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A MESSAGE FROM THE MANAGING DIRECTOR

Our new Heinz Hall received a great amount of attention last month. Pittsburghers got a first look at the transformed hall during the kickoff for the orchestra's Centennial season.

The major result of our four-month, \$6.5million renovation project is improved acoustics. The media had a lot of good things to say about our new sound. Pittsburgh Post-Gazette's Mark Kanny stated, "The new Heinz Hall sets standards of excellence that should echo through the city. it is now among the finest symphony halls in the world."

Todd Gutnick of the Tribune-Review reported. "Indeed. Heinz Hall has never sounded better The sound is undoubtedly a quantum leap over

anything heard at the hall before."

Funding for the Heinz Hall renovation project was provided by a \$4-million grant by the Howard Heinz Endowment, with additional state fund-

ing under the Redevelopment Assistance program. Thanks to the generosity of Sony Corporation of America, Heinz Hall also is now equipped with remote cameras and a video screen, which can project images 10 feet by 25 feet.

Pittsburghers are not the only people to hear the incredible sounds of this orchestra this month. The PSO is preparing to embark on a five-concert tour of some of the most prominent concert halls in America-October 25-29 Performances in Washington, DC at the Kennedy Center, Philadelphia at Academy of Music, two concerts at Carnegie Hall in New York City and and a concert in Boston's Symphony Hall will be conducted by Lorin Maazel, in his last season as Music Director.

During these two concert weekends in Heinz Hall, you will be hearing a partial preview of what audiences in New York City's Carnegie Hall will enjoy later this month. Among the concerts to be presented in Carnegie Hall are Act III of Tristan und Isolde (complete with the soloists featured here in Pittsburgh this weekend) and the New York premiere of Maazel's own composition "Music for Flute and Orchestra," written for and performed by celebrated flutist James Galway. The world premiere of "Music for Flute and Orchestra" will be presented in Heinz Hall the weekend of October 12.

So, enjoy the performance, enjoy the hall and listen to what your Symphony Orchestra will be performing in some of this country's greatest concert halls.

Gideon Toeplitz Managing Director Executive Vice Preside

GIDEON TOEPLITZ

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On March 11 and 12 1904, **Richard Strauss** conducted his own Till Eulenspiegel and Death and Transfiguration, with Victor Herbert playing bass. Strauss said later, "The one mistake of this, my first American tour, is that I did not engage the unapproachable Pittsburgh Orchestra for every one of the concerts I was engaged to conduct."

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1995-96 Centennial Season Third Set of Subscription Concerts Heinz Hall for the Performing Arts Friday evening, October 6 at 8:00 p.m. Sunday afternoon, October 8 at 2:30 p.m.

LORIN MAAZEL, conductor
CAROL YAHR, soprano
HEINZ KRUSE, tenor
FALK STRUCKMANN, bass-baritone
CORNELIA KALLISCH, mezzo-soprano
KENNETH COX, bass
JOHN HORTON MURRAY, tenor

WAGNER Tristan und Isolde, Act III (Concert Performance)

Carol Yahr, Isolde
Heinz Kruse, Tristan
Falk Struckmann, Kurwenal
Cornelia Kallisch, Brangāne
Kenneth Cox, King Marke
John Horton Murray, Melot, Steersman, Shepherd

The Tristan und Isolde performances are presented through the support and benevolence of the Howard and Nellie E. Miller Chair Endowment Fund.

Friday is MacLachlan Cornelius & Filoni Night at the Symphony

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by Kenneth H. Meltzer

TRISTAN UND ISOLDE, ACT III (1858)

RICHARD WAGNER was born in Leipzig on 22 May 1813 and died in Venice on 13 February 1883. The first performance of Tristan und Isolde took place at the Hoftheater in Munich on 10 June 1865. Act III of Tristan und Isolde is scored for soprano (Isolde), three tenors (Tristan, A Shepherd, Melot), two baritones (Kurwenal, A Steersman), one mezzo-soprano (Brangāne), bass (King Mark), piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, harp and strings. Approximate performance time is eighty-five minutes.

agner's first mention of his epic love story *Tristan* und *Isolde* occurs in December of 1854 In a letter to his friend pianist/composer Franz Liszt, Wagner confides:

Richard Wagner

As I have never really experienced the full happiness of love in my own life, I want to erect one more memorial to this most beautiful of all dreams, one in which love shall find its full satisfaction from beginning to end. I have worked out in my mind a Tristan and Isolde, the simplest yet the most full-blooded musical conception; and at the end, when the "black flag" is hoisted, I shall cover myself with it—and die.

Wagner ultimately "experienced the full happiness of love," but not with his wife Minna, whom he married in 1836. In 1852 Wagner first met the wealthy silk merchant Otto Wesendonck and his wife Mathilde. Otto Wesendonck was a keen admirer of Wagner and in 1856 he invited Richard and Minna to stay in the guest home adjoining his Zurich villa. In April of the following year, Wagner and his wife moved to

what the composer called his "Refuge on the Green Hill."

It was not long before an intensely personal relationship developed between Wagner and Mathilde Wesendonck (1828-1902), a beautiful and extremely literate woman who openly professed her adulation for the composer's genius. It was a relationship doomed from the outset, as Mathilde would never break her marriage vows and leave Otto. Indeed, it appears that Mathilde kept her husband fully informed of Wagner's infatuation (Wagner apparently felt no similar duty as far as Minna was concerned) While most historians do not believe Wagner and Mathilde consummated their relationship, there is no question of the profound feelings they harbored for each other.

These concerts mark the conclusion of a PSO three-year "mini-series." The first Act of Tristan und Isolde was presented during the 1993-94 season and the second Act was presented during the 1994-95 season.

It was in the summer of 1857, while Wagner was under the spell of his attraction to Mathilde Wesendonck, that he began to work in earnest on *Tristan and Isolde*, based loosely upon the 1210 epic by Gottfried von Strassburg. In the fall, Wagner presented the completed text to Mathilde Wesendonck. Wagner recalled that incident in

incident in a letter to Mathilde the following year: "You showed me to a chair, threw your arms around me, and said 'Now I have no wishes left!' On that day, at that hour, I was born again."

In the winter of 1857, Wagner interrupted his work on *Tristan* to compose the *Wesendonck-Lieder*, five songs set to poems by Mathilde. The compositions were originally for voice and piano, but Wagner orchestrated the final song ("Traume") and gave it to Mathilde as a birthday present on Christmas Eve, 1857 Both "Traume," as well as the third song "Im Treibhaus," bear the subtitle "Study for *Tristan and Isolde*" and contain music that would later be incorporated into the opera.

In April of the following year, Wagner wrote a letter to Mathilde he titled "Morning Confession." In the letter, Wagner describes a troubling dream and then unreservedly pours out his heart to Mathilde:

Then in the morning I became reasonable again and was able to pray to my angel from the bottom of my heart; and this prayer is love! love! Love to rejoice the depths of my soul, the source of my salvation! What a load of nonsense I am writing! Is it the pleasure of talking to myself or the happiness of talking to you? Yes, to you! But if I look into your eyes I cannot speak another word, for then all is naught that I could say! Look, then everything is so incontestably true to me, then I am so sure of myself, when this wonderful seraphic eye rests upon me and I can lose myself in its gaze! Then there are no object and no subject; everything is then one and invisible, deep immeasurable harmony! O, that is peace, and in this peace, the highest, most perfect life! O fool, to try to win the world and peace from out there! Who in his blindness would not have known your eye, nor have found his soul within! Take my whole soul as a morning greeting!

Unfortunately, for Wagner at least, Minna intercepted this "morning confession." Not surprisingly, the close living arrangements of the Wagners and the Wesendoncks shortly became intolerable. In a few months, Wagner and Minna left Zurich. Minna journeyed to Dresden to recuperate from her trauma. Wagner, devastated by his separation from Mathilde, traveled to Venice. There, Wagner wrote to Mathilde, "I am now going back to *Tristan*, so that the profound art of sonorous silence can speak for me to you through him." In March of 1859, Wagner returned to Switzerland and completed the opera that August while residing in Lucerne.

As for Mathilde, she too maintained her passionate feelings. In January, 1862, Mathilde wrote to Wagner

I was overcome by an old yearning to be able to gaze once into those inspired and beautiful eyes, into this deep mirror of nature, which is common to genius. Our personal relationship came back to me, I saw the whole rich world before me, which you opened to my childish spirit, my eye fastened with delight on the marvelous edifice, my heart beat faster and faster with a sincere feeling of gratitude and I felt that none of it could ever be lost to me! As long as I breathe, I shall strive, and that I owe you...

Wagner's attempts to stage *Tristan* met with frustration for several years. Finally, the Vienna Court Opera planned to offer the first performance in early 1864, but after some seventy rehearsals, the opera was rejected as "unperformable." Finally, thanks to the support of Wagner's patron King Ludwig of Bavaria, the premiere of *Tristan und Isolde* took place at the Hoftheater in Munich on 10 June 1865. The conductor of that performance was the great conductor Hans Von Bülow, a staunch advocate of Wagner's compositions.

Wagner begged Mathilde Wesendonck to attend the premiere of *Tristan*, but without success. It may well be that Mathilde feared that the experience of seeing her relationship with the composer depicted on the operatic stage would be too much to bear. The parallels between the story of *Tristan and Isolde* and Wagner's love affair with Mathilde Wesendonck are clear enough. The Irish princess Isolde and Cornwallian knight Tristan are mortal enemies. They unwittingly drink a love potion supplied by Isolde's attendant Brangåne and finally admit their true feelings for each other. Unfortunately, this revelation occurs just as Isolde is about to marry King Marke, Tristan's uncle. Unable to resist their mutual attraction, Tristan and Isolde carry on a torrid love affair even after her marriage to the King.

There were other circumstances, unknown to Mathilde Wesendonck, that made her absence at the *Tristan* premiere well advised. Exactly two months before the premiere of *Tristan*, Wagner's first child, Isolde, was born. The mother was none other than Cosima Liszt Von Bülow, daughter of Franz Liszt and wife of Hans Von Bülow, conductor of the *Tristan* premiere.

Wagner's wife Minna died in 1866 and Cosima finally left Von Bulow for good in 1868. Wagner and Cosima were married on 25 August 1870, after the birth of two more

children both named for characters in his operas, Eva (Die Meistersinger von Nürnberg) and Siegfried (Der Ring Des Nibelungen) Wagner and Cosima remained married for the duration of the composer's life. Mathilde Wesendonck continued to have Wagner's letters read to her until her death in 1902, although she ultimately expressed a preference for the music of Johannes Brahms.

Volumes have been written, and justifiably so, about Tristan's pervasive chromaticism and the opera's status as a harbinger of 20th century atonality. While not discounting Tristan's importance in music history, conductor Wilhelm Furtwängler theorized that Wagner was not seeking to be a pioneer as far as tonality was concerned. Rather, Wagner "was solely and exclusively concerned with finding the most. impressive language for his poetic vision, for his Tristan world" and "in finding adequate expression for the spiritual world he want-

The soloists in these concert performance of Tristan und Isolde will be joining Lorin Maazel and the Pittsburgh Symphony Orchestra on an East coast tour later this month. They will reprise their roles for a concert performance in New York. City's Carnegie Hall on October 28.

ed to portray. he discovered the chromatic system that was of such significance for the future." Chromaticism best expressed the yearning of the lovers and so it appeared in *Tristan*. Furtwangler observed that Wagner's next opera, the comedy *Die Meistersinger von Nürnberg* (1868), a markedly diatonic work, "represents the greatest imaginable contrast with *Tristan*, not only in its message, but especially its idiom."

On the other hand Wagner acknowledged that in *Tristan* he did consciously seek to create a realistic narrative style in which the music was a natural outgrowth of the text. Wagner criticized, "The traditional form of opera music, which had hitherto made a poem impossible that did not allow numberless word repetitions." Wagner proudly observed, "In the musical setting of *Tristan* not a trace of word repetition is any longer found, but the weft of words and verses foreordains the whole dimensions of the melody, that is, the structure of that melody is already erected by the poet." It's highly doubtful Wagner the composer would have been as deferential to any librettist other than himself!

In the opera's second act, Tristan and Isolde secretly meet in the gardens of King Marke's castle. They are discovered by King Marke and Melot, Tristan's supposed friend. When Melot challenges Tristan to a duel, the knight offers no defense and is mortally wounded.



Each piece of music cannot be to everyone's liking. But silence would be the most disturbing sound of all.

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The final act takes place in the courtyard of Tristan's ancestral castle at Kareol, on the coast of Brittany. Tristan lies on a couch underneath the shade of a tall lime tree, attended by his groom Kurwenal. After an extended orchestral prelude depicting Tristan's agony, the mournful sound of the shepherd's reed pipe (English horn) is heard in the distance. The shepherd is keeping watch for the arrival of Isolde's ship, which has not appeared.

Tristan starts at the sound of the shepherd's piping. The knight looks forward to death as a release from his pain until Kurwenal informs Tristan that he has summoned Isolde. Tristan is delirious with visions of Isolde's approach, but when no ship appears, the knight curses his fate and the love potion that caused his ruin.

Finally, the now cheerful sound of the shepherd's pipe heralds the arrival of Isolde's ship. As Kurwenal rushes to shore to meet Isolde, Tristan joyously tears the bandages from his wounds. Tristan staggers toward Isolde, falls into her arms and dies after speaking her name. Isolde in turn collapses over Tristan's body.

The shepherd announces the arrival of a second ship bearing Melot, King Marke and Brangåne. The King has learned of Brangåne's love potion and has arrived to forgive Tristan and allow his nephew to marry Isolde. Kurwenal, unaware of this turn of events, kills Melot and is in turn mortally wounded by Marke's forces. Kurwenal dies at his master's feet.

Isolde slowly revives but is oblivious to everything, save Tristan's body. In the concluding ecstatic Liebestod, ("Mild und leise wie er lächelt") Isolde and Tristan are united in death. King Marke blesses the bodies of Tristan and Isolde as the opera concludes.

100





could be at the movies or putting' together a last-minute deal, or washing the dog, or reading a novel, or painting, or eating chocolate, or flying off to Singapore, or playing the piano, or any one of a hundred different things.

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LORIN MAAZEL

y

oday, Lorin Maazel is at the zenith of his career conductor, composer, violinist, a legend in his time.

As conductor, his name has become synonymous with passionate performance, meticulous preparation and superb technique. Equally at home in opera house and concert hall, Lorin Maazel can be heard with the Pittsburgh Symphony Orchestra, where he is Music Director until the end of the 1995-96 season; the Bavarian Radio Symphony Orchestra of Munich (Music Director since 1993); in new opera productions in Salzburg and on tour with the Vienna Philharmonic. As violinist, he records virtuoso repertoire and as a composer has recently completed two concerti for violoncello and flute, respectively.

In the last decade, the Maestro has organized and appeared in tens of galas for the benefit of the UNHCR, UNESCO, UNICEF and the like. A passionate environmentalist, his many performances for the WWF have raised substantial funds.

Over the last three decades as Music Director and Administrator, the Maestro had agreed to restructure and reinforce major cultural entities; The Deutsche Oper Berlin and the RSO Berlin (1965-1971), the Cleveland Orchestra (1972-1982), the Vienna State Opera (1982-1984) and the Pittsburgh Symphony (1988-1996). He regularly conducts the New Year's Concert with the Vienna Philharmonic.

With a foreign orchestra of his choice, he currently presents a major-composer cycle in Japan each season over a ten year period."



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PITTSBURGH SYMPHONY ORCHESTRA



uring the 1995-96 season, the Pittsburgh Symphony Orchestra celebrates its 100th anniversary. Long regarded as one of the world's greatest orchestras, the PSO continues in that tradition under its current Music Director, Lorin Maazel.

In February 1896 on a mild sunny winter day, the Pittsburgh Orchestra performed its inaugural concert in Carnegie Hall on Forbes Avenue in Pittsburgh's Oakland section. Elegantly attired concertgoers arrived by carriage to hear this inaugural concert of the newly formed Pittsburgh Orchestra. English conductor Frederic Archer led the 54-member orchestra. The opening selection was Scotch

Symphony by Mendelssohn, an unmistakable gesture of appreciation to Andrew Carnegie. Of the concert, the Pittsburg Leader declared, "The Pittsburgh Orchestra has justified its being. Having scored a distinct, emphatic success, it is to be hoped that the orchestra will live on, patronized by everybody in the community."

Amidst political, societal and cultural changes, the Orchestra emerged through the following 100 years into the internationally acclaimed 102-member orchestra we know today.

Since its first international tour in 1947 the Pittsburgh Symphony has confirmed its world PSO's 20 international tours Lorin Maazel has directed 12, including six European tours—one of which took the Orchestra to the Soviet Union and Poland in 1989—and three 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. Most recently, in the spring of 1995, the PSO completed an 11-concert, 5-city tour in Japan and a first-time appearance in Seoul, Korea and a 3-concert appearance at the Casals Festival in Puerto Rico. Highlighting the Japan appearances was a benefit concert by the PSO, Kobe Classic Aid, May 31 in Kobe Green Arena, Japan, for Kobe residents devasted by the January 1995 earth-quake.

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. In the fall of 1994, Maestro Maazel and the Pittsburgh Symphony performed at two Carnegie Hall concerts and recorded another great success in spring of 1994 on a tour of the midwestern United States that included performances in Chicago and Houston.

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 Public Radio

International reaching millions of listeners through over 500 broadcast outlets. The PRI series is produced with underwriting support from the H. J. Heinz Company Foundation 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 Sympohny recordings currently availabe are on the Angel, CBSm Philips, MCA, New World, Nonesuch, Sony Classical and Telarc labels. The Orchetra and Maestro Maazel, with Yo-Yo Ma as cello soloist, won a 1992 Grammy award for a disc featuring works by Prokofiev and Tchaikovsky. Among other recording activites, a Sibelius recording cycle, including the Finnish composer's symphonies and tone poems has recently been completed for Sony.

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

In the more recent past the Orchestra's high standard of excellence was maintained and enhanced through the inspired leadership of William Steinberg during his quarter-century as Music Director between 1952 and 1976. Andre Previn, during his music directorship between 1976 and 1984, led the Orchestra to new heights through accomplishments on tours, records and television.

Lorin Maazel has had a formal affiliation with the Orchestra since 1984 when he became Music Consultant. For the 1986-87 and the 1987-88 seasons his title was Principal Guest Conductor and Music Advisor. With the advent of the 1988-89 season Maestro Maazel, who is considered one of the world's greatest conductors, assumed the title of Music Director. 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 he became the Orchestra's Music Director beginning with the 1988-89 season. Maestro Maazel's contract with the Pittsburgh Symphony Orchestra extends through 1995-96, the Orchestra's Centennial season. Maestro Maazel also has held the European post of music director of the Symphony Orchestra of the Bavarian Radio in Munich since September 1993.

A new chapter in the rich history of the Pittsburgh Symphony Orchestra was written when, in April 1995, Mariss Jansons was announced as Pittsburgh Symphony's next Music Director. Music Director of the Oslo Philharmonic since 1979 Jansons has attracted worldwide attention and praise through concert performances, an extensive touring schedule, highly acclaimed recordings, as well as radio and television appearances. He will become the eighth Music Director of the Pittsburgh Symphony Orchestra, assuming the title of Music Director Designate for the 1996-97 season, and Music Director for the 1997-98 season through the year 2000.

Marvin Hamlisch, renowned composer, musician and conductor, enters his second season as Principal Conductor for the Pittsburgh Pops. Hamlisch's appointment marks the first principal pops conducting post, for both the versatile performer and the Orchestra. During the summer of 1995 the Pittsburgh Pops, along with Principal Conductor Marvin Hamlisch and legendary performer James Taylor, completed a five-city tour of the East Coast in July. This was the first tour for the Pittsburgh Pops.

CAROL YAHR, Isolde

Carol Yahr is quickly emerging as an important and exciting new dramatic soprano. She is appearing with increasing frequency on the major stages of the opera and concert world, and has recently presented much heralded performances with the Metropolitan Opera, Deutsche Oper Berlin, Seattle Opera, Norwegian Opera, Australian Opera and the Scottish Opera.

Ms. Yahr's schedule of upcoming performances includes debuts this fall in both Bonn and Hamburg as Leonore in Fidelio. This spring, she will sing Bruennhilde in her first complete Ring cycles in a new production of the cycles in

Oslo. In the 1996-97 season, Ms. Yahr will make her debut at the Vienna State Opera as Venus in Tannhaüser singing her first Kundry in a new production of Parsifal in Bonn, and will sing the leading soprano role in the world premiere in Hamburg of Zemlinsky's Der Koenig Kandaules. In 1998, Ms. Yahr will sing Bruennhilde in the first complete Ring cycles ever to be performed in Australia; Jeffrey Tate will conduct. Ms. Yahr sings regularly at the Deutsche Oper Berlin.

Carol and her sister, Barbara (former Pittsburgh Symphony Resident Staff Conductor), were the subjects of a feature on the television program "CBS Sunday Morning" this past June, concerning their double careers, which occasionally converge at concert halls and opera houses.

Ms. Yahr performed with the PSO in November 1994 After singing in performances of the complete opera *Tristan und Isolde* in Scotland, she was called on 24 hours' notice to replace an indisposed Hildegard Behrens in Pittsburgh Symphony's concert version of Act II of *Tristan und Isolde*.

HEINZ KRUSE, Tristan

On the 14th of March 1993, Heinz Kruse sang the title role in Wagner's Siegfried at the Hamburg State Opera, for the first time, to great critical acclaim. In October 1993, he sang Tristan as his London debut in a concert performance with the London Philharmonic Orchestra in the Royal Festival Hall. In December 1993, Mr. Kruse sang five concert performances with Horst Stein conducting.

In the 1994-95 season, Heinz Kruse sang both roles of Siegfried, at the Opera du Chatelet in Paris and young Siegfried at the Hamburg State Opera. During the

same season, he sang performances of *Tristan und Isolde* in Hamburg for the first time, as well as repertoire performances, in Hamburg, of Florestan and Bacchus.

Meanwhile, on the concert platform in 1994-95, he sang a concert performance of Siegfried with the Orchestre Philharmonique de Strasbourg, concerts with Horst Stein and the NHK Orchestra in Tokyo; performances of Die Walkure Act I with Waltraud Meier and the Orchestre de Paris with Semyon Bychkov performances of Schönberg's Gurrelieder in the Concertgebouw Amsterdam with the Radio Philharmonic Orchestra with Edo de Waart and his debut at the Edinburgh International Festival with Donald Runnicles. These performances mark Mr. Kruse's debut with the Pittsburgh Symphony Orchestra.

FALK STRUCKMANN, Kurwenal

Born in Heilbronn, Germany, Falk Struckmann made his debut in 1985 in Kiel, Germany. He then went to Basel, Switzerland where he performed some of the central roles of his current repertoire such as Pizzaro, Kurwenal, Blaubart and Wozzeck. Early guest performances took him to Anvers, Belgium, where he sang Amfortas and Scarpia and to Vienna Staatsoper in 1990, where he sang Orest and Escamillo.

Meeting Daniel Barenboim became an important step in Struckmann's young

Meeting Daniel Barenboim became an important step in Struckmann's young career. Barenboim took him to Berlin to open his first season at the Staatsoper unter den Linden. This production was the start of his international career. It was followed by new productions of Walkūre and Siegfried directed by Barenboim and Harry Kupfer, and Wozzeck, Orest and Pizzaro.

Another highlight of Berlin's 1994-95 season was the revival of Kupfer's Salome under Zubin

Mehta in which Struckmann sang the role of Jochanaan.

Beside his role of Kurwenal at the Bayreuth Festival in 1994 Struckmann sang the roles of Gunther and Donner in the new Ring cycle under James Levine and Kirchner. He sang the role of Kurwenal in a revival of *Tristan und Isolde* in Staatsoper Veinna and will return there next season with a revival of Wözzeck and Walhter.

These performances mark Mr. Struckmann's debut with the Pittsburgh Symphony Orchestra.

CORNELIA KALLISCH, Brangane

Cornelia Kallisch is that rare artist whose voice is ideal for the German repertoire—both in opera and in concert. In only a few years she has established a strong reputation in the music of Wagner, Strauss and Mahler.

As a permanent member of Zurich Opera since 1991 Cornelia Kallisch has had the opportunity to perform many of the roles in this repertoire, including Octavian in Richard Strauss's Rosenkavaler Clarion in Capriccio and the Composer in Ariadne auf Naxos. Ms. Kallisch has recorded the role of

Magdalena in Die Meistersinger von Nürnberg with the Symphonicorchester des Bayerischen Rundfunks under the direction of Maestro Wolfgang Sawallisch for EMI. She also has performed Hänsel in Humperdinck's Hänsel und Gretel as well as Kurfurstin in Henze's Prinz von Homburg and Prince Orlovsky in Johann Strauss's Die Fledermaus.

Outside the German repertoire, she has sung the Mozart roles of Cherubino in Le Nozze di Figaro (which she recorded for BMG Classics with the Symphonicorchester des Bayerischen Rundfunks under the direction of Sir Colin Davis), Dorabella in Cost fan tutte, Annio and Sesto in La Clemenza di Tito and Ramiro in the early La finta giardiniera. In fact, this versatile mezzo-soprano's repertoire ranges from Moneverdi's operas to works by Berio, and she includes such roles as Olga in Tchaikovsky's Eugene Onegin, Arsace in Rossini's Semiramide, Dido in Purcell's Dido and Aeneas, Itudith in Bartok's Bluebeard's Castle and the title role of Handel's Rinaldo.

Ms. Kallisch reprises her role of Brangåne during these performances. She last appeared with the PSO in November 1994 when Act II of *Tristan und Isolde* was presented.

KENNETH COX, King Marke

"A wonderfully cavernous bass." So said *The New York Times* in describing Kenneth Cox's singing. In recent seasons, Mr. Cox added to his already extensive list of international debuts, making his Italian debut in a role new to his repertoire, Baron Ochs in *Der Rosenkavalier* at Teatro San Carlo in Naples.

In the 1994-95 season Kenneth Cox appeared with the Mostly Mozart Festival in Mozart's version of Handel's *Ode to St. Cecilia* and Beethoven's Ninth Symphony at Lincoln Center, a piece that served as his debut in Japan. He returned

to Los Angeles Music Center Opera to perform Arkel in *Pelleas et Melisande*, to San Diego Opera for Banquo in *Macbeth*, and to Opera Company of Philadelphia for Mephistopheles in *Faust*. He sang the part of Phanuel in Massenet's *Herodiade*, this with Placido Domingo in a new production at San Francisco, which was recorded for release by Sony Classical.

A sought-after soloist on the concert platform, Mr. Cox has a diverse orchestral repertoire which includes the Verdi Requiem, Rossini's Stabat Mater the Mozart Requiem, Beethoven's Ninth Symphony, Handel's Messiah, the Bruckner Te Deum and Penderecki's St. Luke Passion among others.

Kenneth Cox has recorded as the bass soloist in Mahler's Eighth Symphony with Robert Shaw and the Atlanta Symphony. These concerts mark his classical subscription debut with the Pittsburgh Symphony Orchestra.

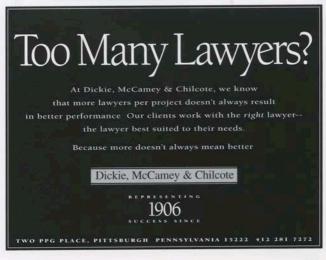
JOHN HORTON MURRAY, Melot, Steersman, Shepherd

A graduate of the Curtis Institute of Music in Philadelphia, John Horton Murray joined the Metropolitan Opera Young Artists Development Program at the beginning of the 1990-91 season and was a member of that program for three consecutive seasons. In the 1995-96 season Mr Murray returns to the Metropolitan Opera for performances of Die Meistersinger and Salome; that season his engagements also include the role of Zorn in Die Meistersinger von Nürnberg in concert with the Chicago Symphony Orchestra and Sir George Solti (also a Decca recording) and Mahler's Das Lied von der Erde with the Colorado

Symphony and Marin Alsop.

John Horton Murray's recent concert engagements include Beethoven's Ninth Symphony with the Pittsburgh Symphony and Lorin Maazel as a part of the BBC Proms concerts in London, the title role of Berlioz's La damnation de Faust with the Royal Scottish National Orchestra in Glasgow, Max in Der Freischütz with Opera Orchestra of New York, his Carnegie Hall debut with the Vienna Philharmonic (Elektra in concert) and performances of Salome and at Tanglewood in Idomeneo, both with Seiji Ozawa and the Boston Symphony

Mr Murray last performed with the Pittsburgh Symphony in Heinz Hall in October 1993 in
Act I of Tristan und Isolde.



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LORIN MAAZEL, conductor JAMES GALWAY, flute

GOULD

Classical Variations on Colonial Themes*

MERCADANTE

Concerto in E minor for Flute and String Orchestra

I. Allegro maestoso

II. Largo

III. Rondò Russo; Allego vivace e scherzando

MR. GALWAY

MAAZEL

Music for Flute and Orchestra, Opus 11

in one movement

a Comodo b. Playful

c. Languid

d SONG

e CADENZA

f. FINALE

MR. GALWAY WORLD PREMIERE

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BARTÓK

Concerto for Orchestra

I. Introduzione: Andante non troppo-Allegro vivace

II. Giuoco Delle Coppie: Allegretto scherzando

III. Elegia. Andante non troppo

IV Intermezzo Interrotto: Allegretto

V Finale: Pesante

This weekend's concerts are being recorded for broadcast throughout Europe, the former Soviet Union, United States, Canada and other select countries on Sunday, October 15, on the European Broadcasting Union (EBU) radio network as one of a six-part series featuring great American Orchestras. This series, made possible by ITT Corporation, follows last year's series celebrating ITT's 75th anniversary as an international corporation.

* This performance is part of AT&T AMERICAN ENCOREa program supporting the performance of 20th-century American works.

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by Kenneth H. Meltzer

CLASSICAL VARIATIONS ON COLONIAL THEMES (1985)

MORTON GOULD was born in New York on 10 December 1913. The premiere of Gould's Classical Variations on Colonial Themes took place at Heinz Hall on 11 September 1986, with Lorin Maazel conducting the Pittsburgh Symphony Orchestra. The work is scored for two piccolos, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, timpani, chimes, snare drum, cymbals, bass drum, tambourine, harp and strings. Approximate performance time is fifteen minutes.

O A B B in m

orton Gould, Pulitzer Prize winning composer, conductor, arranger and teacher, is one of America's most beloved and versatile musicians. Born to Viennese and Russian immigrant parents in Queens, New York, Mr. Gould demonstrated remarkable musical abilities before his fifth year. He attended the Institute of Musical Arts (now The



Juilliard School) where he studied piano and composition. G. Schirmer issued Mr. Gould's first published opus, "Three Conservative Sketches," when the composer was only fifteen.

With the advent of the Great Depression, Mr. Gould left Richmond High School in order to help his family and worked in Vaudeville as a pianist, arranger and accompanist. In 1934 at the age of 21, Mr. Gould became music director of a weekly radio program of light orchestral music broadcast by WOR and the Mutual Network.

Mr. Gould's talents impressed conductor Leopold Stokowski, who in 1936 led the Philadelphia Orchestra in a performance of Mr. Gould's Chorale and Fugue in Jazz. By the time Mr. Gould conducted the highly successful premiere of his Spirituals for Orchestra in 1941, his importance on the American musical scene was firmly established.

Mr. Gould's career in concert music, spanning more than six decades, has featured a close association with the Pittsburgh Symphony Orchestra. Fritz Reiner and the Pittsburgh Symphony performed Mr. Gould's American Symphonette (1938) and Symphony No. 1 (1943) Reiner also commissioned and performed Mr. Gould's Stephen Foster Gallery (1940) Since that time, several of Mr. Gould's compositions, such as the suite from the Fall River Legend and Burchfield Gallery have frequently appeared on PSO concert programs. It was altogether fitting that Maestro Lorin Maazel and the PSO inaugurated their 1994-95 Celebration of American Music with Mr. Gould's American Salute, a brilliant orchestral fantasia on the popular civil war tune, "When Johnny Comes Marching Home."

Morton Gould's compositions—which embrace a wide variety of media—including television, cinema, the concert hall and ballet—often feature innova-

Gould's Classical Variations on Colonial Themes took place at Heinz Idll on 11 September 1986, with Lorin Maazel conducting the Pittchurch

This performance is part of AT&T AMERICAN ENCORE—
a program supporting the performance of 20th-century American works.

tive use of American themes and melodies. One such work is the composer's Classical Variations on Colonial Themes. Mr. Gould composed the work in response to a commission by the Pittsburgh Post-Gazette, which celebrated its 200th anniversary in 1986. The work utilizes three 18th-century melodies by American composers William Billings (1746-1800), Timothy Swan (1758-1842) and Francis Hopkinson (1737-91) Classical Variations on Colonial Themes received its premiere on 11 September 1986 with Maestro Lorin Maazel conducting the Pittsburgh Symphony Orchestra.

The following are the composer's own program notes for the Classical Variations on Colonial Themes, found in handwritten form at the front of the score:

The work uses three tunes popular in the American colonies. It opens with the lively and assertive hymn "Conquest" by William Billings composed in 1786—the same year the Pittsburgh Post-Gazette was founded. Seven variations make up the first section. The second section is meditative, based on the Hymn "China" by Timothy Swan composed in 1793, brought to my attention by Michael Tilson Thomas. It is a unique and haunting melody, with four variations. The fourth variation anticipates the third theme—"My days have been so wondrously free" by Francis Hopkinson written in 1759 This is probably the most popular and enduring "Art Song" from the colonial period. There are seven variations. The seventh is marked "Fugue Finale" and leads to a contrapuntal collage of all three themes ending in an exuberant coda. The orchestra is of classical proportions—double winds, four horns, two trumpets, two trombones, timpani, percussion, harp and strings. By and large the work is what the title implies—utilizing "classical" disciplines and textures. It was composed 1984 to '85, and completed March 10th, 1985.

CONCERTO IN E MINOR FOR FLUTE AND STRING ORCHESTRA (1819)

SAVERIO MERCADANTE was born in Altamura on 17 September 1795 and died in Naples on 17 December 1870. Mercadante's E minor Concerto is scored for solo flute and string orchestra. Approximate performance time is twenty-two minutes.

hile the career and works of Saverio Mercadante are now largely forgotten, he was in his day a highly respected and influential composer. Mercadante, a contemporary of Gioacchino Rossini (1792-1868) and Gaetano Donizetti (1797-1848), was a prolific composer, producing numerous orchestral, chamber and vocal works. Mercadante is perhaps best known for his 60 operas, the most famous of which is Il

best known for his 60 operas, the most famous of which is ll Giuramento (1837), based upon the same Victor Hugo play (Angelo) that inspired Amilcare Ponchielli's more famous La Gioconda (1876)

In Il Giuramento, Mercadante offered a new operatic style that attempted to replace the lyric theater as a medium for sheer vocal display with a more balanced synthesis of orchestral, vocal and textual elements. As Mercadante later described.

Saverio Mercadante

I have continued the revolution I began with Il Giuramento; forms varied, trivial cabalettas banished, crescendos out, vocal lines simplified, fewer repeats, more originality in the cadences, emphasis on the drama, orchestra rich but not so as to swamp the voices, no

long solos in the ensembles—that force the other parts to stand coldly by to the detriment of the action, not much bass drum, and a lot less brass band.

Mercadante's efforts at operatic reform earned the praise of critics and public alike. Franz Liszt wrote a generally disparaging assessment of contemporary Italian opera, but also acknowledged.

Exception must always be made for Mercadante. He has the wisdom to write slowly, and revises his compositions with care...Several of the ensemble pieces are really remarkable. The latest works of Mercadante are without question the most seriously thought out of the contemporary repertory.

By the time a young Giuseppe Verdi (1813-1901) was studying in Milan in the 1830s, Saverio Mercadante already had composed some 40 operas. Verdi had the opportunity to see several of Mercadante's works during those formative years. Mercadante's operas, then the toast of Italy, no doubt exerted an influence on Verdi's own approach to operatic composition, a point noted by some critical observers. Still, reviews such as this one following Verdi's first opera, Oberto (1839), could not have pleased Mercadante:

Those who disparage Mercadante have got to the point of asserting that he, Mercadante—God forbid!—ought to take lessons from Sig. Verdi. .It remains to be seen whether (Verdi) will be able to push himself even higher we hope very much that he will, because he could surpass all his colleagues.

Those words penned in 1840 by the Milan correspondent for the Allgemeine Musikalische Zeitung of course have a prophetic ring. In 1842, Verdis Nabucco catapulted the young composer to national and international prominence. Giuseppe Verdi then dominated Italian opera for the next half century, while many other talented composers, Mercadante included, were cast within the long reaches of the maestro's shadow. Still, Mercadante remained an important force in Italian music. From 1840 until his death in 1870, Mercadante served as the head of the prestigious Music Conservatory in Naples. He continued to compose until the end, despite the fact that he became totally blind in 1862. Verdi himself paid tribute to Mercadante in 1868 by requesting that he contribute to a composite Mass in memory of Rossini.

As a young man, Mercadante studied flute, violin and composition at the same Naples Conservatory he would ultimately direct for the last 30 years of his life. In 1817, Mercadante was named director of the conservatory orchestra. In 1818 or 1819, he composed a series of six flute concertos for performance by the orchestra, perhaps with Mercadante himself as a soloist. They are engaging works that present the young Mercadante as a highly accomplished composer. The Eminor Concerto apparently exists in two forms; one scored for flutes, oboes, clarinets, bassoons, horns, trumpets, trombone and strings, while the other, offered in this concert, features only string accompaniment for the soloist.

1. Allegro maestoso—The opening movement is cast in traditional concerto sonata form, with the orchestra presenting the main themes prior to the entrance of the soloist. The minor-key first theme, with its immediate juxtaposition of forceful and plaintive elements, is almost Mozartean in character. A lyrical major-key theme offers contrast prior to the stormy conclusion of the orchestral exposition. The soloist enters with elaborate

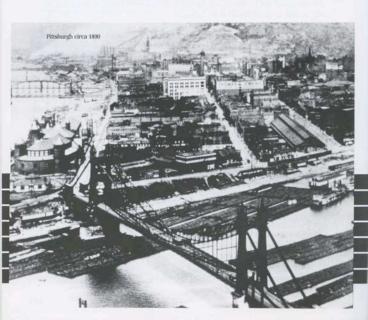


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restatements of the principal themes. The development also prominently features the soloist in numerous virtuosic passages. The soloist's cadenza leads to the recapitulation of the main themes and a short, dramatic coda.

These are the first performances of Mercandante's E Flute and Orchestra by the PSO.

II. Largo-The brief slow movement is in essence an aria, with the flute assuming the role of the soprano voice. After a terse and imposing orchestral introduction featuring dotted rhythms and ascending

passages, the soloist enters with an ethereal melody. The melody returns after an intervening passage, offering the soloist the opportunity to demonstrate his skills in ornamentation. A cadenza-like passage brings this beautiful Largo to a close.

III. Rondò Russo; Allegro vivace e scherzando-After a single measure of orchestral introduction, the soloist plays the tripping Russian dance theme that serves as the basis for the rondo finale. The theme is offered in various guises, usually couched in intricate passagework for the soloist that requires extraordinary dexterity and breath control. Perhaps surprisingly for a concerto so dominated by the soloist, the flute gives way to the orchestra in the work's dramatic final eleven bars.

MUSIC FOR FLUTE AND ORCHESTRA, OPUS 11 (1995)

LORIN MAAZEL was born in Neuilly on 6 March 1930. These performances mark the world premiere of "Music for Flute and Orchestra" In addition to the solo flute, the work is scored for piccolo, three flutes, two oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tenor tuba, timpani, celeste, piano, harmonium, harpsichord, Indian rain stick, xylo-

phone, bongos, tam tam, castanets, wood block, Chinese blocks, suspended cymbal, two harps and strings. Approximate performance time is fifteen minutes.

Lorin Maazel offers the following program note for the world premiere of his "Music for Flute and Orchestra."

"Music for Flute and Orchestra" is conceived as a one-movement work in six sections:

> Comodo Playful Languid Song Cadenza

Finale

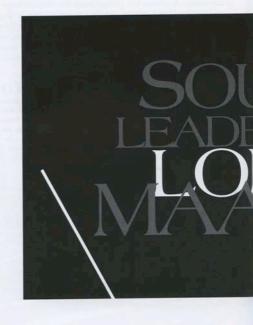
The first section (Comodo) over a twelve-tone ostinato-motiv, presents an airy (diatonic) arpeggio-like theme:

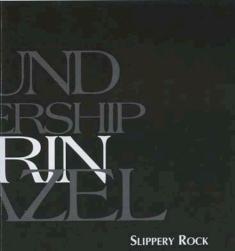


Assigned to the tenor-tuba is a virtuoso obligato part in which this theme and its variations are echoed and elaborated upon. In this section as in the others, baroque-like ornamentations and flourishes embellish both the solo flute and tenor tuba obligato partsindeed, gruppettos, mordents and the like adorn a good portion of the orchestral writing throughout.



Lorin Maazel





UNIVERSITY

Section two (Playful) is a hopping, skipping episode, with all instruments leaping rapidly in a jaunty, revelling spirit. One of the principal themes is presented by the solo flute:



Section three (Languid) is a dreamy sequence for solo flute with tenor tuba, bass clarinet and solo cello obligati and orchestra accompaniment. The principal theme:



Section four (Song) is built on a wistful theme, a slow flow of notes which rises shyly only to fall away and begin again. It is set over alternating descending sevenths and ninths. The first two bars reveal its pattern:



The fifth section (Cadenza), though sustained by the flute alone, does contain a tongue-in-cheek dialogue with castanets and on occasion a modest swoosh of an Indian rain-tube.

It also includes a most humble double homage: to Rosenkavalier (which I was conducting in the new Salzburg production this summer while composing this work) and Stravinsky's "Song of the Nightingale".



The notes are not the same (I do not believe in musical quotes, despite Mozart's successful use of "Cosa Rara" [a well-known tune of the day] in the last scene of *Don Giovanni* or Bruckner's quote of Wagner's *Tristan* motiv in his Third Symphony); it is in the mood of this brief bar (with the instruction "waltz-like") where a miniscule homage may be found.

The sixth and last section (Finale) rests upon the repeated accents of a 5-1-3-4-2 rhythmic pattern, the main theme assigned again to the flute: (with virtuoso "licks" given in turn to piano, xylophone, roto drums and tenor tuba)



The music accelerates as variation follows variation, the 5-1-3-4-2 rhythm slowing right before the final unison "E" with which the work ends.

"Music for Flute and Orchestra" was written for James Galway Familiarity with his flute-timbre, technical prowess and insouciant temperament influenced the mood of the work which is by turns tender, fun-loving, wistful and ebullient, a happy change for the composer, still travailed on occasion by the memory of the at-times apocalyptic mode in which the "Music for Violoncello and Orchestra" was written (though completed in May 1994, will not be performed until May 1996 with Mstislav Rostropovich as soloist.)

I began composing "Music for Flute and Orchestra" in January of 1995. It was finished on August 14 of this year

CONCERTO FOR ORCHESTRA (1944)

BÉLA BARTÓK was born in Stnnicolau Mare on 25 March 1881 and died in New York on 26 September 1945. The first performance of the Concerto for Orchestra took place in Boston on 1 December 1944, with Serge Koussevitshy conducting the Boston Symphony Orchestra. The Concerto for Orchestra is scored for three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, two tenor trombones, bass trombone, tuba, timpani, snare drum, bass drum, tam-tam, cymbals, triangle, two harps and strings. Approximate performance time is thirty-seven minutes.



Béla Bartók



Thanks For Supporting The Arts. (And You Thought You Were Just Listening To Some Nice Music)



éla Bartók composed his Concerto for Orchestra, one of the most beloved orchestral compositions of the 20th century, during a period of overwhelming adversity and despair. In October of 1940, Bartók and his wife left Hungary to escape the Nazis. During the journey to the United States, the composer wrote, "This voyage is. Jike plunging into the unknown from what is known but unbearable. God only knows how and for how long I'll be able to work over there."

Bartók's fortunes continued to decline when he settled in New York. Commissions for new musical works were understandably scarce during the height of World War II. Bartók, his health rapidly deteriorating, was often unable to fulfill those few assignments he received. "Our situation grows worse from day to day," Bartók wrote in 1941 to his friend conductor Paul Sacher. Bartók continued.

All I can say is that in the whole of my working life, that is to say for the past twenty years, I have never found myself faced with such a terrible situation as that into which I shall be plunged in the near future...I am becoming rather pessimistic; I have lost all my faith in men and nations, everything...

In December of 1942, Bartók sadly related, "My career as a composer is as much as finished, the quasi boycott of my works by the leading orchestras continues; no performances of either old works or new ones."

Early in 1943, violinist Joseph Szigeti and conductor Fritz Reiner, two venerable friends of Bartók, approached Serge Koussevitsky with the idea of commissioning Bartók to write a new orchestral work in memory of Koussevitsky's wife Natalie. Koussevitsky surprised Bartók by visiting him in his New York hospital room and offering the composer a commission of \$1,000 Koussevitsky gave Bartók a check for \$500 during that initial visit, with the remaining amount to be forwarded upon completion of the score.

Koussevitsky's visit seemed to rejuvenate the gravely ill composer. By his own account, Bartók, while at a private sanatorium in Lake Saranac, New York, worked on his Concerto for Orchestra "practically night and day" during a period from August 15 to October 8, 1943. Bartók sensed that his health and fortunes were on the mend and enthusiastically reported to Szigeti. "Perhaps it is due to this improvement (or it may be the other way round) that I have been able to finish the work that Koussevitsky commissioned."

The resurrection of a man who had "lost all (his) faith in men, nations, everything," is reflected in Bartók's own description of the Concerto for Orchestra. "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one."

Serge Koussevitsky and the Boston Symphony Orchestra presented the triumphant world premiere of Bartók's miraculous Concerto for Orchestra at Symphony Hall on 1 December 1944 Bartók reported. "The performance was excellent. Koussevitsky is very enthusiastic about the piece, and says it is 'the best orchestral piece of the last 25 years." The New York premiere at Carnegie Hall on 10 January 1945 inspired equally rapturous acclaim. As Olin Downes reported the following day in *The New York Times*: "Repeatedly, Dr. Koussevitsky led Mr. Bartók from the wings, and finally left him alone on stage with the applauding audience."

Tragically, illness finally overcame Bartók's great spirit and the composer died in New York on 26 September 1945, less than a year after the Concerto for Orchestra's stunning premiere. Still, the popularity of the Concerto for Orchestra, one of Bartók's most optimistic and brilliant works, continues unabated as the 20th century nears its completion.

Bartok offered the following general description of the Concerto for Orchestra for its

1944 premiere:

The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a "concertant" or soloistic manner. The "virtuoso" treatment appears, for instance, in the fugato section of the first movement (brass instruments), or in the "perpetuum mobile"—like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

I. Introduzione: Andante non troppo—Allegro vivace—The opening sonata-allegro movement begins with an extended mysterious introduction, featuring the dark hues of the cellos and double-basses contrasting with shimmering violins and flutes. The intensity of the introduction grows and suddenly launches into to the principal Allegro vivace and the chromatic first theme played by the violins. The trombone introduces an angular rising and falling motif, shortly followed by a lilting theme played first

ing and falling motil, shortly followed by a litting theme played inst by the oboe and then the clarinets, in octaves. Bartók offers a brilliant manipulation of the principal themes, often in counterpoint to each other. Finally, the movement closes with a massive statement of

the theme originally played by the trombone.

11. Giuoco Delle Coppie: Allegretto scherzando—After a brief passage by a side drum without snares, the sprightly "game of the pairs" features a series of passages for groups of two instruments-bassoons, oboes, clarinets, flutes and muted trumpets. The side drum introduces a chorale-like interlude for brass. A reprise of the "game" section offers new and varied instrumental combinations. Finally, the side drum returns to close this playful movement.

III. Elegia. Andante non troppo—The "Elegy," a "lugubrious deathsong," features eerie restatements of material found in the slow introduction to the first movement. The composer described the noctur-

nal setting as "a misty texture of rudimentary motifs."

IV. Intermezzo Interrotto: Allegretto—After a rather shrill introduction by the strings, the oboe plays a jaunty refrain, the first of two principal themes in this Intermezzo. The beautiful cantabile second theme is first played by the violas. The "interruption" is in the form of a parody of a theme from the first movement of Dimitri Shostakovich's Seventh ("Leningrad") Symphony. Bartók heard a radio broadcast of the Shostakovich while working on the Concerto for Orchestra and developed an immediate disdain for the melody. In the Concerto, the theme, introduced by the solo clarinet, is quickly and mercilessly obliterated by the orchestra. Subsequent attempts to revive the theme lead to its musical assassination and finally, a return to the Intermezzo.

V. Finale: Pesante—The breathtaking Finale opens with a horn call that heralds a perpetuum mobile figure played by the violins, who are soon joined by the entire orchestra. The bassoons, clarinets and oboes offer a brief contrapuntal treatment of the open-

The Pittsburgh Symphony's first performance of Bartok's Concerto for Orchestra was conducted by Fritz in January 1946. The most recent PSO classical subscription series performance of the work was conducted by Charles Dutoit in March 1990.

ing horn call. A short tranquillo interlude leads to a return to the flurry of activity, highlighted by brilliant trumpet fanfares that form the basis for the ingenious succeeding fugal development. The perpetuum mobile theme returns, soon intertwined with the other principal motifs as the Concerto for Orchestra proceeds headlong to its dazzling conclusion.



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Mr. Galway has circled the globe many times, keeping his artistry fresh with a mixture of recitals, concerto appearances, chamber music and master classes. He will make

JAMES GALWAY

three tours of North America during the 1995-96 season, including a fall series of performances of contemporary flute concertos; this world premiere by Lorin Maazel, a world premiere by Lowell Liebermann with the Minnesota Orchestra; and a work by William Bolcom with the Detroit Symphony. In March Mr. Galway, accompanied by pianist Phillip Moll plans a recital-tour emphasizing the French repertoire, which will be performed at Boston's Symphony Hall, New York's Avery Fisher Hall, and in Seattle, Los Angeles, and San Diego. In the summer of 1996, he will perform concertos by Mozart and William Bolcom with David Zinman and the Baltimore Symphony Orchestra, and will appear with conductor Ransom Wilson at the OK Mozart International Festival in Oklahoma.

Overseas engagements include a 15-city tour of Germany with the Württemburg Chamber Orchestra, recital and orchestral appearances in Argentina and Brazil, and concert engagements with the Lucerne Orchestra and the Orchestre Symphonique de Monte Carlo. Mr. Galway also will play a series of recitals in European music capitals, including Prague, Linz and Vienna at the Musikverein, and will appear in Italy with I Solisti Veneti, with whom he frequently records and performs.

James Galway was born in Belfast, Northern Ireland. After mastering the penny whistle, he began serious musical training on the flute, winning three top prizes at a local competition at age 12. He continued his studies at London's Royal College of Music and Guildhall School, the Paris Conservatoire and with famed flutist Marcel Moyse. A series of positions with leading British orchestras culminated in his appointment as Principal Flute of the Berlin Philharmonic under Herbert von Karajan in 1969 After six years, Mr. Galway decided to establish a solo career, and within a year, had recorded his first four RCA LPs, played more than 120 concerts, and appeared as a soloist with London's four major orchestras. In 1979 he was awarded the Order of the British Empire by Her Majesty Queen Elizabeth II for his musical contribution to society.

His last appearance in Heinz Hall was on a Pittsburgh Symphony's Great Performers Series in February 1995. 100

Notable

Charlotta Klein Ross

Michael Lipman



Cello Joined PSO in 1968



Cello Joined PSO in 1979

"My first foreign tour was the '73 Japan tour with Dr. Steinberg. When we opened the Osoka Festival with the Star Spangled Banner and the Japanese national anthem, it was a very proud moment for me. Proud of my country, proud of my orchestra. As we finished the pit came up with an orchestra of ancient Japanese instruments with the players dressed in warrior robes. They were fierce looking, but made beaufful music.

"Another memorable Star Spangled Banner happened one night at the Symphony Ball with Zdenek Macal conducting. That week he had become a U.S. citizen. He led us in the most fervent and moving rendition of his newly adopted national anthem.

"In one of my first years in the PSO we were rehearsing *Die Walküre* with Steinberg at the Mosque. It was 10:00 a.m. and Jon Vickers walked out on stage, put his fingers in his belt loops, rocked book on his heels and sang the Forest song from Act 1. He sang for the sheer love of music. That is why we are musicians."

"We were performing at Wolf Trap in July 1991 It was an incredibly hot day-the stage felt like it was 100° at the start of the concert. Charles Dutoit was conducting and 9-year-old Sarah Chang was soloist. Sarah performed Paganini's Violin Concerto No. 1 and she was phenomenal! She totally knocked everyone's socks off. The secand half of the concert we performed Brahms's First Symphony. A thunderstorm started to roll through the area. As we were playing the last movement, the power went out. It was pitch black on stage! We could see absolutely nothing-but the orchestra didn't miss a beat. We just kept playing and playing for what seemed like an eternity-but turned out to be actually 45 to 60 seconds. Just before the end of the work the power came back on and we were able to make visual contact with Dutoit to continue and finish the Symphony. The crowd went wild-we brought the house down that night. It was truly a magical moment."

Nostalgia

Hampton Mallory



Cello Joined PSO in 1972

"One of the most memorable performances of my lifetime came in the fall of 1984. Maestro Maazel and the PSO performed Berlioz's Symphony fantastique in New York City's Avery Fisher Hall. This was before Lorin Maazel officially became Music Director of our Orchestra. He did not know us very well and we weren't yet familiar with him. Therefore, everyone was on high alert.

"Because of this new relationship, there was a lot of spontaneity and this particular performance just absolutely took off. Maazel was improvising—reaching to our interpretations and we responded. The roof lifted off the building! The audience rose from their seats, screaming and cheering.

"I looked out into the audience and I noticed Itzhak Perlman in the crowd—struggling to get to his feet.

"Afterward, people came backstage to say that they couldn't imagine hearing that piece played any better.

"The ironic thing is ... none of the New York critics showed up! So no one knows how wonderful we were except for us and the audience."

Salvatore Silipigni



Cello Joined PSO in 1972

"It all started with an excellent December 1971 two-page spread in Time magazine about the opening of the 'new' Heinz Hall, about the PSO and William Steinberg and about Pittsburgh's love and support of music. The more I read the more I thought 'This would be a great place to live!" As hard work and luck would have it. I helped open the very next season (September 1972) as the new cellist of the PSO. It felt like home from day one, and one of the things that helped me know it was a 'good move' was Steinberg's rare combination of dignity, intelligence and artistry. Never will I forget the hair-on-end feeling I had during his rehearsal of the Franck D-minor Symphony at the new Robin Hood Dell in Philadelphia. As he guided us through this work which I had played so often in other times and places, all I could think was. 'My God, this is what it's all about; this is how it goes!"

Photos by Ben Spiegel



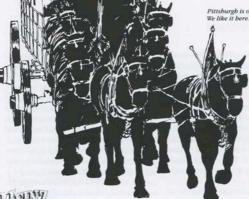
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1000 Noteworthy

dittsburgh Symphony's Opening Night festivities, sponsored by Kaufmann's, A Division of the May Department Stores Company, were filled with glitz and glamour. Red carpets adorned the sidewalks in front of the Hall. Sixth Avenue, lined with limousines and vintage cars, was closed to traffic.

The "First Note" pre-concert gala in Heinz Hall's garden, a Pittsburgh Symphony Association event was an elegant event. Congratulations to general co-chairs Ray and Cheryl Semple White and chairs Elizabeth Winson Sweeney and Alice J. Jenkins. The garden was decorated in Victorian style. Potted palms and ferns banked a host white tents which were candlelit by huge chandeliers trailing orchids and ivy. Wondrously ornate gilt mirrors and large theatrical paintings for a gay '90s ambience hung from the



Teresa Heinz and Governor Ridge prepare to cut the ribbon to the refurbished Heinz Hall. Photo: Robert P.Ruschok

tent's walls. Every tree was outlined in tiny glitter lights, and fragrant lilies perfumed the night air. Fluted Mushroom catering received rave reviews for a superb staff and sumptuous menu.

At the same time, around the corner, there was an indoor strolling sup-

per for patrons hosted by Morton's of Chicago.

Red ribbons with enormous red bows encircled each level of the interior of Heinz Hall and were simultaneously cut by guests of honor, Theresa Heinz, Governor Ridge, Bud Reynolds of Kaufmann's Department Store, WTAE's Sally Wiggin and KDKA's Ken Rice.

The after-concert champagne and dessert reception also was held in the enchanted outdoor garden.

Dr. Charles Foust, Provost and Vice President for Academic Affairs for Slippery Rock University, presents Gideon Toephitz with the first "Treasure Hunt" educational video. Photo Robott Pluschak

usic Education has, and continues to be, a priority to the Pittsburgh Symphony. This season, thanks to generous underwriting by Slippery Rock University we have created an interesting, informative and upbeat 22-minute videotape, entitled "The Treasure Hunt," introducing children in grades 3-5 to the symphony orchestra. The video is currently being distributed (free of charge) to 1,000 schools in Western Pennsylvania. Local educators indicate that this video will prove to be an invaluable musical education tool and will provide a personalized treatment for young music fans.

treated to the antics of street performers from jugglers to magicians and mines, all strolling along Penn Avenue between Sixth and Seventh Streets and in the Heinz Hall Parking Lot on Penn, the fair's central location. Opera singers, ballet dancers, symphony musicians, African dancers, yodelers and banjo players were just some of the 30-plus attractions during the Fair on September 16. The 1995 Fall Family Cultural District Fair was presented in celebration of the Cultural Districts first decade and the 100th Anniversary of the founding of the Pittsburgh Symphony

The Fall Family
Cultural District Street Fair
Photo: Mark Lustporten

"And the night shall be filled with music,
And the cares, that infest the day,
Shall fold their tents...
And as silently steal away."

— Henry Wadsworth Longfellow

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EDUCATION AND OUTREACH UPDATE

 \mathcal{M}

usic Education Advocacy Programs are essential parts of the long term plans of both the Education and Outreach Departments. This season, we are devoting a great deal of energy toward creating community based advocacy initiatives. One way you can help promote music education in your community is to know the Fundamentals of Music Education Advocacy. These are:

- The Arts are an integral part of human development in dimensions such as the use of both hemispheres of the brain and development of cognitive, affective and psychomotor skills.¹
- A study by psychologist Frances Raucher of the University of California-Irvine concluded that the study of music increased spatial IQ's in her preschool-aged subjects. Says Rauscher, "Music lessons appear to strengthen the links between brain neurons and build new neural bridges needed for good spatial reasoning."²
- The Arts provide students with better cross-cultural understanding through knowledge of civilizations and cultures past and present.¹
- Arthur Schlesinger, Jr. reminds us that "If history tells us anything, it tells us
 that the United States, like all other nations, will be measured in the eyes of
 posterity not by its economic power nor by its military might. but by its
 character and achievement as a civilization."3
- A Gallup poll was conducted in 1994 (1,500 adults and 327 students ages 12-17) In questions about individual attitudes toward the involvement of children and teenagers in marking Music, the poll found that:
 - √96% agree that "Music participation helps develop teamwork skills."
 - ✓92% agree that "Music is part of a well-rounded education."
 - ✓91% agree that "Music participation helps a child's creativity."
 - √88% agree that "Music participation helps a child's overall intellectual development."

 4

Please join the Pittsburgh Symphony Orchestra in promoting Music and the Arts in Western Pennsylvania. For more information, or to volunteer your assistance in our Music Education Advocacy efforts, please call the Education Department of the Pittsburgh Symphony Society at (412) 392-4870

^{1.} John McLaughlin, Ed.D., Building a Case for Arts Education: an Annotated Bibliography of Major Research, 1990.

Marilyn Elias, "Music lessons may open mind to math, science" USA Today, August 15,1994.

^{3.} Arthur Schlesinger, Jr., "Arts and Public Policy."

^{4.} Music Educators National Conference. Use by Permission.

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by Kenneth H. Meltzer

CONCERTS OF OCTOBER 19, 20 AND 21

There are several outstanding versions of Jean Sibelius's patriotic tone poem Finlandia, including performances by Eugene Ormandy and the Philadelphia Orchestra for the budget CBS Odyssey label, Vladimir Ashkenazy and the Philharmonia Orchestra for London and Sir Colin Davis and the Boston Symphony Orchestra for Philips.

Among dozens of recordings of Mendelssohn's "Italian" Symphony, nonagenarian Leopold Stokowski's energetic and lovingly phrased account with the National Philharmonic for CBS Odyssey is a standout. Giuseppe Sinopoli and the Philharmonia Orchestra offer an interesting alternative with a reading that emphasizes the score's darker elements.

Cellist Yo-Yo Ma and the Boston Symphony Orchestra under Seiji Ozawa offer a highly recommended account of Richard Strauss's tone poem *Don Quixote*. Paul Tortelier joins the Staatskapelle Dresden as part of conductor Rudolph Kempe's superb Strauss cycle for EMI.

CONCERTS OF NOVEMBER 9, 10 AND 12

RCA/BMG recently reissued the classic William Primrose/Charles Munch/Boston Symphony Orchestra 1958 recording of Hector Berlioz's *Harold in Italy*, and both the performance and sonics stand the test of time most admirably. If you desire a fine digital alternative, violist Pinchas Zukerman joins Charles Dutoit and his Montreal Symphony Orchestra for London.

It's much the same story for Ravel's stunning ballet score *Daphnis et Chloé*. Both the RCA Munch/BSO 1955 recording and the London version by Dutoit and Montreal can be recommended without reservation. Highlights seekers are forewarned, however, that the London recording provides <u>no</u> internal indexing for over 55 minutes of music.

These recordings are available at Classical Tracks, 2336 East Carson Street, Pittsburgh, PA 15203, 481-3310.

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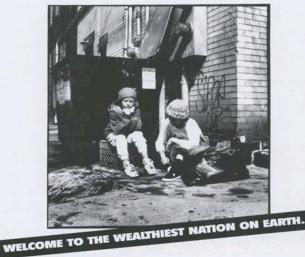
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Heinz Hall's garden was decorated in Victorian style for the "First Note" pre-concert gala. Enjoying the festivites are John Connelly, with PSS Board members Ritchie Scaife. Ed Loughney and Audree Connelly Wirginis

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The "First Note" pre-concert gala was attended by over 200 friends of the Symphony, including Mr. and Mrs. Richard P. Simmons, Senator John Kerry, Teresa Heinz and Governor and Mrs. Ridge.

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Former PSS Board member Rehard Wright (1981) and grandson Randal Russell (center) enjoying the "First Note" pre-concert gala. Richard Wright has strong ties to the PSO, his grandfuther William Nimich Frew and his father Thruston Wright were both instrumental leaders in the Symphony's history.

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Carriage Limousine	Official Limousine Service		Opening Night/Kive Night Favors
KDKA-TV	Classical Series Media Partner	Betsy Ann Chocolates	Obening tellungue tellung tentus

HEINZ HALL DIRECTORY

HALL FACILITIES AND PATRON SERVICES

- 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.
- 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.
- Rest rooms are located on all levels of the Hall, additional ladies' lounges are located off the Garden Room and the Overlook Room. Wheelchair-accessible rest room is 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, a telephone is 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 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 for adults and \$1 for children under fifteen. Call 392-4844 for details and reservations.
- The Hall is available during non-performance times for private receptions and business functions. Call the Fluted Mushroom's Heinz Hall office at 392-4879 for more information.

PHYSICALLY DISABLED PATRON SERVICES

- Notice of specific conditions should be given when you purchase your tickets, so that we can give proper attention to your needs.
- · We can accommodate guide dogs
- Infrared listening devices are available \$2 donation is appreciated.
- Wheelchairs are available for passage from the entrance to your main-floor seat. If you need a
 wheelchair location, you may purchase it for half-price. If you are able to move from a wheelchair
 into a seat, several seat locations may accommodate a folded wheelchair nearby.
- Water cups are available in the wheelchair-accessible rest room and from any bartender.
- Doormen and ushers are always available for assistance and special services; for example, visually impaired patrons may request personal assistance from an usher to describe stage settings or to read program notes prior to performances.

IMPORTANT POLICIES

- Children under six will not be admitted except to performances designed for young audiences.
- The stage area is limited to performers, staff and authorized visitors.
- 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.
- · Smoking is permitted in the Box Office Lobby and the Heinz Hall Garden only.

Ticketing Services

- Box Office hours vary: please call (412) 392-4900 for specific information. The Customer Service Department is located on the second floor of Heinz Hall, and is open Monday through Friday, 10 a.m. to 6 p.m.
- For TicketCharge or information call 392-4900 Monday through Friday, 10 a.m. to 6 p.m. Saturday and Sunday noon to 4 p.m. You will hear a recorded message, followed by operator assistance if required. MasterCard, Visa, Discover and American Express are accepted. Orders received five or fewer days in advance of a concert will be held for pickup at the Box Office. A \$2.50 service charge per ticket is made on phone orders and mail orders.



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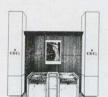
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