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- 557 Orchestra
- 559 Message from the President
- 561 Some Moments from the PSO's History
- 563 THE PROGRAM. February 29, March 1 & 3
- 571 Profile. Lorin Maazel
- 573 Profile: Murray Perahia
- 575 Profile: Pittsburgh Symphony Orchestra
- 579 THE PROGRAM. March 14, 16 & 17
- 591 Profile. Kirk Muspratt
- 593 Profile. James Ehnes
- 594 Suggested Listening
- 595 New Board Members
- 597 Noteworthy
- 598 Notable Nostalgia
- 601 Education & Outreach Update
- 603 In Memoriam
- 604 Endowed Chairs/Foundations
- 605 Society's Board of Directors
- 607 Centennial Steering Committee
- 609 Volunteer Boards
- 611 Administrative Staff
- 612 Annual Fund Donors
- 614 Corporate Council/Special Series and Projects
- 616 Heinz Hall Directory

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"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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MESSAGE FROM THE PRESIDENT

It's official on February 27, 1996 the Pittsburgh Symphony Orchestra turned 100 years old! On the afternoon of February 27th in

1896, Pittsburgh Orchestra Conductor Frederick Archer took to the podium of Carnegie Music Hall for the first time. As he lifted his baton, the people of Pittsburgh could hardly have known that Archer's first downbeat, along with marking the start of the Orchestra's inaugural concert, also signified the beginning of a golden century for our city in which a love of music, the arts and the humanities would not

only take hold and flourish, but also

become an integral part of our identity
The Symphony has just returned from
its International Centennial Tour As one of
the world's top international ensembles, the PSO
has performed overseas innumerable times during

the last half century This year's tour was rather special,

however, marking the orchestra's centennial with performances in the musical centers of Europe. First-time visits to the Canary Islands and Israel were highlights of the tour that also took the PSO to Austria, Germany, Spain, France, the Netherlands and England. This was the orchestra's final tour with Maazel, who will end his tenure as Music Director in May

Pittsburgh Post-Gazette's Robert Croan traveled with the PSO and was able to report on PSO's achievements first-hand. Of the concert in Paris Croan wrote, "Under Maazel's leadership, the Pittsburgh Symphony has indeed become a startlingly virtuosic music maker"

A reviewer from the Israeli newspaper Ma'ariv wrote, "The Pittsburgh Symphony is a wonderful orchestral machine of musicians who care and broadcast orchestral pride. This concert could have been a wonderful compact disc without any mistakes. It is very important that our Israel Philharmonic musicians come and hear and also see how a great orchestra looks and sounds."

Congratulations, Pittsburgh Symphony, on a successful international tour and on your first one hundred years.

Donald I. Moritz President & CEO Pittsburgh Symphony Society



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be to everyone's liking.

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disturbing sound of all.

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Some Moments from the

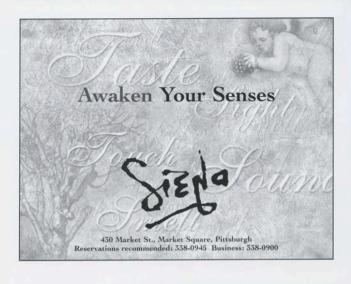
Pittsburgh Symphony's 100-Year History

1896

The Pittsburgh Symphony Orchestra-originally known as "The Pittsburgh Orchestra" plays its

1090	inaugural concert at Carnegie Music Hall under the baton of its first conductor, Frederic Archer.
1898	Victor Herbert is appointed to be the PSO's first Music Director. Best known as a man of the theater and composer of comic operas, Herbert was a flamboyant conductor who inspired musicians and audiences alike with his boundless enthusiasm.
1900	Andrew Carnegie anonymously underwrites the PSO's first concerts at Carnegie Hall in New York City. President McKinley is in attendance. Carnegie remarks: "My idea of heaven would be to hear Victor Herbert and his men play for me twice a day."
1904	Richard Strauss conducts his own Til Eulenspiegel and Death and Transfiguration with Victor Herbert playing double bass. He says: "The one mistake of this, my first American tour, is that I did not engage the Pittsburgh Orchestra for every one of the concerts I was engaged to conduct."
1926	A newly established PSO performs its first concert in a new home, the Syria Mosque.
1927	Nine board members, the PSO's concertmaster, and the Orchestra's manager are arrested following the PSO's concert at Syria Mosque on April 24th for violating the Pennsylvania Blue Laws (of the year 1794), which forbade secular music making on the Sabbath.
1933	George Gershwin personally makes the Orchestra's first legal ticket sale on a Sunday to Pittsburgh businessman Leo Lehman, an event considered momentous enough to be documented in moving pictures via Paramount News. Later that day, Gershwin appeared as piano soloist in performance of his own compositions, Concerto in F and Rhapsody in Blue.
1936	The Symphony's live concerts are broadcast nationally for the first time.
1938	Fritz Reiner is appointed as the PSO's fourth Music Director.
1942	Women join the Orchestra for the first time during World War II, 18 in 1942 and 22 more in 1944.
1943	Twelve-year-old Lorin Maazel makes his debut conducting a full concert program with the Pittsburgh Symphony Orchestra. He had begun his conducting career at age eight.
1945	PSO gives its first young people's concerts made possible by a gift from the Buhl Foundation.
1952	William Steinberg is appointed as the PSO's fifth Music Director. A beloved musical figure in Pittsburgh, he would be at the helm of the Orchestra for 23 years.
	Organized labor and local industry sponsor the first series of PSO concerts in nearby towns. The first concert was in Scott High School in North Braddock.
1971	The opening of Heinz Hall for the Performing Arts marks the completion of an 11-year campaign by H.J. Heinz II.
1976	André Previn is appointed as the PSO's sixth Music Director.
1981	The Orchestra presents its first free summer symphony concert in Point State Park.
1988	Lorin Mazzel is appointed as the PSO's seventh Music Director, after serving as Music Consultant since 1984
1995	The Orchestra announces the appointment of Mariss Jansons as the PSO's eighth Music Director and welcomes Marvin Hamlisch as the Orchestra's first Principal Pops Conductor.

The Pittsburgh Symphony celebrates one hundred years of great music making.





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LORIN MAAZEL, Music Director ~Vira I. Heinz Chair

1995-96 Centennial Season Fifteenth Set of Subscription Concerts Heinz Hall for the Performing Arts Thursday evening February 29 at 7:30 p.m. Friday evening, March 1 at 8:00 p.m. Sunday afternoon, March 3 at 2:30 p.m.

Ti's official on Tebruary 27, 1996 the Littsburgh Symphony Orchestra turned no years old!

LORIN MAAZEL, conductor MURRAY PERAHIA, piano

SCHUBERT

Symphony No. 8 in B minor, D. 759 "Unfinished"

I. Allegro moderato
II. Andante con moto

MOZART

Concerto No. 9 in E-flat Major for Piano and Orchestra, K. 271

"Jeunehomme"

I. Allegro II. Andantino

III. Rondeau, Presto

MR. PERAHIA

INTERMISSION

MENDELSSOHN

Symphony No. 3 in A minor, Opus 56 "The Scotch"

I. Andante con moto-Allegro agitato

II. Scherzo: Vivace non troppo

III. Adagio

IV. Allegro vivacissimo-Allegro maestoso assai

Thursday is Mine Safety Appliances Night at the Symphony. Friday is Aristech Night at the Symphony. Sunday is Alcoa Foundation Afternoon at the Symphony. Sunday is a SmithKline Beecham Symphony for Seniors.

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by Kenneth H. Meltzer

SYMPHONY NO. 8 IN B MINOR (UNFINISHED) (1822)

FRANZ SCHUBERT was born in Lichtental on 31 January 1797 and died in Vienna on 19 November 1828. The first performance of the 8th Symphony took place in Vienna on 17 December 1865 with Johann Herbeck conducting the Gesellschaft der Musikfreunde. The 8th Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings. Approximate performance time is twenty-eight minutes.



four-movement symphony. Schubert worked on the B-minor Symphony in October and November of 1822. During that time, he composed and orchestrated the first two movements. Schubert also sketched the third movement Scherzo in almost complete form and orchestrated its first nine bars. No other music survives from this Symphony, although some scholars have opined that Schubert may have

intended the B-minor Entr'acte from his incidental music to Rosamunde, with its identical scoring, to be the Symphony's finale. Of course, the Symphony is virtually always performed as a two-movement work, thus its nickname, the "Unfinished."

Given the overwhelming popularity of the "Unfinished" Symphony, it is incredible to realize that the work did not receive its premiere until thirty-seven years after the composer's death. Schubert originally gave the score to his friend, composer Anselm Huttenbrenner, as thanks for securing his Honorary Membership in the Music Society of Graz. Some thirty years later, Anselm's brother Joseph wrote Johann Herbeck, conductor of the prestigious Vienna Gesellschaft der Musikfreunde, and informed him that the Hüttenbrenners possessed "a treasure in Schubert's B-minor Symphony, which we put on a level with the great Symphony in C (No. 9), his instrumental swan song, and any one of the symphonies by Beethoven."

Five years after this correspondence, Herbeck visited Anselm Hüttenbrenner in Graz. Herbeck informed Hüttenbrenner that he wanted to present a concert featuring one of his works, as well as compositions by Schubert and Franz Lachner. When Herbeck suggested that it would be "very appropriate to represent Schubert by a new work." Hüttenbrenner produced a large stack of papers that included the score of the B-minor Symphony (One can only imagine Herbeck's reaction as he perused this heretofore undiscovered masterpiece!) When Herbeck asked permission to immediately copy the score at his own cost, Hüttenbrenner graciously told the conductor to take the score with him. Herbeck and the Gesellschaft der

"Unfinished" performed in a subscription concert in May 1976 under the direction of William Steinberg. Klaus Tennstedt conducted the most recent subscription concert performance of the work in September 1984.

Musikfreunde premiered the B-minor Symphony on 17 December 1865

While Schubert never completed his B-minor Symphony, the two surviving movements stand proudly on their own as a dramatic and fulfilling work, much like the three movements of Anton Bruckner's 9th (PSO concerts of March 21-3) Indeed, Schubert's "Unfinished" Symphony is one of the most eloquent and beloved orchestral works of the first half of the 19th century. The B-minor and subsequent C-Major ("The Great") Symphonies attest that Schubert had finally achieved a masterful synthesis of lyric and dramatic elements in his orchestral works, intensifying all the more the tragedy of the composer's untimely death at the age of 31

1. Allegro moderato—A brooding introduction by the cellos and basses leads to a plaintive melody played to string accompaniment by the oboe and clarinet. After a powerful climax, the cellos sing one of the most beloved themes in all of symphonic literature. The tension builds once again as members of the orchestra trade fragments of that famous theme. A series of pizzicato chords introduces the stormy development section. A recapitulation of the principal themes is followed by a brief but imposing coda based upon

the introductory motif.

II. Andante con moto—The concluding slow movement begins peacefully with the introduction of the first principal theme by the violins and violas. After a majestic statement by the orchestra, the clarinet, then the oboe, offer the melancholy second theme. An unexpected sequence of great violence imposes itself on the Andante's tranquil mood. A reprise of the two themes (this time the oboe precedes the clarinet) meets with yet another turbulent outburst, but the final pages reinstate the serenity with which the Andante began.

CONCERTO FOR PIANO AND ORCHESTRA IN E-FLAT, K.271 (JEUNEHOMME) (1777)

WOLFGANG AMADEUS MOZART was born 27 January 1756 in Salzburg and died 5 December 1791 in Vienna. In addition to the solo piano, the E-flat Concerto, K. 271 is scored for two oboes, two horns and strings. Approximate performance time is thirty minutes.

• n his invaluable book *The Great Pianists*, Harold C. Schonberg, Music Critic Emeritus of *The New York Times*, offers this brief, yet highly evocative account of Wolfgang Amadeus Mozart, the musical wunderkind:

At the age of three he was picking at the harpsichord—not aimlessly, as most babies would, but carefully selecting thirds and other consonances. This amused him for hours at a time. At four he was studying little minuets. At five he was composing them. His ear was so accurate that it was bothered by quarter tones, and so delicate that the close-up sound of a trumpet made him faint dead away. At six he was taken from Wolfgang Amadeus Mozart

Salzburg by his father, an eminent violinist, teacher, theoretician and all-around musician, on his first tour. Then tour followed tour. So was spent

the childhood of Wolfgang Amadeus Mozart.

During those many tours throughout Europe, the young Mozart often dazzled audiences with his own compositions, including several concerti for piano and orchestra. Mozart composed the first of these works in April 1767, when he was 11 years old. Ten years and seven more concerti would follow before the creation of the E-flat, K. 271 Mozart, then Konzertmeister at the Court of the Prince Archbishop of Salzburg, composed the work in January of 1777—not originally for himself, but for the visiting French virtuoso, Mlle. Jeunhomme. Little is known of the dedicate of this Concerto.

but given the challenging nature of the solo writing, one must assume Mlle. Jeunhomme was indeed a fine pianist. It should be added that in subsequent years, Mozart played his E-flat Concerto to

great acclaim.

While Mozart composed eight piano concerti prior to the "Jeunhomme," it is the E-flat, K. 271 that scholars usually characterize as the composer's first "mature" work in this genre. The "Jeunhomme," with its operatic slow movement, wealth of melodic inspiration and inventive departures from convention, points the way to the glories of Mozart's later concerti. For these reasons, the "Jeunhomme" is the earliest of Mozart's 27 piano concerti to maintain an important presence in the concert repertoire.

Misha Dichter was soloist and William Steinberg conductor for the first PSO performance of Mozarts "Jeunhomme" in October 1972. The most recent PSO performance of the work was conducted by Lorin Maazel and featured Emanuel Ax as soloist in May 1994.

1. Allegro—The Concerto opens with the first of many surprises when the soloists, rather than entering at the conclusion of the orchestral exposition, immediately present the vigorous opening theme in dialogue with the orchestra. The pianist then defers as the orchestra introduces several engaging melodies. The soloist returns with an extended trill immediately before the close of the orchestral exposition and then assumes center stage with his own elaboration of the principal thematic material. The brief development interjects a degree of melancholy into this otherwise cheerful movement. The recapitulation begins with another "dialogue" presentation of the opening theme, although this time the roles of the orchestra and soloist are reversed. A repetition of the opening theme leads to a cadenza and some brilliant passagework by the soloist to conclude the opening movement.

II. Andantino—The slow movement opens in the tragic key of C-minor. Throbbing muted strings provide a somber introduction to the entrance of the pianist. The highly vocal writing for the soloist, coupled with dramatic interjections by the orchestra, recalls Italian opera seria. The mood brightens somewhat with a sudden modulation to Eb, but pathos soon returns with a reprise of the opening section. The strings remove their mutes for the Andantino's closing measures, intensifying the final outburst by soloist and orchestra.

III. Rondeau, Presto—The soloist introduces the scurrying principal theme of the Rondo finale. The orchestra immediately follows suit and in typical Rondo form, the principal theme alternates with several contrasting sections. Highly atypical among the contrasting episodes is an extended graceful, almost languorous Minuet that offers a striking departure from the Rondo's general exuberance. After the soloist's cadenza, the Rondo theme returns. A decrescendo juxtaposed with a forte exclamation by soloist and orchestra caps the playful mood of the finale's closing measures.

SYMPHONY No. 3 IN A MINOR, OPUS 56 (THE SCOTCH) (1842)

FELIX MENDELSSOHN was born on 3 February 1809 in Hamburg and died 4 November 1847 in Leipzig. The first performance of the "Scotch" Symphony took place at the Leipzig Gewandhaus on 3 March 1842 with the composer conducting. The "Scotch" Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. Approximate performance time is thirty-eight minutes.

> n April of 1829, the twenty-year-old Felix Mendelssohn left his native Germany to embark upon a series of journevs throughout Europe that would provide the inspiration for several of his finest compositions. Mendelssohn first traveled to England. Then, in the summer of 1829. Mendelssohn journeyed to Scotland with his friend, the poet Carl

Felix Mendelssohn

Klingemann. On 7 August, the young travelers endured a rather treacherous voyage to encounter Fingal's Cave on the island of Staffa. The magnificent structure is 227 feet long with natural pillars made of richly colored basalt that look as if they were crafted by giants. When the sea is calm, one can actually row into the mouth of the cave. where the murmuring waters have inspired the Scots to call the sight "the cave of music."

In a letter to his sister Fanny penned the day of the visit, the composer wrote: "In order to make you understand how extraordinarily the Hebrides affected me, I am sending you the following which came into my head there." Mendelssohn enclosed the music of the brooding and atmospheric opening of what was to become known as "The Hebrides" Overture, or "Fingal's Cave."

Eight days earlier, Mendelssohn wrote from Edinburgh to his family about another visit that made a profound impression.

We went, in the deep twilight, to the palace (of Holyrood) where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. That is where they went up and found Rizzio in the little room, dragged him out, and three chambers away is a dark corner where they killed him. The adjoining chapel is now roofless; grass and ivy grow abundantly in it; and before the ruined altar Mary was crowned Queen of Scotland. Everything around is broken and moldering, and the bright sky shines in. I believe I found today the beginning of my Scotch Symphony.

That day, Mendelssohn sketched the first 16 measures of the work.

In 1830, Mendelssohn traveled to sunny Italy. In a letter of 10 October 1830 Mendelssohn exulted. "This is Italy. What I have been looking forward to all my life as the greatest happiness is now begun and I am basking in it." On 23 October Mendelssohn described Florence in the following manner: "The air is warm and the sky cloudless; everything is lovely and glorious." He later remarked, "The whole country had such a festive air that I felt as if I were a young prince making his entry." Not surprisingly, Mendelssohn found it difficult while in Italy to re-create the atmosphere that served as the inspiration for the opening of his "Scotch" Symphony. In March of 1831, Mendelssohn confided to his family "Who can wonder that I find it impossible to return to my misty Scottish mood? I have therefore laid aside the symphony for the present." Instead, Mendelssohn turned his attention to another orchestral work that more closely

reflected his ebullient frame of mind, the "Italian" Symphony (PSO Concerts of October 19, 20 and 21, 1995).

In fact, it was not until 20 January 1842, almost thirteen years after the visit to Holyrood, that Mendelssohn finally completed his "Scotch" Symphony. Mendelssohn himself conducted the work's premiere in the Leipzig Gewandhaus on 3 March 1842. The composer ultimately revised the score and conducted the first performance in England at the Philharmonic Society on 13 June 1843. Mendelssohn dedicated the Symphony to Queen Victoria.

Mendelssohn provided the following directive in his score:

Eugene Goossens conducted the PSO's first performance of Mendelssohn's Scotch Symphony in December 1937. The most recent perfor-

mance in May 1972. was conducted by William Steinberg.

The individual movements of this symphony must follow straight on from one another and not be separated from each other by the usual long break. The content of the individual movements can be given to the listener on the concert programme as follows: Introduction and Allegro agitato-Scherzo assai vivace-Adagio cantabile-Allegro guerriero and Finale maestoso.

I. Andante con moto-Allegro agitato-The opening movement begins with an extended slow introduction inspired by the mysteries of Holyrood. After a brief pause, the strings and clarinets launch the Allegro proper with a theme derived from the introductory material. Indeed, all of the various motifs presented in the exposition are related to the introduction-this is made all the more evident in the succeeding development where fragments of the thematic material are exchanged and even intertwined. The recapitulation is followed by a tempestuous coda featuring rising and falling chromatic passages that strikingly resemble a portion of Richard Wagner's Overture to his opera Der Fliegende Hollander (The Flying Dutchman), a work that premiered a year after the "Scotch" Symphony. A brief reprise of the slow introduction and two pizzicato chords lead directly to the succeeding movement.

II. Scherzo: Vivace non troppo—Over tremolo strings, a solo clarinet sings the Scherzo's principal theme, which, according to the composer, "derives from an old Scottish bagpipe melody." It is also closely related to the main theme of the opening movement. This brief Scherzo, with its vivacious spirit and transparent orchestration, is in sharp contrast to the preceding (and following) movement. Again, pizzicato chords serve as a bridge to what follows.

III. Adagio-After a brief introduction, the violins play the first of two central themes in the Adagio-a flowing cantabile melody. The woodwinds present an ominous dottedrhythm motif that soon intensifies into a massive statement by the entire orchestra. The contrasting themes return throughout the movement. The Adagio ends peacefully, setting the stage for the dramatic finale.

IV. Allegro vivacissimo-Allegro maestoso assai-A martial outburst by the orchestra serves as introduction to the violins' statement of the principal theme that has both a dancelike and foreboding quality. The oboes and clarinet play a more lyrical second theme but the propulsive nature of the movement soon returns. The development of the principal themes combines elements of mystery and violence. After the expected recapitulation, the clarinets and bassoons intone a pianissimo restatement of the lyrical second theme. This passage serves as a bridge to the Finale, a majestic restatement of the second theme, which is in turn based upon the principal melody of the first movement, thus reinforcing the unity of this magnificent work.

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LORIN MAAZEL

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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.

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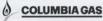
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Murray Perahia was born in New York. He started playing the piano at the age of four, and later attended Mannes College where he majored in conducting and composition. His

> summers were spent in Marlboro where he collaborated with musicians such as Rudolph Serkin, Pablo Casals and members of the Budapest Quartet. He also studied at that time with Mieczysław Horszowski.

In 1972 Murray Perahia won the Leeds International Piano Competition. Engagements throughout Europe soon followed. In 1973, he gave his first concert at the Aldeburgh Festival, where he met and worked closely with Benjamin Britten and Peter Pears, accompanying the latter in many lieder recitals. He became co-artistic director of the Aldeburgh Festival from 1981 to 1989 In subsequent years, he developed a close friendship with Vladimir Horowitz whose perspective and personality

were an abiding inspiration.

MURRAY PERAHIA

Murray Perahia regularly gives recitals and concerts in all the major international musical centers. His 1994-95 season included recitals in Vienna, Frankfurt, Paris,

London, Budapest, New York, Washington, D.C. and Boston, as well as appearances with the orchestra of La Scala (Muti), the Munich Philharmonic (Celibidache), Berlin Philharmonic (Abbado), Vienna Philharmonic (Haitink), the Philharmonia (Sawallisch), Chicago Symphony (Solti) and the Israel Philharmonic at Lincoln Center (Mehta).

Mr. Perahia's many recordings include the complete Mozart piano concertos (in which he directs the English Chamber Orchestra from the keyboard), the complete Beethoven concertos (with the Concertgebeouw Orchestra conducted by Bernard Haitink), the two Mendelssohn and Chopin concertos, the Schumann and the Grieg. He has also made numerous solo recordings of works by Schubert, Schumann, Mozart, Mendelssohn, Chopin, Beethoven and Bartok and collaborated with Peter Pears in a Schumann disc and Dietrich Fischer-Dieskau in Schubert's "Winterreise." His chamber music recordings include Bartok's "Sonata for Two Pianos and Percussion" with Sir Georg Solti, which won a 1989 Grammy Award, and the Brahms G minor Quartet with the Amadeus Quartet.

Mr. Perahia teaches an annual course on Chopin, seen from the perspective of Schenkerian analysis, which he has given in Aldeburgh and Florence, and brings this year to Schleswig-Holstein.

Murray Perahia is an Honorary Fellow of the Royal College of Music and the Royal Academy of

Music. He last appeared on PSO subscription concert series in December 1989

100

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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 ranking as a top-class orchestra, earning high critical acclaim for each tour abroad. Of the 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 devastated by the January 1995 earthquake.

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 1995, Maestro Maazel and the Pittsburgh Symphony enjoyed a triumphant East Coast Centennial tour with performances in Washington, DC at the Kennedy Center, Philadelphia at Academy of Music, two concerts at Carnegie Hall in New York City and a concert in Boston's Symphony 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

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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. The Orchestra 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 activities, 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. André Previn, during his music directorship between 1976 and 1984, led the Orchestra to new heights through accomplishments on tours, records and television.

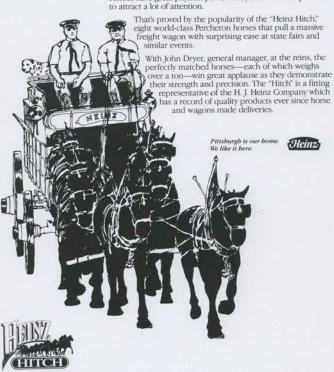
Lorin Maazel has had a formal affiliation with the Orchestra since 1984 when he became Music Consultant. For the 1986-87 and the 1987-88 seasons his title was Principal Guest Conductor and Music Advisor. With the advent of the 1988-89 season Maestro Maazel, who is considered one of the world's greatest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

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BORODIN

Polovtzian Dances from Prince Igor

KHACHATURIAN

Concerto for Violin and Orchestra

1. Allegro con fermezza

II. Andante sostenuto

III. Allegro vivace

MR. EHNES

INTERMISSION

SHOSTAKOVICH

Symphony No. 10 in E minor, Opus 93

I. Moderato

II. Allegro

III. Allegretto

IV. Andante—Allegro

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by Kenneth H. Meltzer

POLOVISIAN DANCES FROM PRINCE IGOR (1890)

ALEXANDER BORODIN was born in St. Petersburg on 12 November 1835 and died there on 27 February 1887 The first performance of Prince Igor took place after the composer's death on 4 November 1890 at the Maryinsky Theater in St. Petersburg. The orchestral version of the Polovtsian Dances (without chorus) is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, glockenspiel, cymbals, bass drum, harp and strings. Approximate performance time is eleven minutes.

> he strongest unified movement of Russian nationalistic expression in 19th-century concert music occurred in the 1860s with the formation of a group of composers dubbed by critic Vladimir Stassov as "The Five" or "The Mighty Handful." "The Five," organized by a self-taught pianist named Mily Balakirev (1837-1910), also included

Alexander Borodin

Alexander Borodin (1833-1887), César Cui (1835-1918), Modest Moussorgsky (1839-1881) and Nikolai Rimsky-Korsakov (1844-1908) At the time of the group's formation, all except Balakirev were musical amateurs-Borodin was a chemist; Cui, an engineering officer; Moussorgsky, an officer of the Guards and Rimsky-Korsakov, a Naval Officer.

One might suppose that a lack of formal training would be an impediment to successful musical composition, but Balakirev thought otherwise. He wanted Russia to break away from "western" musical forms and traditions, and to create music that was "Russian" in expression. The theories of formal musical education taught at conservatories would, as far as Balakirev was concerned, only serve as an impediment to the creation of music that was truly "Russian." Indeed, Balakirev actively discouraged all of the "Mighty Handful," particularly Rimsky-Korsakov, from seeking formal musical training. Rimsky-Korsakov came to regret that path and rebelled in later years.

Alexander Borodin's scientific career was quite distinguished. He was a prominent researcher and lecturer at the Medico-Surgical Academy in St. Petersburg. His busy schedule understandably made composition difficult. Borodin once confided to a friend, "I was never able to concentrate upon composition except during my summer holiday, or when some ailment compelled me to keep to my rooms." Despite these obstacles, such works as Borodin's symphonies, his "Musical Picture" In the Steppes of Central Asia and the opera Prince Igor demonstrate a genuine and individual talent for melody and orchestral color.

It was Vladimir Stassov who, in 1869, suggested to Borodin that he create an opera based upon the epic The Story of the Expedition of Igor Other commitments, both scientific and musical, prevented Borodin from devoting his full efforts to the opera. As Borodin wrote to a friend in 1876:

So far I have felt shy of letting it be known that I am engaged in an opera. My real business, after all, is scientific work; and I feared lest by concentrating too much on music I discredit that work. But now, everybody knows; and I am, so to speak, in the same position as a girl who, having thrown her cap over the mill, has secured a certain amount of freedom: willy-nilly, I must finish Igor *

Sadly, Borodin died in 1887 before completing *Prince Igor* It was left to his friends Rimsky-Korsakov and Alexander Glazunov to finish the opera that finally premiered in 1890 In 1875, Borodin did complete the now-famous *Polovisian Dances* and they were first presented in a St. Petersburg concert on 27 February 1879 The *Dances* have become one of the most popular of concert works and excerpts from that piece and other Borodin compositions served as the basis for Wright and Forrest's huge Broadway success *Kismet*, subtitled "A Musical Arabian Night."

Prince Igor takes place in 1185 Prince Igor and his son Vladimir attempt to defeat the Polovtsians, led by Khan Kontchak, who are marching against the city of Putivl. Igor and Vladimir are taken prisoner by Kontchak, who entertains them with the presentation of a series of Polovtsian dances.

The Dances begin with a vigorous scherzo (Presto) with the clarinet introducing the tripping theme. A lyrical section follows (Introduzione—Andantino) in which the oboe, followed by the English horn, sings the melody that became Kismet's "Stranger in Paradise." A lively passage (Allegro vivo) again prominently features the woodwinds. An acceleration to an orchestral sforzando chord leads to a brief pause, followed by the percussion's introduction of a boisterous 3/4 dance (Allegro), which finally draws to a serene conclusion. A rushing Presto heralds a reprise of the "Stranger in Paradise" theme (Moderato alla breve). Sections offering restatements

The Pittsburgh Symphony's Jirst classical subscription performance of Borodin's Polovisian Dances from Prince Igor was in March 1937 under the direction of Antonio Modarelli. Although recently pre-

Although recently presented in Pops concerts, the last classical subscription performance of the work was in January 1958; Karl Kritz conducted.

of earlier material (Presto and Allegro con spirito) lead to the wild conclusion of Borodin's Polovisian Dances.

VIOLIN CONCERTO IN D MINOR (1940)

ARAM KHACHATURIAN was born in Tbilsi on 6 June 1903 and died in Moscow on 1 May 1978. In addition to the solo violin, the Concerto is scored for two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trumbones, tuba, timpani, harp, bass drum, snare drum, suspended cymbals, tambourine and strings. Approximate performance time is thirty-five minutes.

rmenian composer Aram Khachaturian, one of the most decorated of Soviet artists, began his musical career at a relatively advanced age. While Khachaturian, the son of a bookbinder, did play tenor horn and piano as a child, his first professional studies were in Medicine at the Moscow University. From 1929-1937, however, Khatchaturian studied cello and composition at the Moscow Conservatory. During that time, Khachaturian produced his first mature works, the Trio for Clarinet, Violin and Piano (1932) and First Symphony (1934), the latter serving as his diploma composition at the Moscow Conservatory.

During the late 1930s and 40s, Khachaturian gained national and international attention with such works as his Piano Concerto (1936), Violin Concerto (1940), Music for

the play Masquerade (1941), the Second Symphony (1943) and the ballet Gayaneh (1942) Khachaturian's colorful orchestral palette, melodic gifts, engaging use of folk idiom and relatively conservative tonal idiom pleased both international audiences as well as the Soviet regime, who desired that music be "the People's in its form and socialist in its content."

Khachaturian, who proclaimed, "I must emphatically uphold the great principals of Socialist Art," was active in the Union of Soviet Composers from 1937 Still, even this devout Socialist did not escape government criticism. In 1948, he (along with such composers as Shostakovich, Sergei Prokofiev and Nicolai Myaskovsky) was chastised for excessive "formalism." Khachaturian publicly apologized, but from time to time did suggest that "problems of composition cannot be solved by official bureaucratic methods." For the most part, however, Khachaturian was one of the few composers able to function and even prosper under the artistically stifling Soviet regime.

The Pittsburgh
Symphony first performed this Violin
Concerto in January
1962. Stanislaw
Strowaczewski was
conductor and Samuel
Thaviu was soloist.
The most recent performance of the work
was in October 1978
with Gerhardt
Zimmermann conducting the PSO with

Khachaturian dedicated his Violin Concerto to the great Russian artist David Oistrakh (1908-74) Oistrakh, renowned for his power-

ful, burnished tone and prodigious technique, closely advised Khachaturian on the composition of the solo part. Oistrakh also crafted his own brilliant cadenza that markedly differs from Khachaturian's and it may be heard on a superb 1954 EMI recording with the composer conducting. The Concerto itself remains an engaging, challenging and often thrilling work that has, since its creation, maintained a presence in 20th century concert repertoire.

1. Allegro con fermezza—The Sonata-form opening movement begins with a brief orchestral introduction, followed by the entrance of the soloist with the initial theme, a forceful motif based upon two sixteenth and three eighth notes. The second theme (poor meno mosso) is far more lyrical and features some lovely counterpoint by solo oboe and trumpet. A brief cadenza precedes the development, which prominently features the soloist in several virtuosic passages. The lengthy cadenza precedes the recapitulation and begins with a duet for the violinist and solo clarinet. The recapitulation features the expected restatement of the principal themes. The brief and rousing coda is based upon the opening motif.

II. Andante sostenuto—After a mysterious introduction featuring the solo bassoon and clarinet, the violinist enters with the Andante's haunting principal melody. The movement is notable for its variety of mood and the wide-ranging and highly expressive writing for the soloist. The recapitulation of the principal melody, played an octave lower by the soloist, is perhaps even more affecting than its original statement. After much storm and stress, the Andante finally concludes quite peacefully, with the violin's sustained notes accompanied by muted strings and descending passages in the harp, flute and bassoon.

III. Allegro vivace—A lively orchestral fanfare sets the stage for the soloist's presentation of the rondo finale's central theme—a tripping, insouciant dance melody. While there are moments of repose, high spirits and virtuosic display are, without question, the hallmarks of this concluding movement. The finale seems to gain energy as it progresses to the breathless concluding measures.

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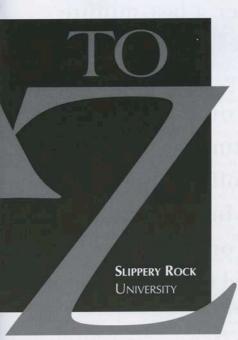
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SYMPHONY No. 10 IN E MINOR, OPUS 93 (1953)

DMITRI SHOSTAKOVICH was born in St. Petersburg on 25 September 1906 and died in Moscow on 9 August 1975. The first performance of the Fifth Symphony took place in Leningrad (St. Petersburg) on 17 December 1953, with Evgeny Mravinsky conducting the Leningrad Philharmonic. The Tenth Symphony is scored for two piccolos, three flutes, three oboes, English horn, three clarinets, E-flat clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, military drum, snare drum, tam-tam, triangle, xylophone and strings. Approximate performance time is fifty minutes.

mitri Shostakovich, one of the greatest and most prolific symphonists of the 20th century, composed six such works between 1936 (Fourth Symphony) and **Dmitri Shostakovich** 1945 (Ninth Symphony) Eight years would

elapse between the creation of the Ninth and Shostakovich's return to symphonic composition. The timing of the composer's hiatus and ultimate resumption of activity was far from arbitrary.

For more than half of his artistic life, Shostakovich was forced to contend with the tyranny of Joseph Stalin, Secretary General of the Communist Party from 1922-1953 and Premier of the U.S.S.R. from 1941-1953. Stalin's paranoiac obsession with control extended to all areas of Soviet life, including music. Soviet musicians were compelled to fashion works that glorified Socialism and more importantly, Stalin himself. Failure to do so placed the artist in legitimate fear of the loss of his livelihood, if not his life.

Shostakovich experienced the full brunt of Stalin's anger in 1936 when an anonymously penned article entitled "Muddle Instead of Music" appeared in Pravda, the official Communist newspaper. The article denounced the composer's opera Lady Macbeth of Mtsensk, a work that Shostakovich described as a "tragedy-satire" and one that arguably could be viewed as critical of Stalin's brutal police tactics. Shostakovich clearly understood that if Stalin didn't write the Pravda article, it most certainly reflected the leader's views. Shostakovich attempted to placate Stalin and the Soviet regime with his Fifth Symphony (1937, PSO Concerts of January 19, 20 and 21), a work the composer subtilled, "A Soviet Artist's Reply to Just Criticism." Despite the enigmatic nature of the work's closing pages, the Fifth Symphony generally pleased Soviet critics, thereby redeeming Shostakovich, at least temporarily.

Following the surrender of Germany in May of 1945, Shostakovich announced that he would write a "Victory Symphony" with a grand "apotheosis." That work would be Shostakovich's Ninth Symphony. Stalin anticipated that the Symphony would emulate Beethoven's Ninth and would be a massive work complete with a choral finale that would sing his praises. What Shostakovich penned instead was a satirical and at times acerbic twenty-five-minute composition with conventional orchestral forces. Stalin viewed the Ninth Symphony as a personal insult and was furious.

It may well be that Stalin's perceptions were accurate. In Testimony: the Memoirs of Dmitri Shostakovich, the composer, at least as related by his friend and student Solomon Volkov, offered these comments about the circumstances surrounding the composition of the Ninth Symphony:

I doubt Stalin ever questioned his own genius or greatness. But when the war against

Hitler was won, Stalin went off the deep end. He was like a frog puffing himself up to the size of an ox, with the difference that everyone around him already considered Stalin to be the ox and gave him an ox's due....Stalin always listened to experts and specialists carefully. The experts told him I knew my work and therefore Stalin assumed the symphony in his honor would be a quality piece of music. He would be able to say, "There it is, our national Ninth."...I confess that I gave hope to the leader and the teacher's dreams. I announced that I was writing an apotheosis. I was trying to get them off my back but it turned against me...I couldn't write an apotheosis to Stalin, I simply couldn't. I knew what I was in for when I wrote the Ninth.

Joseph Stalin died on 5 March 1953. In the summer and autumn of that year, Shostakovich returned to symphonic composition for the first time since 1945. The Tenth Symphony received its premiere on 17 December 1953 with Evgeny Mravinsky, the composer's longtime friend and interpreter, conducting the Leningrad Philharmonic. Publicly, Shostakovich refused to explain the meaning of the enigmatic work, curtly stating: "Let them work it out for themselves." The Shostakovich of Volkov's *Testimony* was more forthcoming:

But I did depict Stalin in my next Symphony, the Tenth. I wrote it right after Stalin's death, and no one yet has guessed what the Symphony is about. It's about Stalin and the Stalin years. The second part, the scherzo, is about Stalin, roughly speaking. Of course, there are many other things in it, but that's the basis.

Assuming these words to be an accurate reflection of the composer's thoughts, the Symphony's program becomes intriguing, to say the least. In the Tenth Symphony, Shostakovich employs a device found in several of his works, a motif based on the notes D-Eb-C-B, which in German musical notation is D-S-C-H, a monogram of the composer's name (D Schostakowitsch) In the course of the Tenth Symphony, the "Shostakovich" confronts and defeats the "Stalin" music. Whether the Tenth Symphony in fact represents the triumph of Shostakovich over Stalin remains for the individual listener to decide. Inarguably, it does represent the welcome resurrection of a brilliant symphonic composer and dramatist at the height of his powers.

1. Moderato—The opening movement, by far the longest of the four, is constructed as a massive arch and is based on three themes, all of which are masterfully interwoven throughout. The first theme is immediately stated in ominous fashion by the lower strings. The solo clarinet introduces the more lyrical, but still quite melancholy second theme. The music builds to a brief climax, with the strings offering hints of the undulating third and final theme. After a reprise of the second theme by the clarinet, the flute plays the final theme in complete form. The music builds inexorably to the lengthy central climax where the third theme, now played in militant fashion by the trumpets, is most prominent. The movement then begins its extended and steady decrescendo. An affecting duet for piccolos, accompanied by the lower strings' repetition of the opening theme, concludes the opening movement.

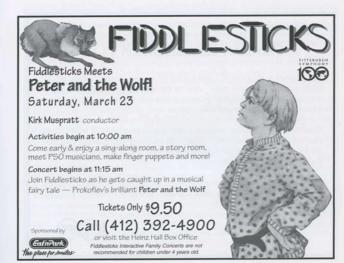
Symphony No. 10
was first performed
on a subscription concert in December
1955 under the direction of William
Steinberg, Kirk
Muspratt conducted
the most recent performance of the work
in March 1993.

II. Allegro—The strings play a forceful rhythm in 2/4 time, reminiscent of a Georgian dance known as the "Gopak." Unlike most scherzos, which offer episodes of contrasting lyricism and repose, this brief Allegro bombards the listener with unremitting energy and

power. The prominent use of brass and percussion lends a decidedly militaristic atmosphere to this "Stalin" movement that rushes headlong to a violent conclusion.

III. Allegretto—As in the opening movement, the Allegretto features three principal motifs. The first is a rather puckish figure played by the violins in the opening measures. The piccolos, flutes and oboes present the first appearance of the "D-S-C-H" motif. The final motif, a solo horn call, serves to introduce the central Largo section. The Allegretto returns with the English horn intoning the opening motif. The "D-S-C-H" motif is now played with far greater force, at times conflicting with the often-repeated horn call. The Allegretto concludes with faint echoes of the principal motifs.

IV. Andante—Allegro—The Allegro finale is preceded by an extended, atmospheric slow introduction that features several woodwind solos. Three staccato notes by the clarinet and a scurrying violin figure launch the Allegro, a whirlwind of activity that has a decidedly celebratory air, particularly in contrast to the preceding movements. A stormy return of the "Stalin" music from the second movement is crushed by a full orchestral statement of the "D-S-C-H" figure. After a brief lyrical interlude, the Symphony concludes with a reprise of the frenetic Allegro material, punctuated by triumphant statements of "D-S-C-H" in the brass and timpani.





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This program book is one of 2,600 printed for tonight's concert. There will be 2,600 more for tomorrow night. And for the next night. And the next night a total of more than 260,000 program books over the course of the season. That's a lot of programs—and a lot of paper.

The Pittsburgh Symphony Society is continuing its program book recirculation plan to help reduce paper consumption. We encourage you to return your program book at the end of the evening to an usher. It will be reused by the following evening's audience members.

The recirculation plan is expected to reduce the required number of program books by up to 30 percent, or 78,000 books. That's a lot of books. And a lot of paper—saved.

Let's all get with the program.



RESIDENT CONDUCTOR

Recognized as one of the outstanding figures in the new generation of conductors, Kirk Muspratt has garnered international critical acclaim as a "born opera conductor"

> (Rheinische Post) and a "knowledgeable musician who delivers superbly controlled gorgeously shaped readings" (St. Louis Post-Dispatch). The Los Angeles Times declared: "Watch him!"

Kirk Muspratt was recently appointed to the post of Resident Conductor of the Pittsburgh Symphony Orchestra by Music Director Lorin Maazel after previously holding the posts of Resident Staff Conductor and Affiliate Conductor since 1991 Prior to this, Mr. Muspratt served as Associate Conductor of the Utah Symphony (1990 to 1992) and from 1987 to 1990 held the position of Affiliate Artist Assistant Conductor of the St. Louis Symphony as well as Music Director of the St. Louis Symphony Youth

Orchestra.

KIRK MUSPRATT

In addition to his work in Pittsburgh, Utah and St. Louis, Mr.

Muspratt has guest conducted the orchestras of Los

Angeles. Detroit, London, Rochester, New Orleans,

Vancouver, Calgary, Edmonton, Winnipeg and the Banff Festival. Recent summer engagements have included the opening concerts of the Sewanee Music Festival and concerts in Seoul, Korea with the Puchon Philharmonic Orchestra. Last season featured his debuts with the National Arts Center Orchestra and the Montreal Symhony. In the coming months, Mr. Muspratt will return to the Rhode Island Philharmonic and will debut with the Quèbec Symphony and the Sacramento Symphony Orchestra.

Last summer Mr. Muspratt conducted the opening concerts of the Woodstock Mozart Festival.

The Northwest Herald stated, "Muspratt takes the starch out of classical musics all-too-tight collar."

His American opera conducting debut came with the Utah Opera in 1991, and he returned there in 1993 to premiere Mascagni's EAmico Fritz.

In Europe, Mr. Muspratt served as assistant conductor in the opera houses of Monchengladbach and Krefeld, Germany from 1985 to 1987. In 1983 and 1984 he was a winner of the Johann Strauss Prize for Advanced Study in Vienna. During that time, he was a conducting student at the Vienna Conservatory.

Summer conducting studies began with an invitation from the Chautauqua Institute for Mr. Muspratt to be a special scholarship student during the summers of 1983 and 1984 In 1986, Mr. Muspratt was selected as a Conducting Fellow at the Aspen Music Festival, and in 1987 he participated in the Advanced Conducting program at the Tanglewood Institute. During the summer of 1988, Mr. Muspratt was one of three Conducting Fellows selected to participate in the Los Angeles Philharmonic Institute at the Hollywood Bowl.

Mr. Muspratt has been the recipient of numerous awards both as conductor and pianist, among them grants from the Canada Council and the Presser Foundation. During his tenure in Utah, he received the first "Utah Up'n Comers" Award ever given to a classical musician. This honor was awarded to Mr. Muspratt for his work and involvement in the Utah Arts Community.

This summer, he has been invited to teach at both the Conductor's Institute of the University of South Carolina and the Tanglewood Institute of the Boston Symphony Orchestra.

Mr. Muspratt is a native of Crowsnest Pass, Alberta, Canada.



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James Ehnes, at age 19 made his European orchestral debut with the RSO Berlin under Vladimir Ashkenazy in April 1995. Headlines such as "Ehnes displays colossal talent"

(Winnipeg), "Young violin virtuoso Ehnes dazzles" (Toronto), "Unaffected approach reveals true genius" (West Sussex), "Born to Play- Musical Instinct gives Violinist Amazing Power" (Halifax), "Violin Virtuoso Wows City Hall audience" (Bermuda), combined with standing ovations everywhere, have made James Ehnes one of the most sought after young violinists on the concert stage today.

Recently, Telarc Records offered James Ehnes a long-term agreement, the first time in the history of Telarc that they have signed a violinist on an exclusive basis. His first recordings are scheduled for release this year.

And the famed Meadowmount Music School celebrated its 50th anniversary by naming James Ehnes the first recipient of the Ivan Galamian Memorial Award of \$25,000.

JAMES EHNES

Born in 1976 in Brandon, Manitoba, Canada, James Ehnes began his violin studies at the age of

five, and at the age of nine was accepted as a student of the noted Canadian violinist Francis Chaplin. In 1990 he began his violin studies with Sally Thomas at the Juilliard School of Music (Pre-College), and he joined Juilliard full time in the fall of 1993.

Winner of numerous scholarships and awards, James first gained national recognition at the age of 12 when he became the youngest performer ever to win First Prize at the Canadian Music Festival. In 1991 he won the "American Music Award in Violin" at the Seventeen Magazine Concerto Competition, the "Jugendpreis" at the Leopold Mozart International Violin Competition, and the Grand Prize at the Women's Musical Club of Toronto Career Development Award Competition.

In 1992 he was awarded the First Prize in the Minnesota Orchestra Young Artists Competition and First Prize in the senior division of the Montreal Symphony Orchestra. In 1993 James Ehnes became the first winner from outside the United States (First Prize) in the General Motors-Seventeen Magazine senior competition as well as winning the First Prize in the Canadian Broadcasting Young Performers Competition.

During the 1995-96 season, Mr. Ehnes will make his debut with the orchestras of Cincinnati, Milwaukee and Vancouver as well as give a debut recital at the famed Salle Gaveau in Paris. In addition he will fulfill engagements throughout Canada and the United States.

Mr. Ehnes plays the Windsor-Weinstein Stradivarius (1717) which is on loan to him from the Canada Council Instrument Bank.

This is James Ehnes debut with the Pittsburgh Symphony.

100

by Kenneth H. Meltzer

CONCERTS OF MARCH 21, 22 AND 23

Murray Perahia and Mitsuko Uchida have recorded outstanding performances of Mozart's Piano Concerto No. 23 in A, K. 488. Perahia serves as pianist and conductor of the English Chamber Orchestra for CBS/Sony. Uchida is joined by Jeffrey Tate and the English Chamber Orchestra on a Phillips recording. Sir Clifford Curzon offers a sterling budget alternative on London Weekend Classics, with Istvan Kertesz leading the London Symphony Orchestra.

Carlo Maria Giulini and the Vienna Philharmonic join forces for a searing rendition of Anton Bruckner's Ninth Symphony on the DGG label, broadly paced but with ample drive and over-whelming cumulative power. Conductors Gunter Wand, Bruno Walter and Wilhelm Furtwängler offer their considerable and individual best on recordings for RCA/BMG, CBS/Sony and Music and Arts, respectively. Be forewarned, however, that the superb Furtwängler performance, a transcription of a 1944 concert, is in less than optimal sound.

CONCERTS OF MARCH 29, 30 AND 31

Andre Previn leads the PSO in a spirited rendition of Handel's Royal Fireworks Music. Also highly recommended is a London Weekend Classics Budget issue with George Szell and the London Symphony Orchestra. For a true sonic spectacular, try Frederick Fennell and the Cleveland Symphonic Winds for Telarc.

Schurmann's Concerto for Orchestra receives its World Premiere at these concerts.

Charles Munch and the Boston Symphony are in sterling form for a 1962 RCA/BMG recording of the Berlioz Symphonie Fantastique. The recording would merit highest recommendation at full price, but it is an absolute steal as a Victrola budget issue. Lorin Maazel and the Cleveland Orchestra (Telarc) and André Previn (RPO) and the Royal Philharmonic offer highly persuasive accounts as well.

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



NEW BOARD MEMBERS

his is the fourth of a continuing series of profiles of our newer Board members and advisors.

NEW BOARD MEMBERS

JAMES A. RUDOLPH

James A. Rudolph is Chairman of the Board of McKnight Development Company, which includes four Chuck E. Cheese Pizza Time Theatres, three Bowling Centers, Jabille Construction Company and Real Estate Developments. Mr. Rudolph has participated in the community service boards of Junior Achievement, United Way, United Jewish Federation, Jewish Family and Children's Services, Jewish Community Center, Vintage and Robert Morris College. He is a member of the national organization United Jewish Appeal, and addition to being a member of the Board of directors of the Pittsburgh Symphony, he is on the Board of directors of The Italian Oven, Inc.



MICHAEL L. NIELAND, M.D.

Michael L. Nieland, M.D. is engaged in the private practice of dermatology and dermatopathology and is a member of the clinical faculty of the departments of Dermatology and Pathology at the University of Pittsburgh School of Medicine. Dr. Nieland graduated from the Boston Latin School, Harvard College and Harvard Medical School. He held fellowship positions at the National Institutes of Health, Johns Hopkins Hospital and the Armed Forces Institute of Pathology and he was a Career Development Awardee of the Veterans Administration. Dr. Nieland is also a violinist and studied with Ruth Posselt, Giorgio Ciompi, Berl Senofsky and

Sidney Harth. Dr. Nieland's father, Mischa Nieland, a cellist, was a member of the Boston Symphony Orchestra for 46 years. Since moving to Pittsburgh in 1972, Dr. Nieland has been a member of the Committees of the Y Music Society and the Rodef Shalom Music Series and a member of the Boards of the Pittsburgh New Music Ensemble and the Pittsburgh Youth Symphony Orchestra, with which he also served as Executive Vice President. For the last year he has served on the Development Committee of the Pittsburgh Symphony Orchestra.

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In honor of the Pittsburgh Symphony's Centennial season, the Society's Board of Directors gratefully acknowledge the following patrons who have supported the 1995-96 Annual Fund with a new or increased pacesetting gift to help launch our 100th birthday campaign. These donors are helping us pursue this year's \$3.5 million Annual campaign, which concludes on August 31, 1996

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New Endowed Chair

The Pittsburgh Symphony Society has received generous gifts from Mr. and Mrs. William Genge and Mr. and Mrs. James E. Lee to co-endow and name the Orchestra's Principal Bassoon Chair, currently held by Nancy Goeres. The Mr. and Mrs. William Genge and Mr. and Mrs. James E. Lee Principal Bassoon Chair marks the seventeenth endowment since the Endowed Chair programs inception in 1984 (See page 604 for listing.)

William H. Genge is a longtime leader and supporter of the Pittsburgh Symphony, currently serving on the Symphony's Board of Advisors. He is retired Chairman of Ketchum Communications. A native of Warren, Pennsylvania, Mr. Genge was a fighter pilot in the U.S. 8th Air Force during World War II and received the Purple Heart and Distinguished Flying Cross.

A member of the Pittsburgh Symphony Society's Board of Directors since 1981, James E. Lee was named Life Director in 1991 as a result of his dedication and extraordinary service to the Orchestra, the highest honor granted by the Pittsburgh Symphony Society. Longtime Symphony supporters, Mr. and Mrs. Lee were charter members of the Maestro's Circle and also generously contributed to the Great Performers Series Endowment. Mr. Lee is former President, Chairman and Chief Executive Officer of Gulf Oil Company.

All Endowed Chair benefactors have their names associated with the Orchestra wherever the Pittsburgh Symphony performs.

NOTEWORTHY

he work of Chilean artist Naya Bay-Schmith B., including approximately 30 paintings based on sketches during her visit to Pittsburgh in the winter and spring of 1995 will be displayed in the lower level lobby of Heinz Hall March 15 through April 30th.

Naya spent more than a month in Pittsburgh sketching the PSO's musicians. "Little by little, I came to discover the individual characteristics of each musician through personal conversations during the breaks," Naya continues. "They began to invite me to their studios, where I could draw them up close. Thus I began to understand that we have a lot in common, we musicians and painters. Our worlds are very similar."

The paintings feature the full Pittsburgh Symphony Orchestra and individual musicians. The exhibition, sponsored by PROCHILE, is pre- A sketch of Anne Martindale sented as part of the PSO's Centennial Celebration. Artwork will be available for purchase. Please call the Centennial Office for more information at 392-2888.



Williams by Naya Bay-Schmith B.

he Board of Directors of the Pittsburgh Symphony Society has designated Commissioner Lawrence W. Dunn ex officio member of the Society's Board of Directors. Ex officio members of the Board have all of the privileges of regular members of the Board of Directors. We welcome his participation.

SO violinist Linda Lemon and pianist Susan Woodard of Washington & Jefferson College will present a recital on Sunday, March 24 at 3:00 p.m. at the Olin Fine Arts Center of the Washington & Jefferson campus in Washington, PA. The program will emphasize women in the arts and include Amy Beach's Romance, as well as Renascence by Randall Henn, a work inspired by the poetry of Edna St. Vincent Millay. Other composers featured include Beethoven, Franck. Bloch and John Williams.

or the past several seasons, friends of the Pittsburgh Symphony who spend time in Florida have been treated to a "Visit of Note." Two of our musicians travel south for a special musical event including a luncheon and chamber music performance. This season, the

Linda Lemon

Pittsburgh Symphony Society will host two "Visits of Note" luncheons in Florida, one on May 11 in Palm Beach and one in Naples on May 12. Pittsburgh Symphony Principal Cello Anne Martindale Williams and Violinist Christopher Wu, will treat our Florida friends to a duet. For more information or to receive an invitation, please call Shannon Vandrak at 392-3309

on't miss this season's Open Rehearsals; become a member of the Pittsburgh Symphony Society to receive your invitation. The next Open Rehearsal of the Centennial season, featuring Pittsburgh Symphony Music Director Lorin Maazel and soloists pianist Awadagin Pratt and PSO Concertmaster Andres Cardenes, is on April 12. For more information on how you can receive an invitation to PSO's Open Rehearsals, call 392-3190.

Notable

Jennifer Conner



Flute
Joined PSO in 1994

"I'm a fairly new member of the Pittsburgh Symphony Orchestra, and my most memorable experience with the PSO is my audition. I was very interested in auditioning for the PSO because it had always been my goal to play in a major orchestra and I have family not far from here.

"The audition day was nerve-rocking, but exciting. At the finals, the auditioning committee couldn't decide between me and another musician. So, we were each asked to play with the orchestra. I was quite nervous yet incredibly excited to play under Maestro Maazel. This was a dream come true!

"I played second flute excerpts for about 15 to 20 minutes along with PSO's Principal Flute Robert Langevin, who played first flute, and the entire orthestra. The nervousness I had previously felt was gone. I only felt excited and grateful to have had this opportunity. When I finished, I was on such a high that I knew that even if I didn't get the job, the experience and the practice had all been worthwhile.

"They didn't announce a winner that day. I had to go home and wait another day or two to learn the committee's decision. But the end result, winning the audition and getting the job, made it even more worthwhile. That definitely was my most memorable experience, not just in Pittsburgh but in my musical career."

Alison Peters Jujito



First Violin Joined PSO in 1987

"My most memorable moment involves the audience. And what are concerts without our listeners? It's especially nice when the audience becomes more than just a blur of anonymous individuals, so I started to watch specific people. There's a particular couple who attend regularly on a weekend night. I noticed them immediately because they sit on the first violin side of the theater and because they bring with them a guide dog: a beautiful golden retriever whose name is Jeremy Paul. This dag is not only beautiful but is a music critic as well! I remember a recent concert when we were playing a modern piece and a Brahms Symphony. When the modern piece was over Jeremy Paul lay quietly on the floor while the audience applauded. At the end of the Brahms Symphony, however, he stood up and wagged his tail happily!

"After awhile I would start looking for this couple and their talented dog before concerts thinking, 'We can't begin until they get here!'"

Nostalgia

Rodney Van Sickle



Sass
Joined PSO in 1959

"I graduated from the Curtis Institute of Music in 1957 whereupon I joined the Cleveland Orchestra. In my second year there, George Szell, the Music Director, informed me that as he was hiring a new principal bassist, he would have to let me go to make room in the section for the new player. However, he had taken the liberty to contact his good friend William Sheinberg in Pittsburgh, and as there was an opening, had reommended me for the job. I auditioned for Steinberg, he liked my playing and hired me.

"I had some mixed feelings about coming to Pittsburgh. I liked the city much better, but the orchestra wasn't as good or as well known worldwide as the Cleveland Orchestra.

"Thirty-three years later I found myself on the stage of Severance Hall (the home of the Cleveland Orchestra), and although this time I was playing with the Pittsburgh Symphony Orchestra, I fully expected George Szell to walk out on stage and conduct us. As you might expect it was Lorin Maazel who conducted, the orchestra sounded great and the audience loved the concert. When it was all over, many members of the Cleveland Orchestra (some with whom I had played) came backstage to congratulate us.

"I did not have mixed feelings anymore, was extremely aroud to be a member of the Pittsburgh Symphony Orchestra."

Charles Hardwick

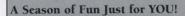


First Violin
Joined PSO in 1961

"It was one of those memorable Steinberg weeks in the early '60s. At the dress rehearsal we were preparing the Beethoven Concerto with Milstein and through the first and second movements the rehearsal was progressing necessarily smoothly! There was definitely a difference of musical opinion between the two main characters and it reached its peak in the third movement. We hadn't gone very far in the finale when, after an orchestral tutti passage (no soloist), Milstein stopped the rehearsal and stated that he didn't like Steinberg's interpretation. Steinberg promptly retorted that Milstein should play his way in the solo passages and he would conduct his way in the orchestral tuttis. As the disagreement continued, unresolved, Steinberg decided that he could not work under these conditions. Milstein agreed and walked out. He said that he liked Steinberg and held no animosity towards him. Besides, he would enjoy the publicity and now had enough time to take the train to Albany for his upcoming recital. rather than having to fly, which he hated. Berl Senofsky was substituted for Milstein and played the concerts without rehearsal."

Photos by Ben Spiegel

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EDUCATION AND OUTREACH UPDATE

o you live in the Homestead/Steel Valley, East Suburban or North Allegheny areas? Or maybe you live in Upper St. Clair or Fox Chapel?

Did you know that each of these communities has a "chapter" of the Pittsburgh Symphony's Community Outreach Program and that each community has a dynamic committee of volunteers who steer their individual Symphony Outreach events?

These committees have been hard at work determining the interests and needs of their communities, how the Pittsburgh Symphony can benefit them and how they can assist the Symphony. Each community's outreach program differs, but the common goal of all is the belief that bringing a world-class orchestra to their neighborhood is a wonderful way to hear beautiful music and to enrich community spirit as well as build future Symphony audiences.

The culmination of each Outreach Committee's efforts is the annual visit of the Symphony to its community. This spring, five Outreach Committees will host the Pittsburgh Symphony Orchestra for Integra Bank Pittsburgh Symphony Outreach Concerts. Be sure to join your neighbors at a concert near you!

HOMESTEAD/STEEL VALLEY AREA

Tuesday, March 12 at 7:30 p.m. Carnegie Library of Homestead for tickets call 462-3444

NORTH ALLEGHENY AREA

Tuesday, March 19 at 7:30 p.m. Carson Middle School Auditorium for tickets call 934-7230

EAST SUBURBAN AREA

Tuesday, March 26 at 7:30 p.m. Gateway High School Auditorium for tickets call 856-0622

FOX CHAPEL AREA

Tuesday, April 16 at 7:30 p.m. Mellon Gymnasium, Shady Side Academy for tickets call 967-0673

UPPER ST. CLAIR AREA

Wednesday, April 24 at 8:15 p.m. Upper St. Clair High School Auditorium for tickets call 833-1603

These concerts will be conducted by PSO Assistant Conductor **Arthur Post** and are programmed for the entire family—ages 4 to 94!

For further information about the Community Outreach Program, please call Melissa Dibble, Community Outreach Manager at 392-4894

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MORTON GOULD

December 10, 1912 February 21, 1996

Morton Gould was a prolific composer who blended American themes into symphonic works, breaking down the barriers between popular and serious music.

The Pittsburgh Symphony's affiliation with Morton Gould has been long and illustrious, beginning when Fritz Reiner conducted the American Symphonette No. 2, the first composition by Gould to be performed here, in December 1938. Since then, the Orchestra has performed many works by Morton Gould.

He conducted the Pittsburgh Symphony on several occasions, including an all-Gould concert on February 19, 1946 and a benefit concert for Shadyside Hospital on October 29, 1946.

His Classical Variations on Colonial Themes was commissioned by the Pittsburgh Post-Gazette to celebrate the newspaper's 200th anniversary. It was premiered by the Pittsburgh Symphony at Heinz Hall, with the composer in attendance and Lorin Maazel conducting, on September 11, 1986, and repeated this season on subscription concerts as well as on tours in New York and Tel-Aviv.

The Pittsburgh Symphony Orchestra paid an 80th birthday tribute to Morton Gould in December 1993 with the Pittsburgh premiere performances of his Burchfield Gallery. He also celebrated his 75th birthday with the PSO in December 1988. The concerts that weekend included Gould's Spirituals, Tap Dancer Concerto and Fanfare from Festive Music conducted by Andreas Delfs. Pittsburgh audiences were treated to a surprise finale that weekend of American Salute, conducted by Gould.

Morton Gould composed two works commissioned by the Pittsburgh Symphony Association for young listeners. The Pittsburgh Youth Symphony performed the premiere of each: The Jogger and the Dinosaur in April 1993 and Hosedown in November 1995.

His music was commissioned by symphony orchestras, the Library of Congress, the Chamber Music Society of Lincoln Center, The New York City Ballet and the American Ballet Theatre. His compositions have been performed worldwide, under the direction of both today's eminent conductors as well as notable conductors of the past. As a conductor he appeared with major orchestras throughout the United States and the world, including Australia, Japan and Israel.

Morton Gould's voice in the world of music heightened awareness internationally of the wealth of composing talents which exist in America, and his dual position as composer and conductor earned him a prominent niche among leading contributors in our twentieth century. His long and distinguished career serves as a role model for young musicians who will lead us into the twenty-first century.



he Endowed Chairs Program was established to encourage philanthropic funding to support and enhance the mission and music of the Pittsburgh Symphony Orchestra. Specifically, the program seeks to provide reliable, ongoing funding to underwrite key programs and retain outstanding musicians; and permanently honor and associate the names of individuals and organizations with one of the worlds great orchestras. Gifts are made in an outright manner as well as through estate plans.

We gratefully acknowledge those who have provided these extraordinary gifts that enable the Pittsburgh Symphony Orchestra to provide outstanding musical performances for audiences in communities throughout the world.

- · Vira I. Heinz Music Director Chair
- Rachel Mellon Walton Concertmaster Chair, given by Mr. and Mrs. Richard Mellon Scaife
- · Jackman Pfouts Principal Flute Chair, given in memory of Mr. & Mrs. Arthur Jackman by Barbara Jackman Pfouts
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 For more information about how to endow a chair and other endowment opportunities, please contact: Douglas C. Smith, Vice President for Development, The Pittsburgh Symphony Society, 600 Penn Avenue, Pittsburgh, PA. 15222, (412) 392-3330.

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The Pittsburgh Symphony Society gratefully acknowledges the following private foundations, trusts and funds which have provided support during the past year.

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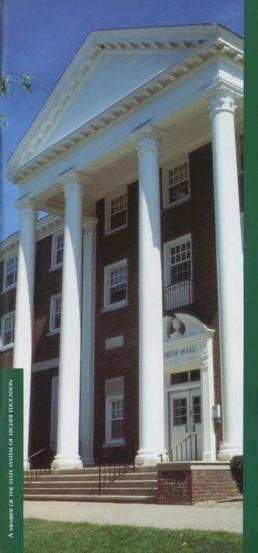
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- Hearing assistance devices are available \$2 donation is appreciated.
- Wheelchairs are available for passage from the entrance to your main-floor seat. If you need a
 wheelchair location, you may purchase it for half-price. If you are able to move 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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