara	Marvin & Penina Lieber
Mr & Mrs. James R. Agras	Denny	Mr E. D. Loughney
Mr. James R. Aiello	Mr & Mrs. Robert A. dePalma	Dr & Mrs. George J. Magovern
Mrs. Charles V. Baltic Jr	Mr & Mrs. Thomas J. Donnelly	Mr & Mrs. Egon Marhoefer
Mr & Mrs. Eugene J. Barone	Mr Robert Eberly	Mr & Mrs. John C. Marous Jr
Mr & Mrs. John Kevin Barry	Mrs. Leon Falk Jr	Mr & Mrs. Thomas Marshall
Mr & Mrs. Robert C. Barry	Mr & Mrs. Alan S. Fellheimer	Mr & Mrs. J. Sherman
Mr & Mrs. Benno Bernt	Mr & Mrs. R. Derek Finlay	McLaughlin
Mr & Mrs. Joseph Berwanger	Mr & Mrs. William H. Genge	Mrs. William A. Meyer
Mr William Block	Mr Robert I. Glimcher	Mr & Mrs. James A. Mitch
Mr & Mrs. Edwin J. Bogнар	Mr & Mrs. Carl G. Grefenstette	Mr & Mrs. Adam S. Monks
Mr Frank M. Brettholle	Mr & Mrs. Lawrence Gumberg	Mr & Mrs. Donald I. Moritz
Mr & Mrs. Dixon R. Brown	Mr & Mrs. John Hall	Mrs. Laurene S. Morris
Mr & Mrs. Keith Bunnell	Mr & Mrs. William S. Hansen	Mr & Mrs. Gordon
Mr & Mrs. John A. Burkholder	Mr Joseph A. Hardy	Neuenschwander
Mr & Mrs. Joseph L. Calihan	Mr & Mrs. Benson G. Henderson II	Mr & Mrs. Thomas H. O'Brien
Mr Philip Chosky	Mr Frederick H. Jones	Mr & Mrs. David B. Oliver II
Mr & Mrs. David W. Christopher	Mr & Mrs. Robert S. Kahn	Dr & Mrs. Ronald L. Pacifico
Mr & Mrs. Eugene S. Cohen	Mr & Mrs. Joseph M. Katz	Mrs. Melvin G. Patton
Mr & Mrs. George A. Davidson Jr	Mr & Mrs. Robert J. Kavanaugh	Mr & Mrs. D. Grant Peacock
Mr & Mrs. James Delligatti	Mr John A. Kincaid Jr	Mrs. William B. Pierce
	Mr & Mrs. Dominic B. King	Mr & Mrs. Milton Porter
	Mrs. Thomas J. Lewis Jr	Mr Richard E. Rauh
		Mr & Mrs. Donald Robinson

The Original Oldies.

WQED-FM 89.3

ALL CLASSICAL ALL DAY

Mr & Mrs. Harold Robinson
 Mrs. William R. Roesch
 Mr. & Mrs. Dan Rooney
 Mr Peter Rossin
 Kathleen & Brock Rowley
 Mr & Mrs. John T Ryan Jr
 Mr Seth E. Schofield
 Mr & Mrs. Aaron Silberman

Mr & Mrs. Joel Spear Jr
 Mr Howard R. Spicher Jr
 Mr & Mrs. James B. Tito
 Mr & Mrs. Gideon Toeplitz
 Mr & Mrs. Jeremy C.
 Treherne-Thomas
 Mr & Mrs. Gerald J Voros
 Mr. & Mrs. Mason Walsh Jr

Mr & Mrs. Robert A. Walsh
 Mr & Mrs. Daniel J Whelan
 Mr & Mrs. James Wilkinson
 Mr Lynn R. Williams
 Mr & Mrs. James L. Winokur
 Mr. & Mrs. Lisle A. Zehner Jr



THE PRESIDENT'S CIRCLE

Anonymous (12)
 Barbara G and Marcus Aaron II
 Mr & Mrs. Goerd K. Abel
 Mr & Mrs. Ted E. Ackmann
 Ms. Jane A. Adamson
 Mr & Mrs. Edward A. Aiello
 Mr & Mrs. James H. Alexander
 Dr Tom Allen
 Mr & Mrs. Andrew Aloe
 Dr & Mrs. Clement Anderson
 Mr Paul V Anderson
 Ms. Penny Anderson
 Mr Fred Babcock
 Dr & Mrs. Bicher Barnada
 Dr Isaac R. Barpal
 Mrs. Gerda Behn
 Mr & Mrs. Elmer C. Bennitt
 Mr & Mrs. William G
 Bensur, Jr
 Mr & Mrs. Louis Berkman
 Mr Anthony Bianco
 Mr Leo Borg
 Dr Carole B. Boyd
 Mr & Mrs. William A. Boyd
 Mr & Mrs. William Boyd Jr
 Mr Robert B. Bozzone
 Mr Kenneth S. Brand
 Mr Myron D. Broff
 Mr Alan M. Brown
 Mrs. Knox Brown
 Mr & Mrs. H. Eugene Burns
 Mrs. Charles T Campbell
 Mr & Mrs. Edward L. Campbell
 Dr & Mrs. W. J Canady
 Mr & Mrs. Ronald Cantelm
 Mr. Andres Cardenes
 Mr & Mrs. Jarvis B. Cecil
 Mr Bernard Cerilli
 Ms. Genevieve Chaudhuri
 Mr & Mrs. J Mabon Childs
 Mr & Mrs. E. V Clarke Jr

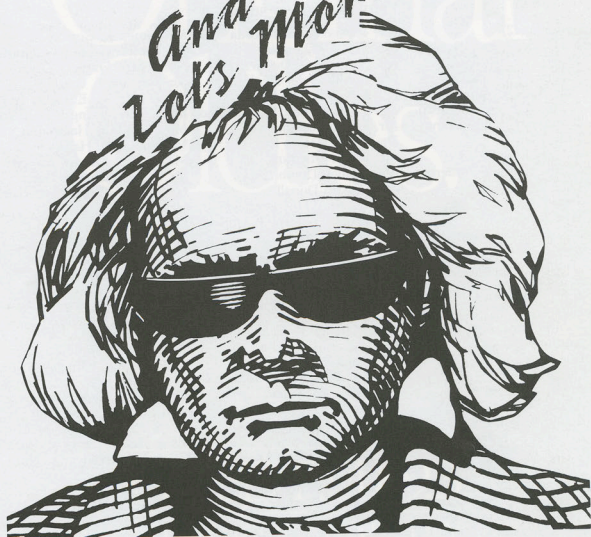
Mr & Mrs. John J Corda
 Ms. Gail Czajkowski
 Mr. Armand C. Dellovade
 Mr. & Mrs. Peter Denby
 Mr & Mrs. Ozzie DePaul
 Mr & Mrs. Richard A. DiAdamo
 Mr William S. Dietrich
 Dr & Mrs. James Dill, Jr
 Mr Stuart Discount
 Mr. Stanley Dombrowski
 Mr Donald Donell
 Mrs. Philip d'Huc Dressler
 Mr & Mrs. William T Duboc
 Mr Frank R. Dziama
 Ms. Carolyn Edwards
 Mr. & Mrs. Samuel H. Elkind
 Mrs. Jane M. Epstine
 Sumner & Mary Rodgers
 Erickson
 Mrs. Marshall K. Evans
 Mr William R. Evans
 Mr Frank Fairbanks
 Clyde E. & A. Judith Fearer
 Mr Arthur G Fidel
 Ms. Linda K. Fischer
 Mr. & Mrs. John H. Fooks
 Mr Don Freas
 Mr & Mrs. Wilbert Frisch
 Dr & Mrs. Stephen Froman
 Mr & Mrs. Henry J Gailliot
 Mr Warren Gardner
 Mr Edward Gazouleas
 Mr & Mrs. Dix Gedney
 Mr Carl H. Geier
 Mr. & Mrs. David Gillis
 Dr. Lawrence Gipson
 Ms. Nancy Goeres
 Mr & Mrs. Arthur Goeschel
 Mr Bernard Goldberg
 Mr Stanley Goldmann
 Mr & Mrs. Kenneth Goldsmith

Mr James A. Gorton
 Mr & Mrs. Stephen W Graffam
 Mr & Mrs. Frank L. Grebowski
 Mr Edward F Gugala
 Mr & Mrs. H. E. Haller Jr
 Mr. & Mrs. Irving J Halpern
 Mrs. J Sidney Hammond
 Mr Robert D. Hamrick
 Mr & Mrs. Richard Happe
 Mr & Mrs. Charles Harff
 Mr & Mrs. Charles Hardwick
 Mrs. Teresa Harth
 Dr & Mrs. R. D. Haun Jr
 Mr Robert Heaton
 Mr. Howard L. Hillyer
 Dr & Mrs. Stanley Hirsch
 Mr. Albert Hirtz
 Mr & Mrs. Charlie F Hitson
 Mr Charles F Hois
 Mr Richard M. Holland
 Mr James P Hollihan
 Sam & Betty Hollingsworth
 Mr & Mrs. John T Howat Jr
 Mr & Mrs. Mark Huggins
 Mrs. Milton G Hulme Jr
 Mr & Mrs. Torrence M. Hunt
 Mr. & Mrs. Torrence M. Hunt Jr
 Mr & Mrs. William E. Hunt
 Ms. Lois Hunter
 Dr & Mrs. F. G. Hurite
 Mrs. John H. Jackson Jr
 Mr & Mrs. Eugene F Jannuzi
 Ms. Patricia Prattis Jennings
 Glen & Lavonne Johnson
 Mr & Mrs. Carlton A. Jones
 Mr & Mrs. Curtis E. Jones
 Ms. Elizabeth W Jones
 Mr Huei-Sheng Kao
 Dr and Mrs. Peter D. Kaplan
 Mr Sid Kaplan
 Mr Irvin Charles Kauffman

It's still

BEETHOVEN IN THE AM

*And more!
Lots more!*



Classical WWCS-AM
Stereo 540

Miss Virginia Kaufman
 Mr E. Randolph Kelly
 Mr & Mrs. Arthur J Kerr Jr
 Mr & Mrs. Stanley R. Klein
 Mr & Mrs. William S. Knowles
 Mr A. George Kohl
 Mr & Mrs. Claude F Kronk
 Dr & Mrs. James W Krugh
 Mr James C. Krummenacher
 Dr & Mrs. Peter J Kyne
 Mr & Mrs. Paul Edward Lego
 Mr & Mrs. Stanley S. Leonard
 Mr & Mrs. Martin Lerner
 Mr & Mrs. Aaron P Levinson
 Mrs. Mahlon E. Lewis
 Ms. Elaine K. Light
 Mr Michael Lipman
 Mr Charles Lirette
 Mr & Mrs. Howard M. Love
 Mr & Mrs. Charles H. Lytle
 Mr & Mrs. Lincoln Maazel
 Dr & Mrs. George J Magovern Jr
 Mr Hampton Mallory
 Mrs. Lauren Scott Mallory
 Dr & Mrs. Joseph A. Marasco Jr
 Mr & Mrs. Eugene A. March
 Mr & Mrs. Raymond Marsh
 Mr & Mrs. Sheldon Marstine
 Mr & Mrs. Sanford Martin
 Mr & Mrs. Andrew W Mathieson
 Mr & Mrs. Bruce A. Maxwell
 Mr & Mrs. Jerry McAfee
 Mr Daniel R. McCauley CLU
 Ms. Joann McCollum
 Mr & Mrs. Byron McCulloh
 Mr & Mrs. Martin G McGuinn
 Mr Jack G McKie
 Mrs. Leslie McKie
 Dr & Mrs. James McMaster
 Mr Donald C. McVay
 Mr & Mrs. William Metcalf III
 Mr Sam Michaels
 Mr Luther Miller
 Mr & Mrs. Raymond J Miller
 Thomas Miller & Mayte Godoy
 Mr Evan Mirapaul
 Mr & Mrs. James S. Moore
 Mr & Mrs. John H. Mussler Jr
 Mr Morris Neiberg
 Mrs. Hugh G Nevin
 Dr Michael Nieland
 Mr & Mrs. Francis B. Nimick Jr
 Mr & Mrs. George C. Oehmler
 Richard Page & Sue Martin
 Mr Mark Pancerev
 Mr & Mrs. Richard B. Patton
 Mr & Mrs. Louis B. Paul
 Mrs. Evelyn B. Pearson
 Ms. Alison Beth Peters
 Mr & Mrs. John Petrosillo
 Mr & Mrs. Nicholas V Petrou
 Mr & Mrs. Werner Philipp
 Mr & Mrs. Donald J Povejsil
 Mrs. Gwylm Price Jr
 Mr & Mrs. S. Raymond Rackoff
 Mr & Mrs. Frank E. Rath
 Audrey & Charles Reichblum
 Dr & Mrs. George S. Richardson
 Mr Charles Robinson
 Mr & Mrs. Frank Brooks Robinson
 Mr & Mrs. W F Rockwell Jr
 Mr & Mrs. Jose Rodriguez
 Mr & Mrs. William F Roemer
 Mr James Rooney
 Mr & Mrs. Michael Rosenfield
 Mrs. Charlotta Klein Ross
 Mr Paul J Ross
 Mr & Mrs. J Rounds
 Dr & Mrs. Richard C. Ruffalo
 Mr & Mrs. H. J Rutenberg
 Ms. Akiko Sakonju
 Dr & Mrs. E. Ronald Salvitti
 Mr & Mrs. Stanley G. Schaffer
 Dr & Mrs. Rolf L. Schapiro
 Mr & Mrs. J Paul Scheetz
 Mr & Mrs. Leonard L. Scheinholtz
 Mr & Mrs. Ronald Schneider
 Mr & Mrs. Edward H. Schoyer
 Mr Bart J Shakarian
 Mr & Mrs. David S. Shapira
 Mr & Mrs. H. Parker Sharp
 Mr Roger C. Sherman
 Mr. George R. Shifler
 Mr & Mrs. Herbert J Shure
 Mrs. Constance Field Silipigni
 Mr Salvatore Silipigni
 Mr & Mrs. Wayne Sillman
 Paul & Linda Silver
 Mr & Mrs. Edward J Slack
 Mr & Mrs. Martin Smith
 Drs. William L. & M. Susan Smith
 Mr & Mrs. Harold Smoliar
 Mr & Mrs. Christian M. Snavelly
 Mr Peter Snitkovsky
 Mr & Mrs. Edward L. Solomon
 Mr & Mrs. William R. Solomon Jr
 Mr & Mrs. Roy Sonne
 Mr John Soroka
 Mr & Mrs. A. Lawrence Spencer
 Ms. Jacqueline Spirnack
 Mr Stephen Starkman
 Bronna & Harold Steiman
 Mr William N Steitz
 Mr & Mrs. Theodore Stern
 Mr & Mrs. Ken Strack
 Miss Dolores Strimple
 Mr & Mrs. Thomas J Taylor
 Dr & Mrs. Irwin S. Turner
 Mr & Mrs. Howard Thomas
 Mr & Mrs. W Bruce Thomas
 Mr & Mrs. Steven L. Thomas
 Mr & Mrs. Harry A. Thompson II
 Thomas & Christy Thompson
 Mr & Mrs. Paul H. Titus
 Mr William T Tobin
 Dr David M. Toney
 Dr Edward A. Torba
 Mr & Mrs. John T Traugut
 Ms. Stephanie Tretick
 Mr & Mrs. Milan Turk
 Mr Jeffrey Turner
 Mr. & Mrs. David F Tuthill
 Mr & Mrs. Gerald Unger
 Ms. Gretchen Van Hoesen
 Mr & Mrs. Rodney Van Sickle
 Mr Joen Vasquez
 Dr & Mrs. Roger E. Vega
 Mr & Mrs. Charles E. Vogel
 Dr & Mrs. Clyde E. Vogeley
 Mr & Mrs. Lawrence M. Wagner
 Mr & Mrs. David L. Watters
 Mr William H. Webb
 Mr & Mrs. James H. Weber
 Dr Paul Irving Weiss
 Mr & Mrs. Arie Wenger
 Mrs. Thomas L. Wentling
 Mr & Mrs. James Whitcomb
 Mr & Mrs. Robert Whiteside
 Ms. Sara Cancelliere Wiegand
 Mr & Mrs. S. Donald Wiley
 Mr & Mrs. Joseph K. Williams
 Mr & Mrs. L. Stanton Williams
 Mr & Mrs. William V Writt
 Mr Christopher Wu
 Mr Damian Zambias
 Mr & Mrs. Roger Zanitsch
 Mr & Mrs. Isaiahs Zolkowicz
 Miss Sallie J Zoerb
 Mr & Mrs. Guy A. Zoghby

Individual listings complete as of October 1, 1990. Please alert us to errors or omissions by calling 392-3190. Listings are updated periodically throughout the season.

Only One Newspaper In Town Takes Business Seriously.

Of all the daily and weekly newspapers in this city, The Pittsburgh Business Times is the only one that devotes approximately 30 pages a week to business. Subscribe today Call **391-7222**.

Pittsburgh
Business
Times
and Journal

Where Business Is Front Page News.



MAJOR CORPORATE BENEFACTORS

H. J. Heinz Company
Foundation
USAir Group, Inc.
USX Corporation
Westinghouse Electric
Corporation

MAJOR CORPORATE PATRONS

Alcoa Foundation
Bell of Pennsylvania
Consolidated Natural Gas
Company
Equibank
Mellon Bank, N.A.
Pittsburgh National Bank

MAJOR CORPORATE SPONSORS

AT&T
Bayer USA Inc./
Mobay Corporation
Federated Investors, Inc.
Giant Eagle, Inc.
Ketchum Communications, Inc.
MSA
Morgan Stanley
PPG Industries, Inc.
Price Waterhouse
Rockwell International

MAJOR CORPORATE ASSOCIATES

Allegheny Ludlum Corporation
Aristech Chemical Corporation
Calgon Carbon Corporation
Calibogue Crab House
Consolidation Coal Company
Deloitte & Touche
The First Boston Corporation
Integra Financial Corporation
Metropolitan Life Foundation
Oxford Development Company
Retail Merchants' Association
of Pittsburgh

CORPORATE BENEFACTORS

A O Management Corporation
Aimcor Corporation
Arthur Andersen & Co.
Associated Communications
Corp.

Blue Cross of Western
Pennsylvania
Chase Manhattan of Penna.
Coopers & Lybrand
Duquesne Light Company
Equitable Resources, Inc.
Ernst & Young
Geyer Printing Company Inc.
IBM Corporation
KPMG Peat Marwick
Kirkpatrick & Lockhart
Marsh & McLennan, Inc.
Polycom Huntsman, Inc.
Sargent Electric Company
Songer Construction Company
Tube City Iron & Steel

EXECUTIVE COUNCIL

Action Industries
Adience Equities Inc.
AEG Westinghouse Trans-
portation Systems, Inc.
Air Products & Chemicals
Alexander & Alexander
Allegheny Business Machines,
Inc.
Allegheny Sand, Inc.
Alloy Rods Corporation
Aloe Holding Company
American International
Underwriters
American Thermoplastic
Company
Ampco — Pittsburgh Foundation
Atlas Railroad Construction Co.
Beazer East
Beckwith Machinery Company
Bell Federal Savings &
Loan Association of Bellevue
Buchanan Ingersoll, P.C.
Cabot Oil & Gas Corp.
Calgon Corporation
Cameron Coca-Cola Bottling Co.
Columbia Gas of Pa., Inc.
Copperweld Corporation
Cyclops Corporation
Dick Group of Companies
Dick's Diner
Dickie, McCamey & Chilcote
Digital Equipment Corporation
Dunn Corporation
Dynamet, Inc.
Eichleay Corporation
Fishers Big Wheel, Inc.
Geissler, Inc.
Genix Corporation
W. R. Huff Asset Management
Company
Indspec Chemical Corp.
Johnson & Higgins of Pa., Inc.
Jones, Day Reavis & Pogue
Kelly Hardware
C. J. Langenfelder & Son
Laughlin Funeral Directors
Liberty Mutual Insurance Co.
Markovitz Enterprises, Inc.
Master Merchandiser's, Inc.
Matthews International Corp.
Meco International, Inc.
Metaltech
Mosites Construction Company
Namsco Plastics Inds. Inc.
National Intergroup
North Side Packing Company
NUS Corporation
OTC Realty Inc.
Papernick & Gefsky
Parker Plastics Corporation
Parker/Hunter Incorporated
Patrick Media Group Inc.
Pedersen & Pedersen
Pittsburgh Corning Corporation
Pittsburgh Post-Gazette
Pittsburgh Steeler Sports, Inc.
Quik-Print
Reed Smith Shaw & McClay
Respironics, Inc.
Rochester & Pittsburgh Coal Co.
Ryan Homes, Inc.
Schreiber Industrial
Development Co.
Shasta Holdings Co.
R. Sims Associates
Spang & Co.
Tenser Phipps & Leeper
Tensor, Inc.
Trombino Piano Gallerie
Wean Incorporated
Westinghouse Science &
Technology Center
Peter J. Zikos Insurance

PROJECT/SERIES SPONSORS

Blue Cross of Western
Pennsylvania
Giant Eagle, Inc.
Pittsburgh Area BMW Dealers
SmithKline Beecham

PITTSBURGH SYMPHONY



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.

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





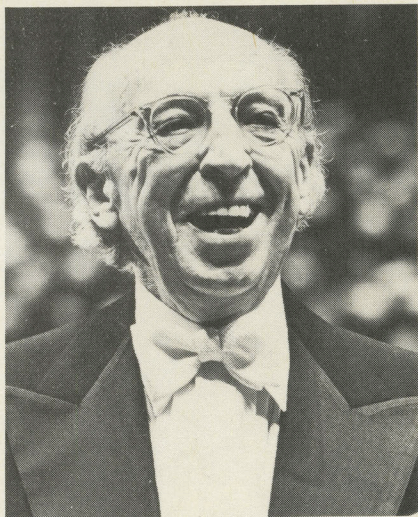
Has the shopping which used to be fun turned into an effort and frustration? You haven't the time, the patience, or the stamina, for the seemingly endless pursuit of fashion. That's where we can help.

Horne's "Personally At Your Service" fashion consultants will give you the assistance you need for an all-together look.

Whether shopping for a complete wardrobe, a single accessory, or for the ideal gift for her or for him, we'll make it easy for you. Simply call our Downtown only "Personally at your Service" number 553-8538 to schedule an appointment at no charge to you. We look forward to rescuing you from "fashion frustration"

Jane Vandermade,
Fashion Director

 horne's



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.