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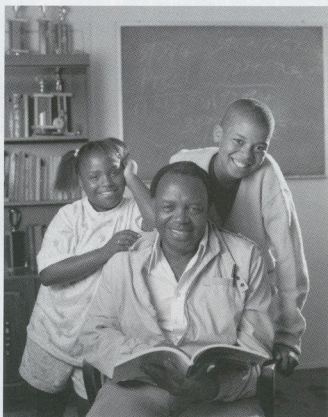
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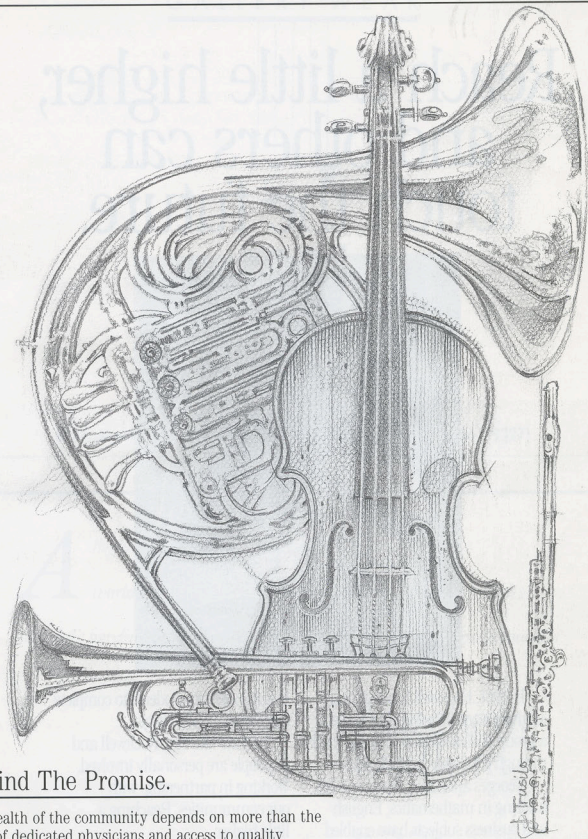
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**The Pittsburgh Symphony Society's
Mission Statement:**

The purpose of the Society is the making of music consonant with the highest aspirations of musical art, creating performances appealing to a broad section of the community, and providing community service at the highest level of excellence.

**PROGRAM MAGAZINE
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Cover photo (detail of Heinz Hall) by Ben Spiegel

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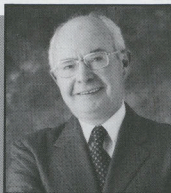
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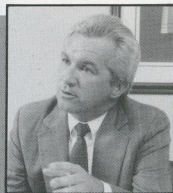
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Associate
Concertmaster
Huei-Sheng Kao
Manuel Ramos
Assistant
Concertmasters
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Samuel H. Elkind
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Edward F. Gugala
Charles Hardwick
Rosemary Harris
Hong-Guang Jia
Holly M. Katz
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Frank Powdermaker
Akiko Sakonju
Roy Sonne
Christopher Wu

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and Duquesne Light
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Silipigni***
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Leslie McKie
John J. Corda
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Carolyn Edwards
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Lois Hunter
Stanley Klein
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Ling-Ling Guan + +

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Gail Czajkowski
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Hampton Mallory
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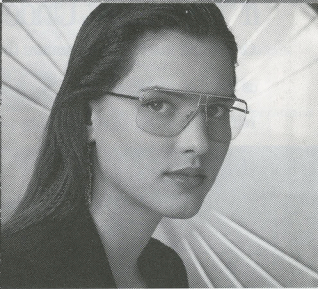
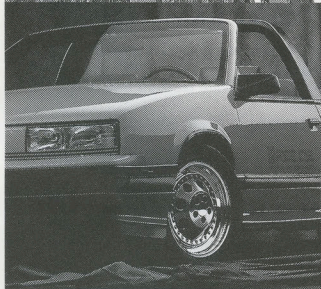
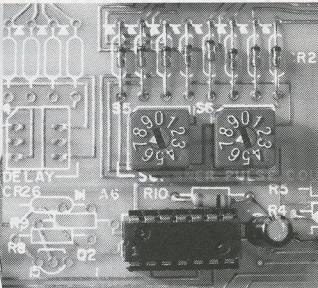
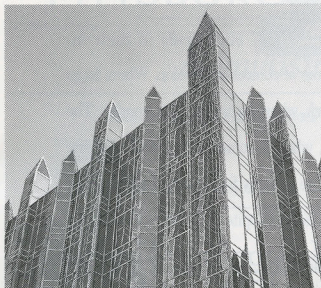
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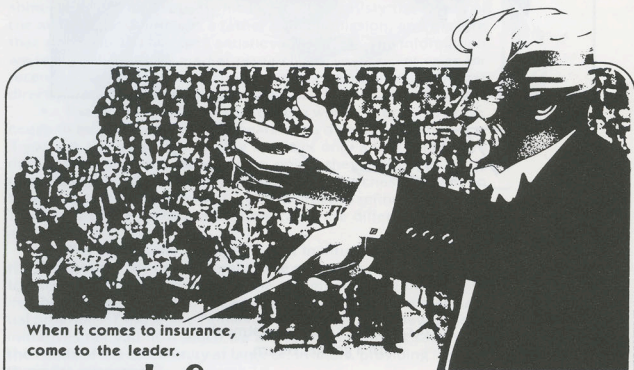
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Message from the Managing Director

On Programming

Many times I am asked how the Pittsburgh Symphony determines its repertoire and artists for the season. The answer is not a simple one but certainly deserves a good explanation.

First of all, you need to understand that programming is a dynamic process and not a static one, analogous to a movie as compared to a slide presentation. At any point of time the programs can be reviewed as to where they are at that very moment. However, two days later and sometimes even a few hours later they may look different. Programming is an ongoing process that never stops. Traditionally the only reason we do stop this process is because we need to share with you, the audience, the programs through the season brochure. If there were no need for brochures, I would imagine that the programming process would go on much longer, and perhaps in the final analysis the season would look different.

The second question to ask is, whose needs are we trying to satisfy when we determine programs? There are a few key elements:

- You, the audience. This is a rather complex element because what the audience wants is complex. Some of you would like to hear the more traditional music, some would like to hear Baroque music, some like to hear early twentieth-century, and some even like to hear new music. How to satisfy the needs of the audience as a whole is a rather difficult mission, and it's rare that an institution like ours satisfies everybody. The information we rely on is primarily market research, surveys, ticket sales for recent seasons for specific concerts and communication we get directly from members of the audience.

- The Orchestra. The Orchestra as a whole, in order to grow, needs to be performing (and rehearsing) a diversity of repertoire. If you ask the musicians to play music of only a few composers during the entire season, at some point, they will begin to be unchallenged and perhaps even bored. Every orchestra needs to be able to perform a variety of styles in order to refine its playing. The needs of the orchestra in some cases are different from the audience's.

- The community at large. As an institution supported by the community, we need to make sure our programs are directed toward a very large segment of the community. The increase in number of Pops concerts, the establishment of the Summer Casual programs, Expose and Fiddlesticks, to name just a few—these initiatives tell you how much we are concerned about satisfying the needs of the community at large or, in short, providing "something for everyone."

- "The world." Performance of unusual pieces, commissions and new music, and the presenting of young talents, etc., puts an orchestra on the international map. It is important to be in the front line in order to recruit world-class artists to come and per-





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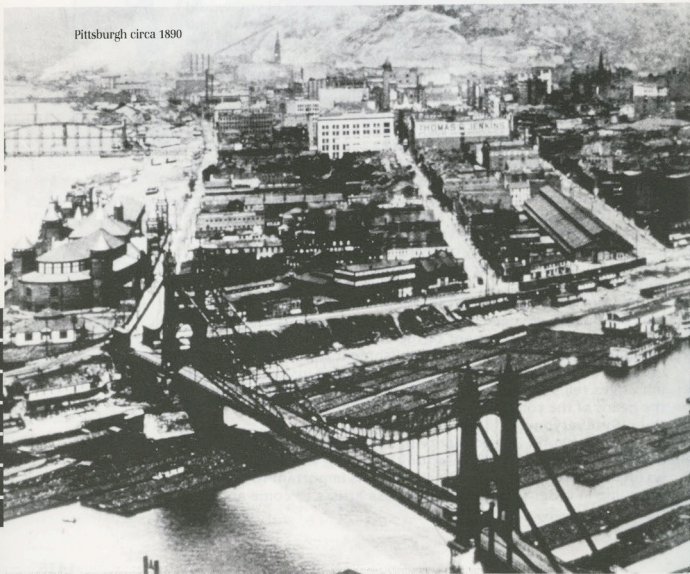
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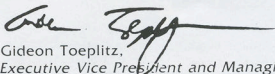


form with the orchestra and to be in the minds of the recording executives and presenters in various parts of the world who book our orchestra for international tours.

As you can see, the parties whose needs we need to satisfy are not necessarily consistent, which makes the task of programming even more complicated.

The ultimate decision on every program we play is in the hands of Music Director Lorin Maazel; however, he is advised by many. For example, guest conductors and soloists many times have their own views as to what they would like and not like to play. The availability of artists is also a consideration. The Orchestra's Artistic Advisory Committee as well as the Board of Director's Program Committee have input into general trends of music played. Recording companies for purposes of recording repertory (such as the Sibelius cycle we are currently recording) and, of course, the public also influence decisions. Other factors to be considered are of course economic—we cannot afford to bring all the "superstars" every season.

All in all, the task of building a season is very complicated and time consuming, but Lorin Maazel, the Board and staff are trying to bring you the top of the available artists as well as programs that meet the needs of all the parties with which we are concerned. If you have any thoughts about what we should and shouldn't do, we will always be happy to hear from you.



Gideon Toeplitz,
Executive Vice President and Managing Director

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Noteworthy

The Pittsburgh Symphony Society recently announced that it has received a \$1 million gift from the Allegheny Foundation to endow the Concertmaster Chair, which is currently held by Andres Cardenes. The chair has been designated as the **"Rachel Mellon Walton Concertmaster Chair"** honoring a distinguished PSO Life Board Member who has shown exceptional generosity and loyalty toward the Orchestra. The Allegheny Foundation gift has come through the initiative of Mr. and Mrs. Richard M. Scaife. Mrs. Scaife is a member of the PSO Board of Directors and serves on the organization's Outreach Committee.



Andres Cardenes

Heinz Hall's Twentieth Anniversary was celebrated throughout the spring with a number of events commemorating the Hall's rich heritage. In addition to a twenty-year recognition ceremony, special preview of Gershwin's *Porgy and Bess*, and Symphony Spring Sale-a-Bration on April 25, the PSO is publishing a commemorative history booklet and is giving free Heinz Hall Tours. Many patrons have been able to take advantage of special 20/20 promotions, and the PSO Education Department coordinated a Children's Picture and Essay Contest. The commemorative activities have been made possible by a generous grant from the Howard Heinz Endowment.

An all-Beethoven program and a performance of Bach's complete Brandenburg Concertos will highlight the PSO's **1992 Summer Casual Concerts**, the Orchestra recently announced. The concerts, at Heinz Hall July 8 through 25, will offer "something for everyone—whether you're a first-time Symphony goer or a long-standing patron," according to Executive Vice President and Managing Director Gideon Toeplitz. Themes of other Summer Casual programs include a showing of the 1925 Lon Chaney film *The Phantom of the Opera* with live musical accompaniment provided by the Pittsburgh Symphony; an evening of selections from "Broadway Blockbusters"; "Bob From Sesame Street" bringing music and fun just for the little ones; an abridged concert performance of Gershwin's *Porgy and Bess*; "Bravo Italia!"—a celebration of Italy's rich musical heritage; a turn-of-the-century program of "Golden Favorites," with sing-along; and great musical moments in a "Cinema Spectacular." Tickets for the 1992 Summer Casual Concerts are available at the Heinz Hall Box Office, or by calling (412) 392-4900.

PSO Executive Vice President and Managing Director Gideon Toeplitz joined Mayor Sophie Masloff, the Cultural Trust's Carol Brown and Allan Williams of Alan Wasser Associates in announcing the coming of Andrew Lloyd Webber's *The Phantom of the Opera*. The smash Broadway hit will be performed at the Benedum Center as part of the Pittsburgh Broadway Series. *Phantom* is scheduled to open in mid-July 1993, with tickets available to the general public beginning in October.



Allan Williams, Gideon Toeplitz,
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PITTSBURGH SYMPHONY



Founded ninety-six 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.

Since its first international tour in 1947, the Pittsburgh Symphony has confirmed its world ranking as a top-class orchestra, earning high critical acclaim for each tour abroad. Of the PSO's eleven international tours Lorin Maazel has directed five, including three European tours—one of which took the Orchestra to the Soviet Union and Poland in 1989—and two trips to the Far East. During the 1987 Far East tour the PSO became the first U.S. orchestra to visit the People's Republic of China in the decade of the '80s and the third ever to do so. In 1992 Maestro Maazel and the Orchestra will visit Europe twice, once between May 21 and June 8 with engagements in Hamburg, Munich, Frankfurt, Paris, Madrid, Barcelona, Vienna, Stuttgart, Bonn and Brussels, as well as in Birmingham and London. The second tour, August 5 through 29, is under the aegis of the Old and New Indian Ways First World Festival and will take the PSO to key summer festival locations in five nations: Spain, Belgium, Italy, Germany and Switzerland.

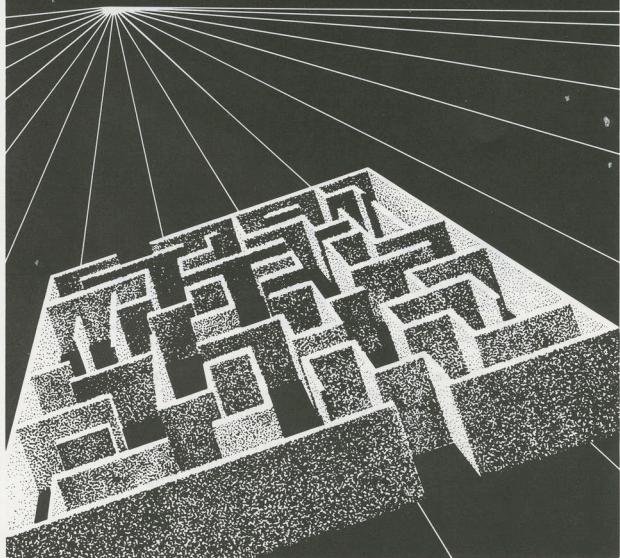
The Orchestra also enjoys an equally distinguished record of domestic tours which, over the years, have showcased the PSO in most of America's major cities and music centers. As part of the current domestic tour schedule, Maestro Maazel and the Orchestra will open Carnegie Hall's 102nd season this fall with two performances, then visit George Mason University in Fairfax, Virginia, and Cleveland's Severance Hall.

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 network radio broadcasts first over National Public Radio and currently over American Public Radio. The APR series is produced by WQED-FM Pittsburgh.

Starting with the release of its first commercial recording in 1941, the Orchestra has made hundreds of critically acclaimed discs. Pittsburgh Symphony recordings currently available are on the Angel, CBS, Philips, MCA, New World, Nonesuch, Sony Classical and Telarc labels. Among its current recording activities for Sony Classical is the completion of a Sibelius cycle. The Orchestra also was seen on television nationally on the highly popular "Previn and the Pittsburgh" series over PBS and most recently in two educational programs for children, broadcast on the Disney Channel.

The list of internationally recognized conductors who have led the Pittsburgh Symphony includes Victor Herbert (1898–1904), Emil Paur (1904–1910), Antonio Modarelli (1930–1937), Otto Klemperer (1937–1938), Fritz Reiner (1938–1948), William Steinberg (1952–1976) and Andre Previn (1976–1984). Lorin Maazel has had a formal affiliation with the Orchestra since 1984 when he became Music Consultant. For the 1986–87 and 1987–88 seasons his title was Principal Guest Conductor and Music Advisor. With the advent of the 1988–89 season Maestro Maazel, who is considered one of the world's greatest conductors, assumed the title of Music Director. ■

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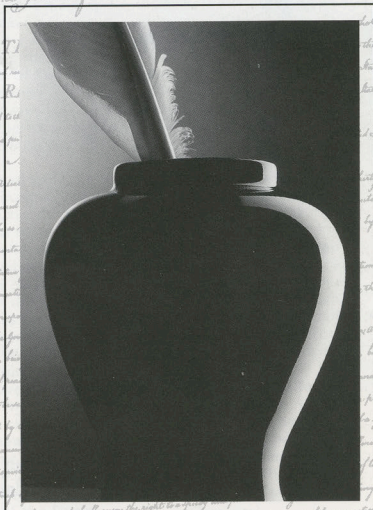
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intro: May 8-9-10

For this all-orchestral concert, Lorin Maazel has chosen a single, massive work: Mahler's Symphony No. 6. The Orchestra will perform this great masterpiece for audiences throughout Europe later this month. For details about the PSO's European Tour, please see page 1460.

The prophetic nature of Mahler's Sixth Symphony is immediately disturbing and profound. In the height of his fame, and content with his marriage and family life, Mahler chose to write a dark and ominous work that ended up foreshadowing three tragic events in his life. These "three blows of fate" (as Judith Meibach describes them in her program notes for this concert) include the death of Mahler's four-year-old daughter, the ruination of Mahler's career at the Vienna Opera and the discovery of a fatal heart disease that quickly led to the composer's death. These events, which are represented by three percussive strikes in the last movement, occurred three years after the symphony was completed.

That Mahler had difficulty conducting the premiere of the Sixth suggests that he may have realized he was expressing a death wish on some level. After the first performance, he was so overcome with emotion that he broke down and cried uncontrollably in the presence of his wife, Alma, and a few close friends. He began to fear the consequences of having composed music of death, and superstitiously he removed the third hammer blow from the Finale.

The weight of the symphony falls in this final movement, which is by far the longest and most complex of the four. Mahler implies at the outset the scale of the movement with a lengthy introduction whose first theme returns three more times to mark the major divisions of the movement.

All of the movements bring together many different facets of Mahler's world. The first movement contains Austrian marches; a quasi-religious chorale; a pastoral, folklike section; and a soaring, romantic theme, which he said was "Alma's theme." The Scherzo is demonic and satirical, with seemingly gentler interludes characterized by frequently changing meters. The Andante presents lyrical themes and simple forms, setting the stage for the complex drama of the Finale.

— Laura Reed

Mahler's Sixth Symphony

The Pittsburgh Symphony welcomes physicians of West Penn Hospital to Saturday's concert. Two hundred guests will enjoy a pre-concert reception in the Heinz Hall Garden with entertainment provided by PSO musicians. Prior to the concerts the guests will be treated to a sit-down dinner in the Regency Rooms, and after the concert they will dance to the Big Band sounds of T. C. Rogers and the Western Union Swing Band.

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LORIN MAAZEL, conductor

- MAHLER** Symphony No. 6 in A minor
- I. Allegro energico
 - II. Scherzo
 - III. Andante moderato
 - IV. Finale

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Program Notes

by Judith Meibach

Symphony No. 6 in A minor

GUSTAV MAHLER was born in Kalischt Bohemia, on 7 July 1860 and died in Vienna, Austria, on 18 May 1911 William Steinberg conducted four of the seven previous Pittsburgh Symphony Orchestra subscription concert performances of Mahler's Sixth Symphony, in October 1960 and January 1969 Leonard Slatkin conducted our most recent performances, in October 1983 The instrumentation calls for three piccolos and four flutes, four oboes and three English horns, three clarinets, E-flat clarinet and bass clarinet four bassoons and contrabassoon eight horns, six trumpets, four trombones, tuba, timpani, glockenspiel, xylophone, cowbells, bells, rute hammer two harps, celesta and strings. Performance time is about one hour and fifteen minutes.—Ed



In 1903 Mahler, his wife Alma and their two-year-old daughter Putzi spent a serene and carefree summer at the lake resort of Maiernigg on the Worthersee, in the Austrian province of Carinthia Before their vacation was over Mahler walked arm in arm with Alma to the modest 'composing' cabin in the woods, where nothing would disturb them to play for her the score he had just completed. As he struck the final notes of the Sixth Symphony they were both moved to tears. Alma later recalled

Not one of his works came so directly from his inmost heart as this The music and what it foretold touched us so deeply The Sixth is the most completely personal of his works, and a prophetic one also. In the *Kindertotenlieder* as also in the Sixth he anticipated his own life in music. On him too fell three blows of fate and the last felled him But at the time he was serene; he was conscious of the greatness of his work. He was a tree in full leaf and flower

If the three blows of fate, hammered out in the final movement of the Sixth, adumbrated eventual personal disaster for Mahler in 1907 (with the death of their older daughter, his resignation from the Vienna Opera and the diagnosis of his fatal heart condition) the ominous spiritual gloom that permeates most of the movements also seems apocalyptic of the Armageddon that would befall Europe three years after his death in 1911 Mahler was also conscious of the difficulties in communication that this score, the 'Tragic' as he first called it, was bound to create, even for a sympathetic audience 'The Sixth is a very long work

a hard nut which cannot be cracked by the weak little teeth of our critics, he wrote And again 'My Sixth will present riddles Their solution can be attempted only by a

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generation that has entirely absorbed and digested my first symphonies "

The Sixth is often grouped with the Fifth and Seventh symphonies, three strictly instrumental scores influenced by poetry of Ruckert. And while the preceding five symphonies conclude on a note of hope—lifting any clouds that may have accumulated along the way—the Sixth never completely escapes from its bleakly pessimistic expression: it concludes in despair, turned in on the night of the soul. The opening movement and the Scherzo are accessible. But the lengthy final movement is more resistant to understanding. Mahler's dissatisfaction with his results are best illustrated by the fact that he revised each of the four editions of the Sixth that appeared in print during his lifetime.

Although Mahler had used descriptive titles in some of his earlier music, he became increasingly uncomfortable with verbal explanations. At the same time, he never ceased to believe in the extra-musical substance of music—beginning with Beethoven—as he wrote to the critic Max Kalbeck. "There exists no modern music which hasn't its inner program," he continued. "Yet no music is worth anything when the listener has to be told what experience it embodies—in other words, what he is expected to experience himself. . . . A bit of mystery always remains—even for the creator!"

If Mahler intended to avoid programmatic associations in the Sixth Symphony, the score nonetheless evokes certain spiritual and emotional images resulting from the use of devices such as the clanging of cowbells in the middle of the opening movement. But their ringing removes the listener to an isolated and tranquil landscape related more to suspension in cosmic space than to such literal mountain peaks as those referred to in the *Alpensinfonie* of Richard Strauss. And the abrupt, frightening shift from major to minor toward the movement's closing measures can be taken to symbolize the triumph of tragedy over happiness. Moreover, Alma recalled how Mahler emerged from his cabin in the woods to tell her that in drafting the first movement he tried to express her in a theme. "Whether I've succeeded, don't know," he confessed, "but you I have to put up with it."

Alma also informs us that the third movement represented the arhythmic games of the two little children tottering in zigzags over the sand. Obviously, the childish voices became more and more tragic, and at the end died out in a whisper. Each performance of Mahler's music permits a new penetration of the richly multilayered score: the discovery of still another voice or of a hitherto overlooked detail that rises to the surface, reaching out to its audience in the most personal manner. The wealth of allusions and associations—the combination of German, Austrian, Czech and Jewish components—pull from the listener a powerful emotional response.

In Igls, where Mahler's family moved shortly after his birth, Mahler profited from a vital musical life that drew

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Olivier Messiaen, composer 1908–1992

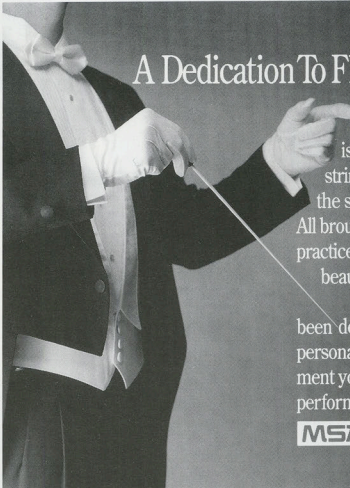


The Pittsburgh Symphony notes with sadness the death of Olivier Messiaen who passed away April 28 in Paris. A French composer Messiaen's development spanned the wide gap between the impressionism of Debussy and exciting rhythms of early Stravinsky on the one hand, and the experimental techniques of avant garde composers in the 50s and 60s. Among his pupils were Pierre Boulez, Jean-Louis Martinet, Karlheinz Stockhausen and Iannis Xenakis, all of whom became important composers in their own right.

Messiaen made use of a wide range of resources in his music, including Gregorian chant, oriental rhythms, birdcalls, exotic percussion instruments and the Ondes Martenot (an electronic instrument introduced by Maurice Martenot in 1928). A mystic by nature and Catholic by religion, he strove to find a relationship between progressions of musical sounds and religious concepts. One of Messiaen's celebrated earlier works was the *Quartet for the End of Time* written while held in a German prison camp at the outbreak of World War II. The PSO has performed his *Turangalila* (1978, Previn) and *L'Ascension* (1973, Steinberg).

Of the composer's passing, Maestro Lorin Maazel said, "The world has lost one of the most strikingly original twentieth-century composers whose influence on other composers has been enormous. It is very sad news for the music community indeed."

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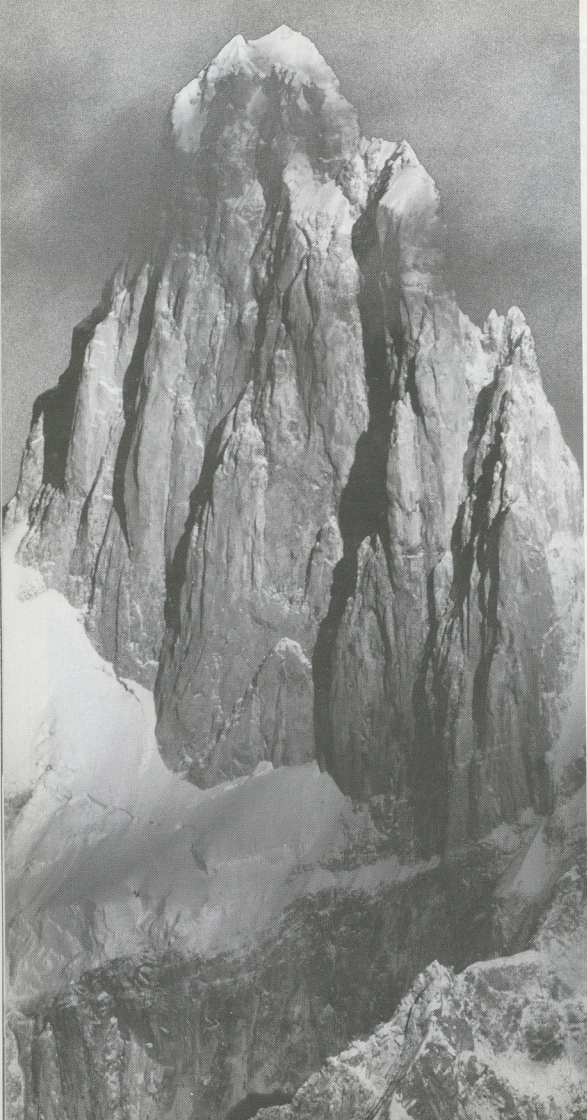
upon its Czech heritage as well as its German orientation. From his early childhood, he listened to folk and military music in the environs: haunting Moravian songs, regimental band marches and the penetrating sound of bugles ringing out from the barracks. By singing in the choir of St Jacob's Church in the men's glee club, Mahler became thoroughly acquainted with some of the choral masterworks. At the Iglau theater, he undoubtedly attended opera performances of both German and non-German works. Hiking through the countryside, he listened to itinerant bands of Bohemian musicians: trios (violin, clarinet in E-flat and double bass or bagpipe, violin and E-flat clarinet) or quartets (trumpet, viola, double bass and violin or clarinet) play folk songs and dances, music in which happiness and melancholy commingled with tremendous rhythmic gusto and special reliance on wind instruments, particularly the woodwinds. These Bohemian elements found their way into Mahler's unrestrained melodic elan, the improvisatory component of his writing, the tendency of his rhythms to alter pace, beat and accent, and the penetrating writing for the woodwinds, especially for the high-pitched E-flat clarinet.

Mahler's sense of isolation, his feeling of being lost in a world of sadness, can be traced back to the childhood terror caused by the death of eight infant brothers and of his fourteen-year-old brother Ernst, traumas compounded by the ill-matched marriage of his parents. Mahler's birthplace, the small town of Kalischt in Bohemia, was close to the Moravian border, both provinces of the Austrian empire, about midway between Vienna and Prague. A triple heritage—his Jewish family, German language, and Czech locality—gives some notion of the complex background from which he came. His sense of alienation was compounded by an inability to relate to any specifically national or ethnic identification. Further tragedy struck the twenty-nine-year-old musician when his parents and sister Leopoldine died. Several years later, his brother Otto, a gifted composer, committed suicide. These circumstances shaped Mahler's intense, volatile personality and to a large extent shed light on the arresting element of his monumental, complex scores, most notably the Sixth Symphony.

Historically, the symphony marks the end of the late romantic style of which Mahler, Strauss, Reger and Elgar were the last great proponents. With its wide-spun themes and open forms, with its drama and programmatic connotation, the Sixth is highly characteristic of the time of its origin. The score also holds a place as a pioneering work of orchestral expressionism, whose tone language influenced Anton Webern and Alban Berg.

Mahler completed the sketches of the symphony in September 1904, and the orchestration in May 1905. The premiere took place on 27 May 1906 at the Tonkunstlerfest in Essen, Germany. The organic unity of the symphony is assured by a simple *leitmotif* heard in all movements except

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for the Andante The Fate motive manifest in the turn of a major triad to a minor triad usually is sounded in the trumpets and oboes.

At the outset of the first movement a sharply rhythmic motive mounts from the basses punctuated by a forceful dotted figure in the first violins Within five bars the music swells into a fierce martial theme that suggests preparation for a confrontation with destiny rather than the excitement of a military band The theme will be developed by all sections of the orchestra until it is interrupted by the grim leitmotif or motive in which trumpets and oboes sound an A-major triad, suddenly darkening the harmony to A minor above the foreboding roll of timpani and snare drums Fortissimo trumpets attack the chord only to let it die away the oboes on the other hand, approach it pianissimo increasing their dynamics to an outcry The stormy opening yields to a chorale that in turn bridges to a warmly romantic theme in woodwinds and strings This sweeping lyrical theme in F major introducing the only joyous event in the score the idealized portrait of Alma Mahler lasts briefly It blends with some of the earlier heard march motives before heading for a serene summit

A mixture of xylophone, glockenspiel and triangle result in glassy bell-like timbres Against the glitter of celesta and string tremolo cow bells (Herdenglocken) are heard During his summers in the Austrian Alps Mahler often hiked in the mountains of Tyrol, Upper Austria and Carinthia. On the lonely mountain peaks, the distant tinkling of the herd from peaceful pastures below was the last earthly sound to reach the climbing wanderer The serenity is disturbed by the return of the opening energetic Allegro and a concentrated recapitulation that jubilantly ends in the key of A major

The Scherzo with its insistent march, sharp dotted rhythms and sinister xylophone theme is clearly derived from the motivic material of the first movement The arhythmic zig-zagging motion of the children playing in the sand finds expression in measures whose alternating rhythmic patterns show Mahler's first deep excursion into polyrhythmic writing Yet even this charming old-fashioned dance is riddled with an instability that intensifies as the movement progresses Steeped in romantic irony the unsettling and rich scoring contributes to the sense of a world tottering on the brink of madness

The first printed edition places the Scherzo in second place and the Andante in third At the premiere in Essen however Mahler reversed the order of the middle movements And then in 1963, when the International Mahler Society published a new score based on Mahler's revised orchestration, it was decided to revert to the original sequence The explanation offered was that in later years Mahler himself now favored his initial ground plan

I. Allegro energico

II. Scherzo

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III. Andante

It is no coincidence that the tender Andante recalls the song 'Nun se ich woh' warum so dunkle Flammen' from the *Kindertotenlieder*. The Sixth Symphony emerged from the same creative period as the song cycle based on poetry of Friedrich Rückert and shares with it an elegiac mood and alienated message. Mahler set the slow movement in the remote far-removed tonality of E-flat major. The Andante, evolving like a romantic Lied, is based on three melodies: the first of which, sung by first violins, creates a place of repose far from the physical world. Composer Arnold Schoenberg pointed out how Mahler avoided the danger of conventionality in this simple tune by expanding it from the customary eight measure period into ten bars.

The second theme proposed by the English horn intones a melancholy lullaby, and the third is assigned to the horn. Cowbells are again heard, establishing a motivic and spiritual link with the opening movement. The idyllic music, an escape from the physical world, is chased away by a briefly stormy section. The veil lifts to a radiant E major whose brightness is short-lived as strains of the initial motives blend in the returning main tonality of E-flat.

The Finale at once reestablishes the menacing mood of earlier movements. An eddy of strings and harps leads to a passionate outburst in the first violins. By the ninth measure, the familiar drum cadence mercilessly pounds its way into our consciousness, with the now familiar abrupt shift from major to minor. One of the most compelling themes proposed in the Finale's introduction, that assigned to the horns, starting with the fourth horn somewhat hidden by the tremulous glow of bells, harp, celesta and violins.

A tempo change to an energetic Allegro ushers in a curious yet forceful march. Unexpectedly, a second brighter theme is introduced. Again, the sounds of cowbells recall Alpine serenity. But anxiety returns as the end approaches.

The longest of the four movements, the Finale's equal in duration to certain classical symphonies in their entirety. The Sixth, in fact, could be described as a 'finale symphony' with the preceding movements serving as a prelude to the drama of the last movement. Its length results in part from two repeated developments, each terminated at its height. Mahler explained the strange design of the music: 'The hero of the symphony suffers three blows from fate. The third fells him like a tree. The first and second blows fall at the climactic points of the first and second developments respectively. The third stroke coincides with the recurrence of the Fate motive, threateningly sounded by the brass for the last time.'

The somber plucked A that leads into the coda, and its more pallid restatement in the last measures, suggests a clod of dirt dropping on Mahler's coffin while four trombones crank out a slow *fugato*. Three measures before the close, an explosion erupts in the orchestra. For a last time, the timpani pounds out the fateful rhythm of calamity. The accented notes are echoed in the following measure where they sink into oblivion. ■

IV. Finale

Fugato: an imitative passage occurring in a larger work; a passage that is fugue-like but that is not itself a fugue



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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 more than 4 000 opera and concert performances with more than 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 (1965-7), 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). In September 1993 he will assume the title of music director of the Symphony Orchestra of the Bavarian Radio in Munich, a post he will hold concurrently with his PSO commitment.

Artistic leader of the PSO 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 tours with the Orchestra were an extraordinarily successful month-long trip across Europe in October 1989 and another return to the Far East in May and June of 1991.

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. With the PSO he is recording a Sibelius cycle of symphonies and tone poems for Sony Classical. Maestro 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).



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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 Maestro 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 Maestro Maazel made his professional conducting debut in Italy in 1953. Six years later he achieved international status by becoming the youngest conductor and the first American in history to be invited to conduct at the Bayreuth Festival.

Notable among the innumerable decorations, honorary doctorates, recording prizes and awards for achievement with which Maestro Maazel has been honored are the Commander's Cross of Merit of the Federal Republic of Germany, the Legion of Honor of France and the Commander of the Lion of Finland. He also has been awarded the title of Ambassador of Good Will by the United Nations. He was named an honorary life member of the Israel Philharmonic in 1985 when he conducted its fortieth anniversary concert. ■



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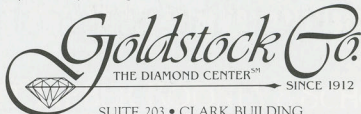
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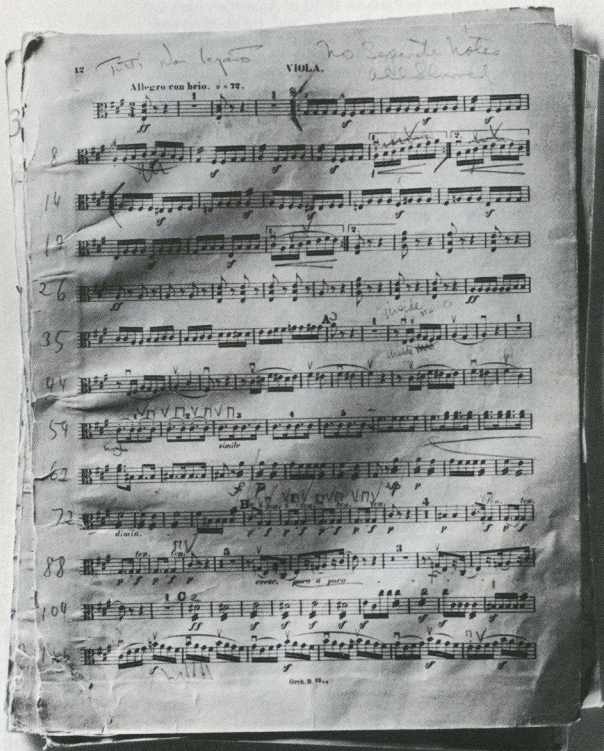
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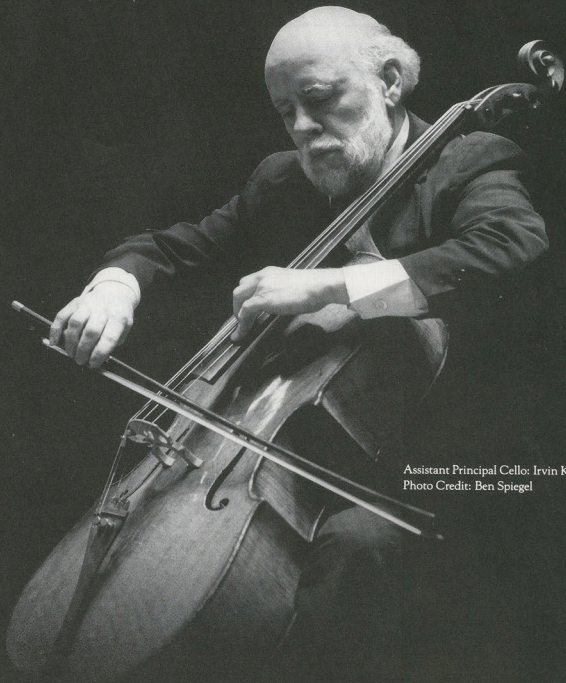
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Bon Voyage! The PSO Departs for Europe May 18



Lorin Maazel and the Pittsburgh Symphony Orchestra serve as the city's greatest goodwill ambassadors on the international scene every time they go abroad on tour. More well-known across the world than even our champion sports teams, Maestro Maazel and the PSO this summer will make two tours of Europe, which are sure to bring the Orchestra and city even greater recognition of its rich cultural resources.

The first tour includes fifteen concerts between May 21 and June 8 in the major music capitals of Germany, Spain, Austria, France, Belgium and England. Benjamin Lees's Concerto for French Horn and Orchestra will receive its European premiere on this tour, with PSO Principal Horn William Caballero as soloist. Maestro Maazel will conduct all performances.

The second tour, under the aegis of the Old and New Indian Ways First World Festival, includes fifteen concerts between August 5 and 29 in key summer festival locations across the continent. Two of these concerts are part of Expo '92 in Seville, where the PSO will be spotlighted as one of America's foremost performing arts ensembles. This second tour will take the PSO to Santander, Merida and Mallorca, Spain; Rome, Stresa, Verona and Torino, Italy; Weisbaden

and Frankfurt, Germany; and Montreux, Switzerland. Soloists will include Wilhelmenia Fernandez, Andrew Smith, Gregg Baker and others. Maestro Maazel will again conduct all performances.

Despite the rigors of the intense concert and travel schedule, the musicians always manage to perform at their highest level, resulting in many rewards, not only for the Orchestra, but for the city of Pittsburgh as well. One of the most obvious benefits is the boost to the Orchestra's reputation

as one of the finest in the world. Some of the most discerning artists and music critics attend tour concerts, and they in turn spread the word of the cultural riches Pittsburgh has to offer. The tour also coincides with the release of recordings worldwide and provides a wonderful opportunity to promote record sales. A less obvious but very important benefit of touring is the promotion of trade and tourism in Pittsburgh. Touring also validates the Orchestra's worth at home by providing objective appraisals from some of the world's most knowledgeable sources.



Photos from the PSO's 1989 European Tour: above, Grosse Musikhalle, Hamburg, and Concertgebouw, Amsterdam; opposite page, La Scala, Milan

At the conclusion of the second 1992 European tour Lorin Maazel will have taken the PSO abroad on seven occasions

- To the Far East in 1987 and 1991
- To Europe in 1985 and 1989
- To the Soviet Union and Poland in 1989
- To the Edinburgh Festival in 1987

The PSO began touring in 1947 and will have completed thirteen international tours at the end of the 1991-92 season

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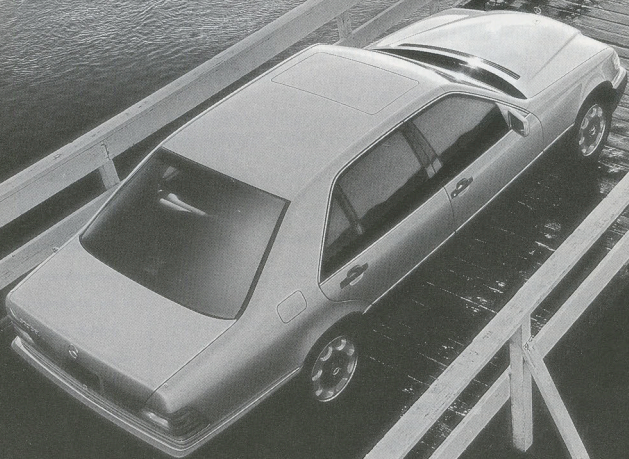
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BARTOK	Suite from <i>The Miraculous Manderin</i> Op 19
DVORAK	Symphony No 7 in D minor Op 70
BENJAMIN LEES	Concerto for French Horn and Orchestra (European premiere), William Caballero soloist
MAHLER	Symphony No 6 in A minor
MOZART	Overture to <i>The Impresario</i>
MOZART	Symphony No 39 in E-flat major K. 543
RACHMANINOV	Symphony No 3 in A minor Op 44
SIBELIUS	Symphony No 1 in E minor Op 39
STRAVINSKY	<i>Song of the Nightingale</i>

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Sunday	May 31	Grosser Musikvereinsaal Vienna
Monday	June 1	Kultur-und Kongresszentrum Liderhalle Hegel Saal Stuttgart
Tuesday	June 2	Beethovenhalle Bonn
Wednesday	June 3	Palais des Beaux-Arts, Brussels
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An **attended CHECK ROOM** is open in Regency Room II on the Lower Level during the winter. Coin-operated lockers are located on the Grand Tier, Upper Grand Tier, and Lower Levels.

The **EMERGENCY** register book is located in the Entrance Lobby immediately to the right of the doors. Please turn off pagers and electronic watches during the performance, and notify your contact of the emergency phone number: **392-4856**.

In accordance with city ordinance, **SMOKING in Heinz Hall is limited to the Grand Tier Lounge only**. All other public areas, including all restrooms, are non-smoking areas.

REFRESHMENT bars are located in the Garden Room on the main floor and in the Overlook Room and the Lounge on the Grand Tier level. Intermission beverages may be ordered before performances. Beverages are not permitted in the auditorium or outside the bar areas.

RESTROOMS are located on all levels of the Hall; additional ladies lounges are located off the Garden Room and the Overlook Room. Wheelchair-accessible restrooms are on the Main Floor only.

FIRE EXITS, to be used **ONLY** in case of emergency, are clearly marked on all levels.

TELEPHONES are located in the Entrance Lobby. In the Ticket Lobby there is a telephone accessible to wheelchair patrons.

An **ELEVATOR** serving several levels of the Hall is located opposite the Grand Staircase.

The **HEINZ HALL GARDEN** is open to all audience members during good weather through the Garden Room.

The **STAGE AREA** is limited to performers, staff, and authorized visitors.

In consideration both of performers and of audience members, **CHILDREN** under six will not be admitted except to performances designed for young audiences.

The **COUNTERPOINT Gift Boutique**, located in the Grand Lobby and operated by the Pittsburgh Symphony Association, is open before all performances and during intermission.

GUIDED TOURS of the Hall are available to groups of ten or more; the charge is \$2.00 for adults and \$1.00 for children under 15. Call 392-4844 for details and reservations.

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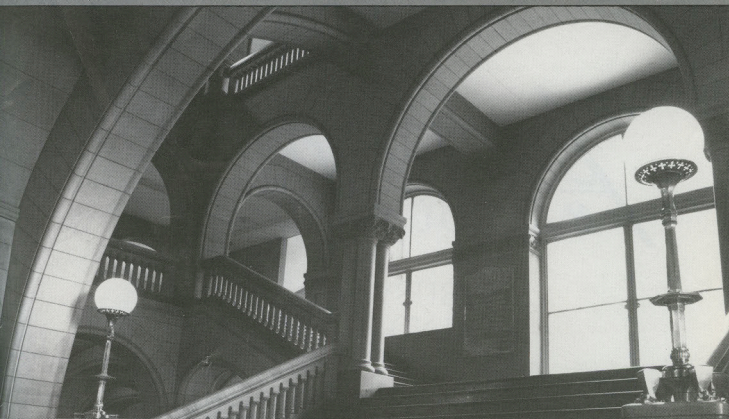
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Box Office hours are **Monday through Friday** 11:00 a.m. until 6:00 p.m. or one half-hour after concert time. **Saturday** closed if there is no concert, or from an hour and a half before the concert to one half-hour after concert time. **Sunday** closed if there is no concert; otherwise from noon to 4:00 p.m. for afternoon concerts, or from 4:30 p.m. to 8:30 for evening concerts.

For TicketCharge or information, call 392-4900 Monday through Friday 10:00 a.m. to 6:00 p.m. Saturday and Sunday noon to 4:00 p.m. You will hear a recorded message, followed by operator assistance if required. MasterCard and Visa are accepted. Orders received five or fewer days in advance of a concert will be held for pick up at the Box Office. A \$2.25 service charge *per ticket* is made on phone orders; on mail orders the charge is \$2.00 *per order*.

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