

FEBRUARY 29, MARCH 1 & 3 MARCH 15, 16 & 17

We Educate People!











To ask.

To reason.

To solve.

To apply.

To communicate.

To give back.





SLIPPERY ROCKUNIVERSITY

A

TIME TO

CELEBRATE

THANKS TO YOU!



KAUFMANN'S A DIVISION OF THE MAY DEPARTMENT STORES COMPANY





Phipps invites Pittsburgh Symphony goers to visit the Conservatory's Spring Flower Show March 16-April 14 for a special tribute to the Pittsburgh Symphony: "A Symphony of Color"

Phipps is offering a 20% discount on <u>new</u> memberships during the Spring Show!

Please contact our Membership Department at (412) 622-6915 x6966 for a Membership Application or with questions.





PROGRAM MAGAZINE CONTENTS

The Pittsburgh Symphony Orchestra is partially supported by grants from the National Endowment for the Arts, the Pennsylvania Council on the Arts, Allegheny County, Allegheny County Regional Asset District, and corporations, foundations and individuals throughout the community.

The Pittsburgh Symphony program magazine is published by the Pittsburgh Symphony Society. Reproduction of materials in this program requires the permission of the authors and of the Society; opinions expressed are not necessarity the Society's.

Program editor: Laurette Mumper

Program printing: Geyer Printing Company

Program advertising: Mary Catherine McKee 412-693-9616.

Pittsburgh Symphony Heinz Hall 600 Penn Ave. Pittsburgh, PA 15222 412-392-4800

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

Lincoln Mercury Dealers Association is the official automotive sponsor of the Pittsburgh Symphony Orchestra.

USAir is the official airline of the Pittsburgh Symphony Orchestra.

Radio station WQED-FM 89.3 is the official "Voice of the Pittsburgh Symphony." Tune in Sundays at 2 p.m. and Tuesdays at 7 p.m. for Pittsburgh Symphony concert broadcasts hosted by Jim Cunningham.

Pittsburgh Symphony's Centennial logo created by Burson-Marsteller. February 29, March 1 & 3 March 15, 16 & 17

- 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

Cover art created by Robert Meyers Design

"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

The people of PNC Bank Corp. thank the Pittsburgh Symphony for filling the night with music for 100 years.

PNCBANK



PITTSBURGH SYMPHONY ORCHESTRA

LORIN MAAZEL, Music Director ~ Vira I. Heinz Chair MARVIN HAMLISCH

Principal Pops Conductor

KIRK MUSPRATT Resident Conductor Director of Special Projects/

ROBERT PAGE

ARTHUR POST Assistant Conductor

Choral Activities 1995-96 SEASON

First Violins Concertmaster

Rachel Mellon Walton Chair

Mark Huggins Associate Concertmaster

Huei-Sheng Kao Hong-Guang Jia

Holly M. Katz Richard DiAdamo Alison Peters Fujito Charles Hardwick Rosemary Harris Chia-Chi Lin Daniel Nodel Frank Powdermaker Akiko Sakonju Roy Sonne Christopher Wu

Second Violins Teresa Testa Harth

Principal G. Christian Lantzsch and Duquesne Light Company Chair Constance Field Silipigni Associate Principal Louis Lev Assistant Principal

Stanley Klein Linda Lemon Paul J. Ross Peter Snitkovsky Stephen Starkman Albert Tan Rui-Tong Wang

Violas

Principal Cynthia S Calhoun Chair Isaias Zelkowicz Associate Principal Joen Vasquez Assistant Principal Tatjana Mead Chamis

Peter Guroff

Piccolo Principal Penny Anderson Cynthia Busch

Richard M. Holland Samuel C. Kang Stephanie Tretick

Cellos

Anne Martindale Williams

Pittsburgh Symphony Association Chair

Associate Principal Donald I. Moritz and Equitable Resources, Inc. Chair Irvin Kauffman Assistant Principal David Premo

Gail Czajkowski Michael Lipman Hampton Mallory Charlotta Klein Ross Salvatore Silipigni

Basses

leffrey Turner Donald H. Evans, Jr. Associate Principal Anthony Bianco Principal Laureate Ronald Cantelm lames Krummenacher Rodney Van Sickle Arie Wenger

Harps Gretchen Van Hoesen

Principal Virginia Campbell Chair Anne-Marguerite Michaud

Flutes

Robert Langevin **Jackman Pfouts Chair** Thomas Robertello Jennifer Conner

Cynthia Koledo DeAlmeida Dr. William Larimer Mellon Jr. Chair lames Gorton Scott Bell

English Horn Harold Smoliar

Clarinets

Mr. & Mrs. Aaron Silberman Chair Thomas Thompson Mark Nuccio

E-flat Clarinet Thomas Thompson

Bass Clarinet Richard Page

Principal Bassoons

Nancy Goeres Principal Mr. and Mrs. William Genge and Mr. and Mrs. James E. Lee Chair David Sogg Co-Principal

Mark Pancerev Philip A. Pandolfi Contrabassoon

Horns

William Caballero Principal Anonymous Foundation Chair

Martin Smith Joseph Rounds Ronald Schneider Kenneth Strack

Richard Happe Trumpets

George Vosburgh Martha Brooks Robinson Chair Charles Lirette Charles Hois Roger C. Sherman

Trombones James Markey

Rebecca Bower Co-Principal Robert D. Hamrick

Bass Trombone Murray Crewe

Tuba

Timpani Timothy K. Adams, Jr. Associate Principal

Percussion

Gerald Unger Associate Principal Andrew Reamer

Keyboard

Mr. & Mrs. Benjamin F. Jones, 3rd, Chair

Fretted Instruments

Personnel Manager Harold Steiman

Librarians Joann McCollum

Howard L. Hillyer

Stage Technicians Thomas Gorman John Karapandi

Orchestra

Photographer Ben Spiegel

* on sabbatical



Your great grandfather

knew us.

In 1888, as Equitable Gas, we drilled wells, laid pipe and transported natural gas from Murrysville, PA, the first commercial gas field. We saw a need and filled it.

We've grown a lot since then. As Equitable Resources, the parent company of Equitable Gas, we explore for, produce and market natural gas, oil and electricity throughout the United States, South America and Canada, serving thousands of customers in the U.S.

Equitable Resources. For the energy we all rely on.

420 Boulevard of the Allies Pittsburgh, PA 15219





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,

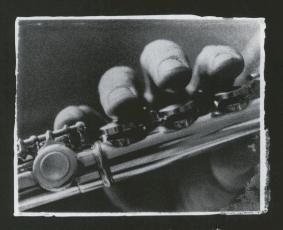
however, marking the orchestra's centennial with performances in the musical centers of Europe. First-time visits to the Canary Islands and Israel were highlights of the tour that also took the PSO to Austria, Germany, Spain, France, the Netherlands and England. This was the orchestra's final tour with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



Each piece of music cannot

be to everyone's liking.

But silence would be the most

disturbing sound of all.

Integra Bank supports the Pittsburgh Symphony. Because we believe the need for the arts is loud and clear.



Some Moments from the

Pittsburgh Symphony's 100-Year History

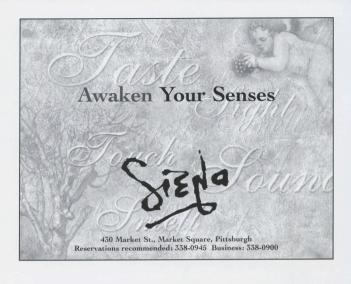
1896

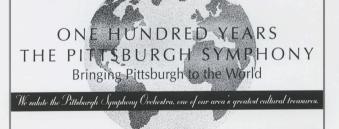
1996

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

inaugural concert at Carnegie Music Hall under the baton of its first conductor, Frederic Archer. Victor Herbert is appointed to be the PSO's first Music Director. Best known as a man of the 1898 theater and composer of comic operas, Herbert was a flamboyant conductor who inspired musicians and audiences alike with his boundless enthusiasm. Andrew Carnegie anonymously underwrites the PSO's first concerts at Carnegie Hall in New York 1900 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." Richard Strauss conducts his own Til Eulenspiegel and Death and Transfiguration with Victor 1904 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." A newly established PSO performs its first concert in a new home, the Syria Mosque. 1926 Nine board members, the PSO's concertmaster, and the Orchestra's manager are arrested 1927 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. George Gershwin personally makes the Orchestra's first legal ticket sale on a Sunday to Pittsburgh 1933 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 performances of his own compositions, Concerto in F and Rhapsody in Blue. The Symphony's live concerts are broadcast nationally for the first time. 1936 1938 Fritz Reiner is appointed as the PSO's fourth Music Director. Women join the Orchestra for the first time during World War II, 18 in 1942 and 22 more in 1944. 1942 Twelve-year-old Lorin Maazel makes his debut conducting a full concert program with the 1943 Pittsburgh Symphony Orchestra. He had begun his conducting career at age eight. PSO gives its first young people's concerts made possible by a gift from the Buhl Foundation. 1945 William Steinberg is appointed as the PSO's fifth Music Director. A beloved musical figure in 1952 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. The opening of Heinz Hall for the Performing Arts marks the completion of an 11-year campaign 1971 by H.J. Heinz II. André Previn is appointed as the PSO's sixth Music Director. 1976 The Orchestra presents its first free summer symphony concert in Point State Park. 1981 Lorin Maazel is appointed as the PSO's seventh Music Director, after serving as Music Consultant 1988 since 1984 The Orchestra announces the appointment of Mariss Jansons as the PSO's eighth Music Director 1995 and welcomes Marvin Hamlisch as the Orchestra's first Principal Pops Conductor.

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







106 Gamma Drive, Pittsburgh, Pennsylvania 15238-2949 (412) 967-0900 Loose-Leaf Products for Business, Industry and Education



PITTSBURGH SYMPHONY ORCHESTRA

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 100 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.

Photography and audio recording of these performances are strictly prohibited.

Louis of Arabia



At Weissrugs, we think that you should get your just deserts as well as your Sahara deserts. In our never-ending wanderings to find the most in-tents designs, we bring you the caravan collection of Bedouin carpets. Hand woven on narrow looms and stitched together by Bedouin Arabs in Jordan, these rugs give you all of the flavor of the Arabian nights. The natural wool comes from the pick of the flock. Hussein these ruas are a great buy? We're sayin' so.

A 6x9 rug is only \$1,350 (917 dinars). No one ever leaves Weissrugs saying Egypt me. We're Syria's — if you want a sheik room, set up camp at Weissrugs, where the selection Israeli great. We know that you'll say, "I'd walk a mile for a Weissrug."

Weissrugs The Area Rug Store

2621 Murray Avenue, Squirrel Hill Next to Poli's • 421-RUGS Hours: 9 to 6 Monday thru Friday, Saturday 10 to 5

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.



Franz Schubert

one is certain why Franz Schubert completed only two movements of what normally would have been a 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 Hüttenbrenner, 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

Steinberg, Klaus the most recent subscription concert performance of the work in September 1984.

Symphony was first

performed in a sub-

scription concert in May 1976 under the

direction of William

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

I. 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 harpsichordnot 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 Mozart's "Jeunhomme" in October 1972. The most recent PSO performance of the work was conducted by Lorin Maagel and featured Emanuel Ax as soloist in May 1994.

I. 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)

FFLIX MENDELSSOHN was born on 3 February 1809 in Hamburg and died 4 November 1847 in Leinzig. 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 journeys 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 performance, 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 dotted-rhythm 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.

COME AND at the NEW Heinz Hall!

Eschenbach and Mozart

Christoph Eschenbach returns after a 7 year absence to perform AND conduct Mozart's Piano Concerto No. 23.



PITTSBURGH SYMPHONY

Thursday, March 21 7:30 pm Friday, March 22 8:00 pm Saturday, March 23 8:00 pm

Christoph Eschenbach conductor/pianist

MOZART Piano Concerto No. 23, K.488 BRUCKNER Symphony No. 9

Christoph Eschenbach

Limited Edition Centennial CD

Set now available!

The Littsburgh Tymphony Orchestra Chopin. . .Copland. . .Cardenes. . .Galway. . .Gutierrez. . .Grieg. . .Ibert. .

Music & More!
This week: "Who's afraid of Anton Bruckner?"
Myths and misconceptions surrounding
one of the 19th-century's greatest symphonists

one of the 19th-century's greatest symphonists. Join host Ken Meltzer as he takes you into the mind of the composer for an up-close and personal look at the inspirations behind the music. Sponsored by Slippery Rock University.



Call (412) 392-4900

or visit the Heinz Hall Box Office

.tiotuO. . .nyetinadzlo2. . .nivar9. . .eidera9



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."

Because you shouldn't have to fish for answers to environmental questions.





CENTER FOR YOUNG MUSICIANS

120 Lake Drive Wexford, PA 15090

with classes in: WEXFORD MT. LEBANON

935-0505

Making music with your child's best learning years.



Suzuki • Piano • Guitar Violin • Cello Instruments • Books • CDs MusikGarten Kindermusik⊗



Because in law, there's no limit to **diversity**.



Attorneys at law since 1895

ONE RIVERFRONT CENTER
PITTSBURGH, PA 15222-4895
412 394 7711 FAX 412 394 2555

Creative Energy.



Saluting the artists whose energy improves the nature of our world.



Look to us for ideas and the energy to make them work.



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 Mieczyslaw 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

For advertising information in the Pittsburgh Symphony & Broadway Series program books, please call Mary Catherine McKee at 412-693-9616.

Hear, See, Feel The Difference

HOME THEATER
FINE AUDIO EQUIPMENT
MULTI-ROOM SYSTEMS



LISTENING POST

Three Decades of Home Entertainment Experience

SALES • INSTALLATION • SERVICE

NORTH HILLS 3501 Babcock Blvd. at Three Degree Rd. 364-8336

Bang & Olufsen • Belloggetti • Boston Acoustics • B & W • CWD • Definitive Technology • Kenwood • Marantz • M & K

SHADYSIDE VILLAGE New Location Walnut Street at South Aiken 681-8433 MONROEVILLE Business Route 22 Plaza on Mall Blvd. 856-1199 CWD • Definitive Technology • Kenwood • Klipsch • Marantz • Mitsubishi • M & K • Monster Cable • NAD • Nakamichi

NAD • Nakamichi • Rotel • Sennheiser • Sharp • Yamaha • ADS • AVArchitect •



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."

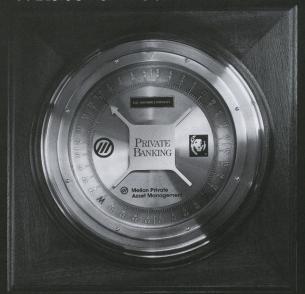
Amidst political, societal and cultural changes, the Orchestra emerged through the following 100 years into the internationally acclaimed 102-member orchestra we know today.

Since its first international tour in 1947 the Pittsburgh Symphony has confirmed its world 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

Exceptional Resources. Whatever Your Direction.



When it comes to Private Banking, Mellon can guide you in the right direction. We deliver the outstanding reputation of **Mellon Bank** the strength of **Dreyfus Investment Services Corporation**, the expertise of **Mellon Private Asset Management**, and the innovative service of **The Boston Company's Jumbo Mortgage Group** directly to you. So you have more options. More opportunities. And more resources. All available through a Mellon Private Banker. For information, call Ellen Marcus at **412** 234-5346



INVESTMENTS LIKE STOCKS, BONDS AND MUTUAL FUNDS ARE NOT FDIC INSURED. NOT BANK GUARANTEED. MAY LOSE VALUE.

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 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.

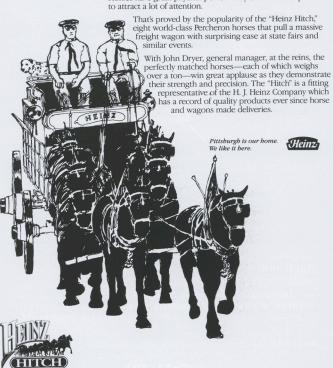
Lorin Maazel has had a formal affiliation with the Orchestra since 1984 when he became Music Consultant. For the 1986-87 and the 1987-88 seasons his title was Principal Guest Conductor and Music Advisor. With the advent of the 1988-89 season Maestro Maazel, who is considered one of the world's greatest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

Horsepower

Horses have great physical power. They also have the power to attract a lot of attention.





PITTSBURGH SYMPHONY ORCHESTRA

LORIN MAAZEL, Music Director ~Vira I. Heinz Chair

1995-96 Centennial Season Sixteenth Set of Subscription Concerts Heinz Hall for the Performing Arts Friday evening March 15 at 8:00 p.m. Saturday evening, March 16 at 8:00 p.m. Sunday afternoon, March 17 at 2:30 p.m.

KIRK MUSPRATT, conductor JAMES EHNES, violin

BORODIN

Polovtzian Dances from Prince Igor

KHACHATURIAN

Concerto for Violin and Orchestra

I. 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

Friday is Deloitte & Touche Night at the Symphony. Sunday is a SmithKline Beecham Symphony for Seniors.

Photography and audio recording of these performances are strictly prohibited.





Painting and Decorating of The New Heinz Hall

Quality Painting since 1928

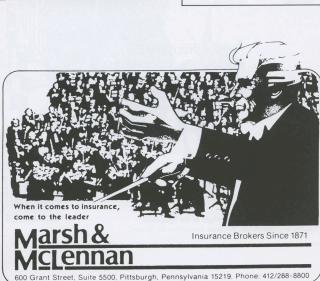
A. J. VATER & CO., INC.

Painting, Decorating,

Wallcoverings, Specialty Coatings

201 Munson Avenue McKees Rocks, PA 15136-2719

> (412) 331-4477 FAX (412) 331-9625



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 1895 and died there on 27 February 1887. The first performance of Prince 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 (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

cessful 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 first classical subscription performance of Borodin's Polovtsian Dances from Prince Igor was in March 1937 under

the direction of Antonio Modarelli. 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 clarents, two bassoons, four horns, three trumpets, three trombones, 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 Skrowaczewski was conductor and Samuel Thaviu was soloist. The most recent performance of the work was in October 1978 with Gerhardt Zimmermann con-

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 (poco 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.

Acting .

Allied Health

Anthropology

Applied Science

Art **Art History**

Athletic Training

Biology

Business Administration

Cartography

Chemistry

Chinese

Communication

Community Health

Community Service

Computer Science

Counseling

Cytotechnology

Dance

Early Childhood Education

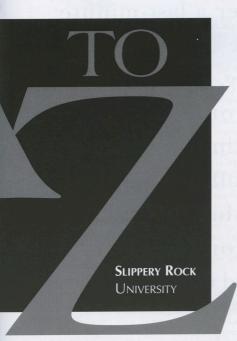
Earth & Space Science

Economics

- **Educational Psychology**
- **Elementary Education**
- **Elementary School**
- **Mathematics**
- **East Asian Studies** Engineering (3-2)
- English
- **Environmental Education**
- **Environmental Engineering**
- **Environmental Science**



- **Environmental Studies**
- **Exercise Science**
 - **Finance**
- French
- General Science
 - Geochemistry
- Geography . Geology .
- Geophysics
- German
- Gerontology
- Health Education
- **Health Science**
- **Health Services** Administration
- History
- . Hydrology
- Information Systems
- Interdisciplinary Studies
- International Business
- Italian .
- Japanese Korean
- Management
- Marine Geology **Marine Science**
- Marketing



- Mathematics
- Meteorology
 - Medical Technology
- Military Science
- Music
- Music Education
 - Music Therapy
 - Nursing
- Nurse Practitioner
- · Parks and Recreation
- Philosophy
- Physical EducationPhysical Therapy
- Physics
- Political Science
- Pre-Dental
- Pre-Engineering
- Pre-Law
 - Pre-Medical
- Pre-Optometry
- Pre-Physical Therapy
- Pre-Podiatry
- Pre-Veterinary Medicine
- Psychology
- Public Administration
- Reading Specialist
- Recreational Therapy
- Russian
- Safety & Environmental Management
- Secondary Education
- Service Learning
- Social Work
- Sociology
- SpanishSpecial Education
- Special Education
 Student Personnel
- Sport Management
- Sustainable Systems
 - Theatre
- Women's Studies
 - Zoology

...from A to Z.

1-800-SRU-9111

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.

But you're not. You're here. For the same reason we are. It's worth it.

Buchanan Ingersoll

PROFESSIONAL CORPORATIO

Attorney

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 Eygeny 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 Dmitr 1945 (Ninth Symphony) Eight years would

Dmitri Shostakovich

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 subtitled, "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.

I. 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.

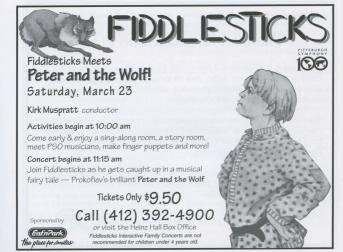
Symphony No. 10
was first performed
on a subscription concert in December
1955 under the direction of William
Steinberg. Kirk
Muspratt conducted
the most recent performance of the work
in March 1993.

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.





Allegheny Ludlum Salutes Tonight's Stars



Don't Hesitate, Please Recirculate!

PROGRAM RECIRCULATION PLAN

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.

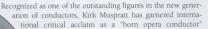
The Pittsburgh Symphony Society is continuing its program book recirculation plan to help reduce paper consumption. We encourage you to return your program book at the end of the evening to an usher. It will be reused by the following evening's audience members.

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



(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 *I'Amico 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.



Complete Transportation Consultants

AIRPORT SERVICE

Why Take a Taxi?
Town Car or Stretches
All stretches equipped with.
Bar • Color TV • Cellular Phone

ONLY \$35

(Town Car from Downtown)
Call for Flat rates from any location

Your carriage awaits you!
A NIGHT ON THE TOWN

only \$50/hour

includes stretch limousine plus FREE No-Waiting Admission to Pittsburgh's Top Nightclubs!

DONZIS • CHAUNCEYS
FANTASY'S • NICK'S FAT CITY

Available Sunday-Friday

SPECIALIZING IN CORPORATE ACCOUNTS...

TOWN CARS • CEO EDITION • 6, 8, 10 PASSENGER STRETCHES • VANS • VIP EXECUTIVE COACH • 25 PASSENGER BUS

LIMOUSINE SERVICE FOR ALL OCCASIONS

800-642-4546

P.U.C # A-00108361

PITTSBURGH 488-7000

GREENSBURG 838-1050 washington 222-9199

NORTH HILLS 766-8555

The Official Limousine Service of the Pittsburgh Symphony





James Ehnes, at age 19 made his European orchestral debut with the RSO Berlin under Vladimir Ashkenazy in April 1995.

(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.

Headlines such as "Ehnes displays colossal talent"

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 Philips recording. Sir Clifford Curzon offers a sterling budget alternative on London Weekend Classics, with Istvan Kértesz 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 overwhelming 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

IAMES A. RUDOLPH

James A. Rudolph is Chairman of the Board of McKnight Development Company, which includes four Chuck E. Cheese Pizza Time Theatners, 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.

NEW ADVISOR

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.



"WHERE LISTENING IS AN ART"

412.794.2380

ANNUAL FUND PACESETTERS

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

AEA Technologies
Air Products and Chemicals, Inc.
Allegheny Educational Systems Inc.
Cannon Boiler Works
Contemporary Concepts
Document Service Inc.
Dr. & Mrs. James H. Duggan
Flow Media Inc.
The Grandview Saloon
The Gutman Group
HRF Metals Inc.
Hollowood Music and Sound Inc.
James Street Restaurant
Mr. & Mrs. Jeffrey D. Lammert

Maiello Andrews and Price Perri Produce Inc. PJAX Inc. R.G. Friday Masonry Inc. Raymond Keisling & Associates Reese Mobile Homes Inc. Right Associates Samuel J Funeral Home Sauer Industries, Inc. Seabury and Smith Uncle Charley Sausage Co. The Vorberger Group Ltd. Woodlawn Textile Leasing

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.

Nava 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 Nava 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 nerveracking, 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 orchestra. 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 warch 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 Dan 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 Steinberg 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 connect. 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 proud to be a member of the Pittsburgh Symphony Orchestra."

Charles Hardwick

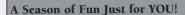


First Violin
Joined PSO in 1961

"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.

YMPHONY 101 (a) This is music appreciation.



The music you've asked us to play . . .

Holst's The Planets • Ravel's Boléro • Mozart's "Jupiter" Symphony

Composers you love to hear . . .

Bach • Beethoven • Sibelius • Stravinsky • Strauss

The great overtures of Rossini and Berlioz . . .

La gazza ladra • Roman Carnival • William Tell • Le Corsaire

Exciting themed programs . . .



Welcome Mariss! Our first concerts with Mariss Jansons at the helm of the PSO!



Tales from the Script

Narrated by

Patrick Stewart



The Other Side of John Williams

The stars you love to see . . .

Gil SHAHAM • Vladimir FELTSMAN • Sarah CHANG • Sir Neville MARRINER and many more!

Music for Everyone . . . Every Weekend

Subscribe NOW!

Stop at our renewal tables in the lobby during intermission or call

(412) 392-4900





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 Outre

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

Generosity.

Most peop e think of t on y n terms of money But, money isn't all it takes to keep community and charitable organizations working. It takes people wi ling to make a commitment to a more personal kind of giving. Of time Of energy Of enthusiasm

We're proud that so many of our people see the need. And respond.

Bell Atlantic is proud to bring you the Pittsburgh Symphony Pops this season



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 world's 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
- Dr. William Larimer Mellon, Jr., Principal Oboe Chair, given by Rachel Mellon Walton
- Mr. & Mrs. Aaron Silberman Principal Clarinet Chair
- · Principal Horn Chair, given by an Anonymous Foundation
- · Martha Brooks Robinson Principal Trumpet Chair
- · G. Christian Lantzsch and the Duquesne Light Company Principal Second Violin Chair
- · Cynthia S. Calhoun Principal Viola Chair
- · Pittsburgh Symphony Association Principal Cello Chair
- · Virginia Campbell Principal Harp Chair
- Mr. & Mrs. Benjamin F. Jones, 3rd, Principal Keyboard Chair
- · Sylvia & Donald M. Robinson Guest Conductor Chair · Milton G. Hulme, Jr., Guest Conductor Chair, given by Mine Safety Appliances Company
- · Howard & Nellie E. Miller Chair
- · Donald I. Moritz and Equitable Resources, Inc. Associate Principal Cello Chair
- · Mr. and Mrs. William Genge and Mrs. and Mrs. James E. Lee Principal Bassoon Chair

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.

PRIVATE FOUNDATIONS AND TRUSTS

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

Allegheny Foundation

Baronner-Chatfield Foundation

Bessie F. Anathan Fund of The Pittsburgh Foundation

Benjamin & Fannie Applestein Charitable Trust

Michael Bill Avner Memorial Foundation Claude Worthington Benedum Foundation

Fair Oaks Foundation

Meyer and Merle Berger Philanthropic Fund of the

United lewish Federation

PNC Charitable Trust

The Buhl Foundation

Charles S. & Mary Coen Family Foundation

The Dammann Fund

Lillian Edwards Foundation

Mary McCune Edwards Charitable Trust

Ann & Gordon Getty Foundation

The William Randolph Hearst Foundation

Howard Heinz Endowment

Vira I. Heinz Endowment

I. M. Hopwood Charitable Trust

Milton G. Hulme Charitable Foundation

William R. and Lucilla S. Jackson Charitable Trust

Mary Hillman Jennings Foundation

Roy F. Johns, Jr. Family Foundation

Earl Knudsen Charitable Foundation

The Martha Edwards Lazear Fund of The Pittsburgh Foundation

Sister Jeremy Mahla Charitable Trust

Richard King Mellon Foundation

W. I. Patterson Charitable Foundation

The Anna L. & Benjamin Perlow Fund of The

Pittsburgh Foundation

Norman C. Ray Trust

The William & Mary Laughlin Robinson Fund of The

Pittsburgh Foundation

James M. & Lucy K. Schoonmaker Foundation The Mrs. William Scott Fund of The Pittsburgh

Foundation W. P. Snyder III Charitable Fund

Snee-Reinhardt Charitable Foundation

Soffer Foundation

Alexander C. & Tillie S. Speyer Foundation

Tippins Foundation The Charles & Lois Weaver Fund of The Pittsburgh Foundation

Robert & Mary Weisbrod Foundation

West Penn Hospital Foundation



BOARD OF DIRECTORS

OFFICERS AND EXECUTIVE COMMITTEE

Officers

Richard P. Simmons
Chairman
Ritchie Scaife
Vice Chairperson
Donald I. Moritz
President & CEO
Robert J. Kavanaugh
Senior Vice President
Gideon Toephitz
Executive Vice President
& Managing Director
James A. Wilkinson

Secretary/Treasurer

Committee Chairmen

Finance
Marshall Katz
Marketing
Thomas Todd
Development
Stephen E. Williams
Program/Education

At-Large

Frank V. Cahouet Howard M. Love Fredric G. Reynolds Bruce E. Robbins Helge H. Wehmeier David R. Williams

External Committees

Herbert Elish Human Resources David W. Christopher 100th Anniversary Paul J. Mooney Audit

DIRECTORS

Anthony A. Abbott A Mark Abramovic Mrs. Annette Alvarez Mrs. Jerome Apt Michael Blackwood William Boyd, Ir. Louise R. Brown Frank V Cahouet Carl A. Cohen Mrs. James F. Compton Barton Z. Cowan Edward A. Craig III Jerry E. Dempsey Thomas J. Donnelly Robert H. Drysdale Herbert Elish Carl B. Frankel I. N. Rendall Harper, Ir. Robert T. Harper W. Stan Havs

Helen Ruth Henderson Thomas B. Hotopp G. Thomas Hough Donald H. Iones liro Kamimura Robert W. Kampmeinert Marshall Katz Robert I. Kayanaugh Mrs. Thomas J. Lewis, Jr. Francis I. Lison Howard M. Love William M. Lowry Foster McCarl, Ir. Gerald E. McGinnis Paul I. Mooney Donald I. Moritz Robert A Papariella Timothy Parks Clarence O. Reynolds Fredric G. Reynolds

Bruce F Robbins Frank Brooks Robinson Mrs William R Roesch James A. Rudolph Stanley Ruskin Stanley G. Russell, Jr. Dan D. Sandman Ritchie Scaife Steven B. Schwarzwaelder Phyllis Keister Semple Thomas I. Smith Theodore Stern Thomas Todd Gideon Toeplitz Helge H. Wehmeier Raymond B. White Mrs. Frank L. Wiegand III James A. Wilkinson David R. Williams

Stephen E. Williams Audree Connelly Wirginis John B. Ziegler

Ex Officios

EX Officios

Honorable Lawrence W. Dunn
Chairman, County
Commissioners
Allegheny County

Honorable Thomas J. Murphy Mayor, City of Pittsburgh

Mrs. Leonard A. Stept President, Pittsburgh Symphony Association Wesley W. Von Schack

Wesley W. Von Schack Chairman, Pittsburgh Cultural Trust

William M. Whetzel Chairman, New Leadership Board

Advisors

Dr. Robert N. Aebersold Dr. Angelo Armenti, Jr. Esther L. Barazzone, Ph.D. Allen H. Berkman Benno A. Bernt JoAnne Woodyard Boyle, Ph.D. Estelle F. Comay Kenneth T. Cuccinelli Albert H. Eckert Danforth P. Fales Grace Ann Geibel, RSM, Ph.D. William H. Genge Mrs. Susan Guttman Joseph W. Heston F. Worth Hobbs
Peter J. Jannetta, M.D.
Peter Kountz, Ph.D.
Michael Kumer
Robert Mehrabian
Perry E. Morrison
John E. Murray, Jr.
Fdward A. Nicholson

Michael Nieland, M.D. William F. Roemer Mrs. Daniel M. Rooney Mrs. Karen A. Shapira Jane F. Treherne-Thomas Rudolph H. Weingartner Ray Werner William M. Whetzel

LIFE DIRECTORS

John E. Angle David W. Christopher Mrs. Frank. J. Gaffney Mrs. Henry J Heinz II Mrs. Henry L. Hillman G. Christian Lantzsch James E. Lee Edward D. Loughney Milton Porter David M. Roderick John T. Ryan, Jr.* G. J. Tankersley * Mrs. John F. Walton

* deceased

the NEW Heinz Hall!

Musical Fireworks



Friday, March 29 Saturday, March 30 Sunday, March 31

8:00 pm 8:00 pm 2:30 pm

Edo deWaart conductor

HANDEL Music for the Royal Fireworks SCHURMANN Concerto for Orchestra * BERLIOZ Symphonie Fantastique

*World Premiere

Edo deWaart

Limited Edition Centennial CD

Set now available!

Call 392-4830



Chopin, . .Copland. . .Cardenes. . .Galway. . .Gutierrez. . .Grieg. . .Ibert. .



Symphony & Swing

Enjoy the big band sounds of T.C. Rogers and his Swing Band in Heinz Hall's Grand Lobby after Saturday night's concert!

(412) 392-4900

visit the Heinz Hall Box Office

.tiotu0. . .nyetinadzlo2. . .nivar9. . .eidera9

100

CENTENNIAL STEERING COMMITTEE

David W. Christopher, Chairman

Mrs. Goerdt Abel James R. Agras Mrs. Annette Alvarez Mrs. Jerome Apt Jane C. Arkus Mrs. Murphy Badertschar W.A. Baker II Eugene I. Barone Mrs. John K. Barry Robert C. Barry, Jr. Mrs. William Bates Allen H. Berkman Mrs. Benno A. Bernt William Block Carol Brown Mrs. Robert A. Capretto Andres Cardenes Synneve Carlino Mrs. David W. Christopher Mrs. Edward Churchill Mrs. Roger D. Clough Carl A. Cohen Mrs. James F. Compton Mr. & Mrs. Barton Cowan James Cunningham George A. Davidson Mrs. Morton B. DeBroff Robert Dickey III Lvnn Dunbar Mrs. Steven G. Elliot Jerome R Evans Danforth Fales Milton Fine D. Michael Fisher I Tomlinson Fort Carl B. Frankel

Earl Gadbery Mrs. Frank J Gaffney William H. Genge Stephen A. George Mrs. Irving I. Halpern Mrs. Gregory A. Harbaugh Teresa Testa Harth Iames Hefner Mrs. Henry L. Hillman Henry Hoffstot Mrs. Raymond A. Hutchinson Robert S. Kahn Sid Kaplan Marshall Katz Robert I. Kavanaugh William Kolano Tinsy Labrie William Lafe G Christian Lantzsch Stanley Leonard Mrs. Thomas J. Lewis, Jr. Edward D. Loughney W. Hampton Mallory Stanley Marshall Bruce A. Maxwell Mrs. Martin G. McGuinn Stephen H. McKnight Adam S. Monks Peter H. Moriarty Donald I. Moritz Honorable Thomas J. Murphy Dr. John E. Murray, Jr. B. Gordon Nelson III Mrs. George C. Oehmler Timothy Parks Christopher Passodelis Robert B. Pease Gordon Phillips Mrs. William B. Pierce

Donna Rae Melvin D. Rex Mrs. William R. Roesch Paul Ross Phillips F. Sauereisen Ritchie Scaife Thomas M. Schmidt Saul Shapira Mrs. Robert H. Shoop, Jr. Richard P. Simmons John Simon Douglas Smith Thomas J. Smith Alice R. Snyder Mrs. W.P. Snyder IV Ceci Sommers Benjamin Spiegel Mrs. Leonard A. Stept Lynn Swann Betsy Heston Tidwell Gideon Toeplitz Mary Lloyd Thompson Mrs. Jeremy Treherne-Thomas William H. Webb James H. Weber Harry Weil Mrs. Frank L. Weigand III Rudolph H. Weingartner Arie Wenger Ray Werner Leslie Westerman David Westhead Mr. & Mrs. Raymond White James A. Wilkinson L. Stanton Williams Mr. & Mrs. James L. Winokur Lawrence Yatch Lisle A. Zehner, Ir.

10 Minute Phone Card

Milton Porter

New Donor Premium For Credit Card Donations Save up to 80% on long distance calls!

· Rechargeable

Wilbert Frisch

- · No surcharges or connection charges
- Convenient
- Easy to use
- · Clear, quick connections
- · Cost effective
- Prepaid calling cards allow you to call anywhere, anytime for less!
 Travelers Professional Drivers Students Vacationers

For quick and easy service, use any major credit card to renew your Annual Fund Membership today! Call (412) 392-4834 for more information.



Arthur Ziegler

SM SmithKline Beecham Consumer Healthcare

PROUD TO SUPPORT THE

Pittsburgh Symphony

THE NEW LEADERSHIP BOARD

The New Leadership Board was formed by the Pittsburgh Symphony Society to assist in attracting younger people to the Pittsburgh Symphony family. The New Leadership Board originates and implements innovative ideas and projects to develop new audiences and supporters for the Pittsburgh Symphony.

Chairman

William M. Whetzel *

Co-Chairman Simon J Tripp *

Project Leaders Toby W. Glandorf *

Toby W. Glandorf ' Roy E. Leonard Sally Wiggin *

Orchestra Representatives

David Gillis Lauren Scott Mallory Ronald Schneider Harold Smoliar

Members

Carolyn Hess Abraham Mark L. Bedel Linda S. Blackman Betsy Callomon

Maria Caruso * Elizabeth K. Cooper Anthony J. Dodds Ernie Hahn *

Robert T. Harper Dean E. Kross, M.D. Janet McCall Diane S. Meyer Peter H. Moriarty * Laurie Moritz Lisa Naegele

B. Gordon Nelson III

Grant Oliphant Deborah Ziskind Reich Diane E. Roberts Laura Harth Rodriguez Bryan D. Rosenberger * Janet Sarbaugh Linda E. Shooer

Bryan D. Rosenberger Janet Sarbaugh Linda E. Shooer R. Damian Soffer Donald C. Templin Ray Werner

* Executive Committee

PITTSBURGH SYMPHONY ASSOCIATION

The Pittsburgh Symphony Association is a volunteer organization, committed to the support of the Pittsburgh Symphony Orchestra through financial, educational and promotional activities.

President

President

Kathy Kahn Stept

President-Elect Ianet K. Conomos

Executive Vice Presidents

Administration:
Judy Clough
Audience Development:
Sigrun S. Rutherford
Fundraising:
Beverlynn Elliott

Human Resources: Susanne Wilkinson

Vice Presidents

Education:

Thea Stover
Membership:
Liz Winson Sweeney
Operations:
Lois S. Lashar
Project Development:
Mary Lloyd Thompson
Public Relations:
Jacqueline Thompson
Suburbia:

Tamara Yakovac Volunteers: Brenda Vogel

Corresponding Secretary: Shirley Glassman

Recording Secretary:

Jane Vandermade

Treasurer

Sara H. Woodward

Assistant Treasurer

Nora Eninger Active Directors Connie Bernt

Marie Bonavita Susan Boyle Pamela Chapple Jo-Ann M. Churchill Ethel T. Collins Iane Erwin Caroline A. Farmer Saranne Finder Flaine Flinn Gail Harbaugh Theresa Heinze Joanne Herrmann Lorraine Hutchinson Alice J. Jenkins Marjorie Larouere Christine Leikar Iudy Lewis Michele Liken Judith K. Linaburg IoAnn Livingston Carolynn Massaro Mary Ann McKnight Peggy T. McKnight Janet Moritz

Robert B. Peirce Bette Jean Riley Joan R. Rouce Judy Ruskin Carole S. Russell Susan Shaginaw Barbara Shear

Honorary Directors

Ioan Apt Grace Compton Frances DeBroff Dorothy Englert Betty Flecker Caryl Halpern Elsie H. Hillman Agnes Dodds Kinard Virginia F. McCune Iane Oehmler Sandra H. Pesavento Anita Potocar Janet H. Shoop Jane Tierney Jane Vandermade Elizabeth B. Wiegand Joan A. Zapp

Ex-Officio

Suburbia: Frances B. Cobb Beverly Jean Holcomb Eleanor McNaugher Ann Weber

IT HELPS TO BEGIN IN THE RIGHT KEY.





LINCOLN

Your local Lincoln-Mercury dealers are Official Sponsors of the Pittsburgh Symphony.



STAFF ADMINISTRATIVE

Gideon Toeplitz, Executive Vice President and Managing Director

Michael E. Bielski, General Manager

Tinsy Labrie, Vice President of Marketing & Sales

Douglas C. Smith, Vice President for Development

William S. Hart. Vice President of Finance & Planning

Development

Sharon L. Bainer, Donor Relations Coordinator

Olivia H. Devereux,
Director of Corporate Giving
Jennifer Joye,
Manager of Foundation &
Government Relations

Capital Campaign Coordinator Susan E. Salyards, Associate Director for the Annual Fund Kelly Anne Uranker,

Telefundraising Manager

Shannon Vandrak, Special Events Coordinator Gabrielle Blythe, Tracy Kolson, Heather M. Leone, Gloria A. Taylor,

Development Staff

Finance/Information Systems/ **Employee Benefits**

Elizabeth I. Helbling, Manager, Employee Benefits

Manager of Accounting Dorothy Barnett, Lois Himes, Arlene Kaye, A. George Kohl Finance Staff

Carol Bradac, Assistant Director of Public Relations Manager of Centennial Activities

Camelia Karl, Manager of Information Systems Scott R. Michael,

Management Office

Director of Communications Laura Dorfler, Advocacy Coordinator Mercedes Howley, Administrative Assistant,

Secretary to the Board
Lala C. Ingram,
Administrative Assistant to the

Frank A. Catanzano.

Administrative Assistant to the Executive Vice President & Managing Director Melissa M. Krutz, Assistant to the Director of Education

Artistic Assistant Robert J. McLovich,

Administrative Assistant, Centennial Kenneth H. Meltzer,

Community Spokesma Robert B. Moir, Artistic Administrator Laurette Mumper, Manager of Publications Suzanne Perrino, Director of Education

Marketing

Alan Barr, Group Sales Account Representative Louis Castelli, Associate Director of Marketing

Saralyn Dague, Coordinator of Sales Service Susan Drapkin, Manager, Sponsorship Sales Marcia Ebbert.

Andrea Guarino, Group Sales Manager Albert Karl,

Assistant Treasurer, Box Office Mark Marston,

Assistant Manager of Customer Service Bridget Michael, Randy Phillips

Customer Service Administrator

Gloria Rayman, Manager of Advertising and Promotions Patricia Robbins, Advertising & Publicity Manager of the Broadway Series

Polly Speros, Associate Director of Sales

Operations

Joseph L. Beiro II, Orchestra Manager Melissa Dibble, Menssa Utible, Community Outreach Manager Roger Evans, Sound Technician Carl A. Mancuso,

Manager, Heinz Hall Lillian Mehr, Donna Saul, Assistant Manager, Heinz Hall

Assistant to the General Manager Ron Esposito, Bernard Lauth, Stage Technicians

Rave Reviews

The Doubletree Hotel Comes to 1000 Penn Avenue.

The Doubletree Hotel, formerly the Vista, is stealing everyone's heart as the friendliest place in town. Come on in, look around and see what all the talk is about.

> DOUBLETREE HOTEL PITTSBURGH

> > Sweet Dreams

1000 Penn Avenue, Pittsburgh, PA (412) 281-3700 Fax: (412) 227-4504

C Doubletree Hotels Corp.

Annual Fund Donors

The Development Committee of the Pittsburgh Symphony Society's Board of Directors is pleased to acknowledge the following donors for their generous support of the Annual Fund.

FOUNDER'S CIRCLE

\$20,000 +

Mrs. James F. Compton Mr. & Mrs. Frank J. Gaffney Mrs. H.J. Heinz II Mrs. Teresa Heinz Mr. & Mrs. Benson G. Henderson II Mr. & Mrs. Richard Mellon Scaife Mr. & Mrs. Richard P. Simmons Mr. Richard Wright

CHAIRMAN'S CIRCLE

\$10.000-\$19.999

Mr. & Mrs. John F. Donahue Mr. Robert Eberly Mr. & Mrs. Henry L. Hillman Mrs. Thomas J. Lewis, Jr. Edward D. Loughney Mr. & Mrs. Howard M. Love Mr. & Mrs. Milton Porter Mr. & Mrs. John T. Ryan, Jr. Mrs. John E Walton

GUARANTOR'S CIRCLE

\$7,500-\$9,999

Mr. Paul V. Anderson Nadine & Cynthia Bognar Mr. & Mrs. Thomas J. Donnelly Mr. & Mrs. Robert J. Kavanaugh Mr. & Mrs. Donald I. Moritz

DIRECTOR'S CIRCLE

\$5.000-\$7.499

Mr.* & Mrs. Eugene J. Barone Mr. & Mrs. Allen H. Berkman Mr. & Mrs. Jerry E. Dempsey Mr. Albert Eckert Milton & Sheila Fine Diane & Guilford Glazer Mr. Joseph A. Hardy Mr. & Mrs. James E. Lee Sam Michaels Richard E. Rauh Mr. & Mrs. Stanley C. Ruskin Mr. & Mrs. R. Damian Soffer Mr. G.J. Tankersley*
Mr. & Mrs. James A. Wilkinson
Mr. & Mrs. Stephen Williams

MAESTRO'S CIRCLE

\$2,500-\$4,999

Anonymous (1) Frederick H. & Betty Abrew Mr. and Mrs. James R. Agras Mr. Robert C. Barry, Jr. Mr. & Mrs. Benno Bernt Mr. & Mrs. William Block, Sr. Mr. & Mrs. William A. Boyd Mr. & Mrs. William Boyd, Ir. Dr. & Mrs. John A. Burkholder Mr. & Mrs. Frank V. Cahouet Mr. & Mrs. Joseph L. Calihan Dr. & Mrs. William J. Canady Mr. & Mrs. David W. Christopher Mr & Mrs. Edward S. Churchill Mr. & Mrs. Eugene S. Cohen Mrs. Sholom Comay Mr. & Mrs. Barton Z. Cowan Mr. & Mrs. Edward A. Craig III Mr. & Mrs. G. A. Davidson, Jr. Mr. & Mrs. Robert H. Drysdale Mr. Albert Eckert Herbert Elish

Emerson Glazer Mrs. William D. Gordon Mr. & Mrs. C. G. Grefenstette Mr. & Mrs. Lawrence N. Gumberg Mr. & Mrs. John N. Hall Mr. & Mrs. William Stucki Hansen Mr. & Mrs. Robert T. Harper Mr. W. Stan Hays Mr. & Mrs. John T. Howat, Sr. Donald & Barbara Iones Mr. & Mrs. Robert S. Kahn liro Kamimura Robert W. & Elizabeth C. Kampmeinert Mr. & Mrs. Marshall P. Katz Virginia Kaufman Mr. & Mrs. Francis J. Lison Dr. & Mrs. Jon C. Lloyd George D. Lockhart Mr. & Mrs. Thomas Marshall Mr. & Mrs. Andrew W. Mathieson Mr. & Mrs. I. Robert Maxwell Mr. & Mrs. Foster McCarl, Jr. Mr. & Mrs. Thomas A. McConomy Mr. Gerald E. McGinnis Mr & Mrs Adam S. Monks Mr. & Mrs. Perry E. Morrison Mr. & Mrs. Gordon E. Neuenschwander

Mr. & Mrs. Steven Elliott

Mr. William H. Genge



Pitishurgh Symphony Society Executive Vice President and Managing Director Gideon Toeplitz (right) with PSO Principal Basseon Nancy Geores and Stan Hayes of the AT&T Foundation at the newly dedicated Covenants plaque. The AT&T Foundation is the generous sponsor of Pitishurgh Symphony's AT&T American Encore Series, a program supporting the performance of 20th-entury American works. Phoso by Gas I take

ANNUAL FUND DONORS, continued



Michael L. Nieland, M.D. Mr. & Mrs. Fredric G. Revnolds Mr. & Mrs. Bruce Robbins Mr. & Mrs. Frank Brooks Robinson Harold & Shirley Robinson Mr. & Mrs. William F. Roemer Mr. & Mrs. Daniel M. Rooney Mr. Peter Rossin Mr. & Mrs. James A. Rudolph Mr. & Mrs. Stanley G. Russell, Jr. Dr. & Mrs. Rolf L. Schapiro Phyllis Keister Semple Karen & David Shapira Douglas & Cynthia Smith Theodore & Elizabeth Stern Mr. & Mrs. Thomas Todd Mr. & Mrs. Gideon Toeplitz Jane F. Treherne-Thomas Mr. & Mrs. Lawrence Wagner Helge H. & Erika Wehmeier Mr. & Mrs. Raymond B. White Mr. & Mrs. Frank L. Wiegand III Mr. & Mrs. David R. Williams Mr. & Mrs. James L. Winokur

PRESIDENT'S CIRCLE

\$1,250-\$2,499

Anonymous (5)
Barbara & Marcus Aaron II
Dr. & Mrs. Ermest L. Abernathy
Mr. & Mrs. Edward Aiello
Mr. & Mrs. Edward Aiello
Mr. & Mrs. Bicher Barmada.
Joseph L. Beiro II & Nancy Goeres
Mr. Michael E. Bielski
C. Michael Blackwood
Dr. Carole B. Boyd
Bozzone Family Foundation
Myron David Broff
Louise & Jim Brown
Dr. Howard J. &
Maryann dePalma Burnett

Mr. Edward L. Campbell Mr. Andres Cardenes Mr. & Mrs. Carl A. Cohen Mr. Armand C. Dellovade A group of 90 Duquesne University alumni and students participated in January 26th Professionals' Night, sponsored by the Pitisburgh Area Volte Retaillers. Pictured are members of the Duquesne Law School Association; Joycea Koerner, Ronald P. Koerner, Albert G. Peczko, Jr., E. Susan Feczko, Sandy Loughren and Louis B. Loughren. Thesby Sun Franzos

Mr. William S. Dietrich Rev. & Mrs. James K. Donnell Mrs. Philip d'Huc Dressler Mr. & Mrs. William T. Duboc Mr. Frank R. Dziama Mr. & Mrs. Richard D. Edwards Mrs. Jane M. Epstine Mr. Frank Fairbanks Dr. & Mrs. Julius A. Fino Mr. & Mrs. Edwin H. Fritz Katherine Clapp Galbraith Ms. Erika Glazer Mr. & Mrs. Kenneth Goldsmith Mr. & Mrs. Ira H. Gordon Mr. & Mrs. Barney C. Guttman Mr. & Mrs. Irving I. Halpern Mr. & Mrs. William Gregg Hansen Mr. & Mrs. Charles H. Harff Mr. John H. Hill Thomas & Dona Hotopp Mrs. Milton G. Hulme, Jr. Mr. & Mrs. William E. Hunt Mr. & Mrs. Torrence M. Hunt, Jr Mr. & Mrs. Torrence M. Hunt, Sr. Mr. & Mrs. William C. Hurtt Dr. & Mrs. Peter J. Jannetta Mr. & Mrs. Eugene F. Jannuzi Mr. & Mrs. Curtis E. Iones Elizabeth W. Jones Mr. Udav D. Karra Mr. & Mrs. Arthur J. Kerr, Jr. Mr. & Mrs. William S. Knowles Robert B. Knutson Mr. A. George Kohl Dr. Dean E. Kross & Ms. Sue Friedberg Dr. & Mrs. James W. Krugh Mr. & Mrs. G. Christian Lantzsch

Greg Dixon, District Sales Manager of Volvo (2nd from the left), with Volvo representative Walter Winschell, his wife Linda and mother Betty Winschell at the January 26 Professionals' Night. Professionals' Night is sponsored exclusively by the Pittsburgh Area Volvo

Photo by Stan Fran

Elaine K. Light Mr. Sheldon Marstine Mr. & Mrs. Frank Mast Mr. & Mrs. J. Sherman McLaughlin Mr. & Mrs William Metcalf III Paul & Anne Mooney Mr. and Mrs. James S. Moore Robert Y. Moore & Cynthia D. Dr. Michael Moran Betty & John Mussler Brad Neubert, DVM Mr. & Mrs. Francis B. Nimick, Jr. Mr. and Mrs. Thomas H. O'Brien Mr. Robert A. Papariella Timothy Parks David T. Poiesz Mrs. Gwilvm Price, Ir Mr. & Mrs. Frank E. Rath Dr. & Mrs. George S. Richardson Mr. & Mrs. James J. Rodgers Mrs. William R. Roesch Dan & Bonnie Sandman Mr. & Mrs. Barton R. Schachter Steven & Cheryl Schwarzwaelder Dr. and Mrs. Harry E. Serene Mr. Charles I. Sheftic Judge & Mrs. Manny H. Smith Mr. Howard R. Spicher, Jr. Dr. & Mrs. Leonard A. Stept Dr. & Mrs. William J. Stept Mr. & Mrs. Thomas J. Taylor Mr. & Mrs. W. Bruce Thomas Mr. & Mrs. Paul H. Titus Mr. & Mrs. Richard J. Vandermade Mr. Raymond John Wean, Jr. William H. Webb Mr. & Mrs. James H. Weber Sally Wiggin Dr. H.K. Wrigley Florence & Harvey Zeve

Sallie Zoerb

* Deceased



Individual listings complete as of January 30, 1996. Please alert us to errors or omissions by calling Sharon Bainer at 392-4846. Listings are updated periodically throughout the season.



THE PITTSBURGH SYMPHONY SOCIETY THE INSPIRATION OF A GREAT PERFORMANCE

The Pittsburgh Symphony Society enthusiastically applauds the companies, business donors and program sponsors listed here who support the Corporate Annual Fund Campaign. This list is complete as of January 30, 1996. Please alert us to errors or omissions by calling 392-4846.

Diamond Circle \$40,000 + -

H.I. Heinz Company Foundation USAir Group, Inc. USX Corporation

Platinum Circle \$25,000 to \$39,999

Alcoa Foundation Mellon Bank PPG Industries Foundation
Alleghery Ludlum Corporation PNC Bank Corp. SmithKline Beecham

Allegheny Ludlum Corporation Gateway Clipper Fleet

_____ Gold Circle \$10,000 to \$24,999

Anonymous Aristech Chemical Corporation Bayer Foundation Bell Atlantic Blue Cross of Western

Pennsylvania Consolidated Natural Gas Co. Delta Group Dollar Bank Metropolitan Life Foundation
Duquesne Light Company
Equitable Resources Inc. Morgan Starley & Company
Giant Eagle, Inc. Northern Telecom Inc.
Health America Corp
Integra Bank
Kaufmanns, A Division of the
Corporation

Mestinghouse Electric
Corporation

Corporation

May Department Stores Company Silver Circle \$5,000 to \$9,999 -

Arthur Andersen LLP
BAA Pittsburgh, Inc.
Brandywine Asset Management Group
Calgon Carbon Corporation
Computer Associates International
CONSOL Coal Group
Coopers & Lybrand
Deloitte & Touche
Dillon, Read & Company

Ernst & Young LLP Federated Investors Goldman, Sachs & Co. Johnson & Higgins of PA Inc. KPMG Peat Marwick MacLachlan, Cornelius & Filoni, Inc. Mannesmann Demag Corporation Mascaro, Inc. Merrill Lynch Oxford Development Company Parker/Hunter Incorporated Pittsburgh Steelers Sports, Inc. Price Waterhouse LLP Reed Smith Shaw & McClay The Salomon Foundation Smith Barney Inc. Steelmet, Inc.

Bronze Circle \$2,500 to \$4,999

Advanced Metallurgy, Inc.
A.E.G. Transportation Systems, Inc.
ARMCO Foundation
Beckwith Machinery Company
Buchanan Ingersoll
Columbia Gas of PA, Inc.
Continental Design &
Management Group
G, Kidd, Inc.

Geyer Printing Company, Inc. Harris Masonry Inc. Jenkins-Empir Associates Jennison Associates Capital Corp. Kirkpatrick & Lockhart LLP Marsh & McLennan, Inc. McCarl's, Inc. McCarl's, Inc. P.J. Dick Incorporated Paine Webber
Pittsburgh Corning Corporation
Respironics Inc.
Rost Enterprises, Inc.
Spang & Company
Tucker Arensberg, P.C.
Tuscarora Incorporated
Washington Steel

Novum Inc.

Pewter Circle \$1,000 to \$2,499

Eichleay Foundation ESA, Inc.

A. E. Deeds Associates, Inc. Alexander & Alexander, Inc. Allegheny Center Associates Allied Security, Inc. American Eagle Outfitters, Inc. Ametek Foundation, Inc. AMSCO International, Inc. Arteraft Industries Incorporated Babst, Calland, Clements & Zomnir, P.C. Baierl Chevrolet, Inc. Bell Federal Savings & Loan Bizet & Company, Ltd. Calgon Corporation The Carbide/Graphite Group, Inc. Centimark Corporation Columbia Management Company Copperweld Corporation Corporate Jets Inc. CSX Transportation, Inc. Dickie, McCamey & Chilcote Doepken Keevican Weiss & Medved Eckert Seamans Cherin & Mellott

Fair Oaks Foundation, Inc. First Western Bancorp, Inc. GladCo Enterprises Inc. Harnischfeger Corporation Hefren-Tillotson, Inc. Henderson Brothers, Inc. Holiday Inn University Center IBM Corporation J.J. Peiger Company Jackson, Lewis, Schnitzler & Krupman Koppers Industries, Inc. Ladbroke Racing Corporation Liberty Mutual Insurance Company Lodi Canning Co. Inc. Matthews International Corporation Medrad, Inc. Metaltech Michael Baker Corporation MMK Teledevelopment National Torch Tip Co., Inc. North Side Food Corp

Parker Plastics Corporation Peoples Natural Gas Co. Pittsburgh Post-Gazette Posty Trucking Company, Inc. Prudential Securities, Inc. Quik-Print, Inc. RCF Engineers, Inc. Schreiber Industrial Development Co. Sumitomo Corporation of America Tenser Phipps & Leeper The Genix Group Titus & McConomy Trafford Corporation Transtar, Inc Trombino Piano Gallerie Tuscarora Incorporated Vector Security WCI Steel, Inc Wright Industries, Inc. Xerox Corporation Peter J. Zikos Insurance

Partner \$500 to \$999

Ancrymous (1) * A. J. Cardisch Inc. Almeal Industries line. A. J. Water & Company in. * Also Parising Corporation * Allied Electric Supply Company * Aprech Company Systems in. * ASSO, (Inc. * Associates Parising Co. Inc. * Brace Engineering. Bitconnot Enterprises Inc. * Carnege Group Inc. * Chromatos * Charle Stroighty * Companyering Companiering * Companiering * Chromatos * Charle Stroighty * Companiering * Chromatos * Charle Stroighty * Companiering * Chromatos * Charle Stroighty * Configuration * Control * Chromatos * Charles * Companyering * Chromatos * Chroma

Associate \$300 to \$499

Anonymous (1) • Al Self Sorage Center • ABN AMRO Bank N.V. • ACACAD Financial Center • Ace Wile Spring & Form Company • AEA Technologie • Aerus Life & Cassaly • Aleath Inc. • Allegheny Hermical Group, Ltd • Allegheny Insulation Co. Inc. • Allegheny Healts, Inc. • Allegheny Healts of the • Allegheny Heal Lemontage in P. Cagose canonament in C. Central worsease in C. Central trappers he C. Central Reviews of Control Control Security of the Carlos Reviews of Control Control Security of Control Reviews of Con R.C. Met. Comisé. Attentione de Colegopera, Ille. - MocLifection Interprése - Statistates. Unit Meteorology. Moclembage. Coorden de Parle - MONY Manual of New Volle - Attant Monte - Associates, Inc. - Moultach Parling Structures Corp. - NADOC Construction. In . - Neure Charactelle Foundation - New Hung Press' - Necto Emergine S. North Boros Flumbing & Hosting. - North Boros Flumbing. -

CORPORATE SPONSORS OF SPECIAL SERIES/PROJECTS

H.I. Heinz Company Foundation Slippery Rock University Bell Atlantic Kaufmann's, A Division of The May Department Stores Company Integra Bank SmithKline Beecham Consumer Healthcare Volvo Cars of North America, Inc

U.S. Healthcare

Lincoln Mercury Eat'n Park Restaurants Mellon Bank Carriage Limousine Cable AdNet Public Radio International PSOvation Newsletter/Music & More Official Airline Bell Atlantic Pops Series Opening Night/Student Subscription Campaign Integra Bank Outreach Concerts for Seniors

Professionals' Nights

Official Automotive Sponsor Fiddlesticks Family Concerts Centennial Calendar

Classical Series Media Partner Classical Series Media Partner

Bayer The Doubletree Pittsburgh Siena Restaurant Cameron Coca-Cola Fifth Avenue Place Bageland South Hills Village Monroeville Mall

Ross Park Mall The Forbes Room Restaurant, D'elia • Wittkofski Classical Tracks Betsy Ann Chocolates

Top of the Triangle Restaurant Frank B. Fuhrer Wholesale Co. Polar Water & Kentwood Coffee

National Record Mart Nemacolin Woodlands Resort DeBolt Unlimited Travel The Voice of the Pittsburgh Symphony Student Discount Program Official Hotel

Student Ticket Campaign Newcomers Night at the Symphony Coffee Concerts Coffee Concerts

Coffee Concerts Coffee Concerts Coffee Concerts Coffee Concerts

Media Promotional Partner Open Rehearsal Opening Night/Love Night Favors

Restaurant Sponsor Partnership/Classical Weekend Open Rehearsals/Water & Coffee Service Official Florist

Official Motorcoach



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.
- 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.

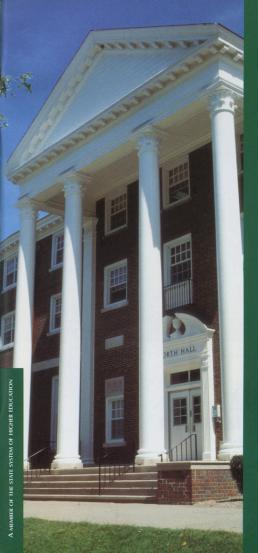
IMPORTANT POLICIES

- 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.





A GREAT
PLACE
FOR
LEARNING.

Just
50 minutes
from your
seat.

SLIPPERY ROCK
UNIVERSITY

Baume & Mercier & Me 18K gold diamond-set bracelet watch from the Classiques Collection. Twelve diamonds mark the hours on a mother-of-pearl dial. \$11,900.

BAUME & MERCIER
GENEVE





5857 FORBES AVE. PITTSBURGH, PA 15217 (412)421-6777

MO. 2013, 0001, 1504