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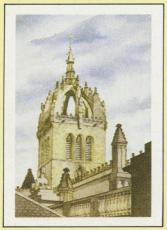

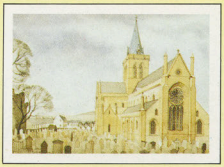

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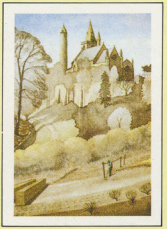

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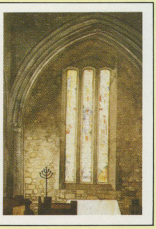

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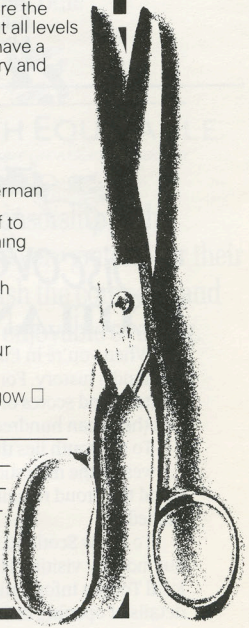

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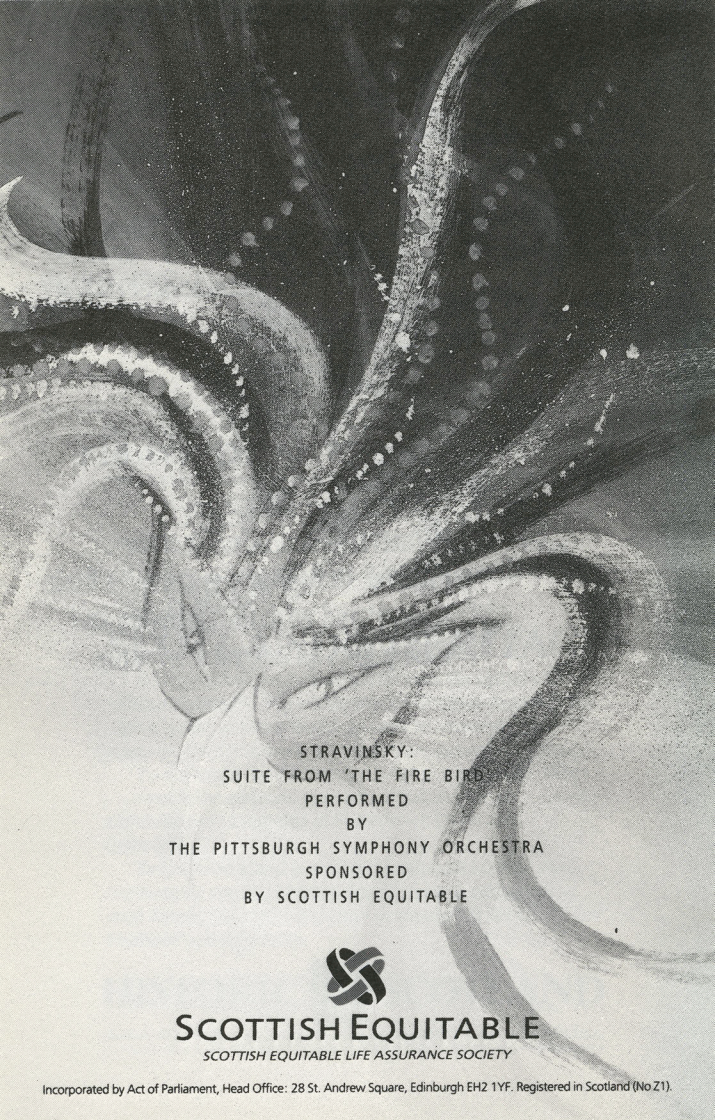

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EDINBURGH INTERNATIONAL FESTIVAL 1987

Under the Patronage of Her Majesty the Queen and Her Majesty Queen Elizabeth the Queen Mother

Pittsburgh Symphony Orchestra

Orchestra in Residence at the 1987 Edinburgh International Festival

Lorin Maazel Conductor

Patricia Prattis Jennings Piano

Schubert
Overture from 'Rosamunde'

Stravinsky
Suite from 'The Firebird'

Interval

Gershwin
Piano Concerto in F

Gershwin
An American in Paris

Usher Hall
23 August

Presented by the Edinburgh Festival Society Limited in association with and with the financial assistance of the City of Edinburgh and the Scottish Arts Council with further funding from donors and sponsors

Franz Schubert (1797–1828)

Overture from *Rosamunde*

Franz Schubert was born in Vienna on 31 January 1797 and died in Vienna on 19 November 1828. The C minor overture to *Rosamunde* was originally composed in 1820 for Georg von Hoffmann's play *Die Zauberharfe* and was performed in Vienna at the Theater an der Wien on 19 August that year The Pittsburgh Symphony Orchestra's first performance of Schubert's overture to *Rosamunde* was conducted by William van Hoogstraten on 7 April 1929.

In Schubert's time, it was not unusual to interchange one overture in a theatrical production for another even if the music chosen had not originally been intended as a curtain-raiser for the scheduled play or Singspiel (a play with song). Such a replacement could happen for a variety of reasons. For example, during rehearsals the producers might have decided that the overture played by the orchestra was not suitable for the opening act. Or the composer pressed for time, might have made his task easier for himself by using one of his previously completed overtures written for another opera or Singspiel.

Probably the best-known instance of such a replacement occurred at the première of Rossini's *Barber of Seville*. As it happens, Rossini originally wrote this brilliant overture for the grand opera *Aureliano in Palmira*. Nor did this substitution prevent Rossini from using the same music as an introduction to the tragic opera *Elisabeta d'Inghilterra*. As though this would not have been enough, Rossini used this overture to inaugurate a fourth opera, *L equivoco stravagante*.

Schubert's lovely overture to *Rosamunde* belongs to this category of substituted dramatic preludes. On 20 December 1823 the Theater an der Wien offered the following première:

Rosamond, Princess of Cyprus
Grand Romantic Drama
in Four Acts, with Choruses,
Musical Accompaniment and Dances,
by Helmine von Chézy
née Freiin Klencke.
Music by Herr Schubert.

Among Schubert's intimate friends attending the première of Rosamunde was the painter Moritz von Schwind. He wrote to Shober, another member of the group, on 22 December 1923 describing the event:

'The day before yesterday the Theatre an der Wien produced a piece by the wretched Frau von Chézy *Rosamund of Cyprus*, with music by Schubert. You may imagine that we all went to it. As I did not go out all day on account of my cough, I could make no arrangements and sat alone in the third tier while the others were in the pit It (the score) pleased so much that, to my great joy, it had to be repeated. You may imagine how I followed the basses and the scoring. You were worried about them, I know I noticed that the flute, to which half the theme is given, comes in a bit too soon, but that may have been due to the player Otherwise, it is easy to understand and is well balanced

In 1820 Schubert completed the score that is known today as the overture to *Rosamunde* a prelude for his melodrama, *The Magic Harp (Die Zauberharfe)*. Mozart's opera *Die Zauberflöte* (1791) with its poetic idea of a magical instrument, inspired various imitations, of which Schubert's Singspield is the best remembered.

But it was not until his final year (1828) that Schubert published the music under the title Overture to *Rosamond, Princess of Cyprus*. Actually he had composed another overture in 1823 for the libretto written by Halmine von Chézy but never used this second overture for the Singspiel *Rosamunde*. Instead, he employed it as a curtain raiser in 1827 for his opera *Alfonso and Estrella*.

The *Rosamunde* Overture reflects the standard form of the overture in the first third of the nineteenth century The score is cast in sonata form (allegro vivace, C major 2/2), and is preceded by a slow introduction. The principal theme, with its characteristic upbeat and step of an ascending ninth in the third bar is softly introduced by the first violin, and is as felicitous as the lilting second subject in the dominant. A lively coda concludes the work. Following the overture, Schubert's incidental music to Rosamunde consists of three ent'ractes, two ballets, a song, a chorus of ghosts or spirits, a chorus of huntsmen, and a pastoral melody

Igor Stravinsky (1882–1971)

The Firebird

Introduction
The Firebird's Dance
Round Dance of the Princesses
Infernal Dance
Lullaby
Finale

Igor Stravinsky was born in Oranienbaum (now Lomonosov), Russia, on 17 June 1882 and died in New York on 6 April 1971 His ballet *The Firebird*, commissioned by Sergei Diaghilev for the Ballets Russes, was composed in 1909–1910 and first performed in Paris on June 25 1910 by the Ballets Russes, with Gabriel Pierné conducting. Stravinsky himself conducted selections from the suite in Pittsburghin January 1940.

The Firebird, a ballet in two acts, blends three stories. *The Tale of Ivan Zarewitsch*, *The Tale of the Wondrous Firebird*, and *The Legend of the Immortal Magician Kashchei*.

Sergei Diaghilev commissioned Michael Fokine to write the libretto and to take charge of the choreography for the Russian Ballet. The music was the work of a young and almost unknown student of Rimsky-Korsakov by the name of Igor Stravinsky, whose youthful style emerged with unmistakable brilliance.

In many sectios of The Firebird, something decidedly original breaks through such as the elemental rhythmic force in the *Infernal Dance of Kashchei*, with its primaeval wilderness and granitic syncopations.

The première took place on 25 June 1910 at the Paris Opera. A year later Debussy wrote to his friend, the composer Robert, expressing his admiration for Stravinsky who at that time lived in Switzerland.

'Near you in Switzerland is a young Russian who has an instinctive genius for colour and rhythm. I am sure that both he and the music will give you infinite pleasure. And what a mind he has! His music is full of feeling for the orchestra, conceived directly for the orchestral canvas, and it is concerned only with conveying an emotional intensity He's afraid of nothing, nor is he pretentious. It is music that is childlike and untamed. And yet the layout and the coordination of ideas is extremely delicate

Debussy's final note on Stravinsky is dated January 4, 1916:

'I have just seen Stravinsky He says, 'My *Firebird*, my *Sacre*. Just as a child would say, 'My top, my hoop. And that is just what he is, a spoiled child who wears tumultuous cravats and kisses the hand of a lady while stepping on her feet; when he is an old man, he will be unsupportable. That is to say he will support no music whatever But at this moment he is something unheard of! He professes friendship for me because I have helped him to mount a ladder from the top of which he hurls grenades, some failing to go off.'

The Firebird tells the story of young Prince Ivan, fascinated by a marvellous winged and feathered creature plucking golden apples. The prince catches the Firebird, who offers Ivan one of its magical golden feathers in exchange for his freedom. Accepting the trade, the prince allows the bird to fly away

As Ivan is about the leave the forest, he notices thirteen maidens playing in front of a castle, the abode of Kashchei. This evil magician captures all who trespass on his enchanted grounds. Disregarding the maidens' warnings, the intrepid Ivan remains with them. he has fallen in love with Tsarevna, one of the beautiful captives.

Suddenly a horde of demons and goblins, all in the service of Kashchei, surround the prince, forcing him to wait for their dreaded king. Kashchei arrives and is about to cast his spell upon Ivan. Fortuitously the prince recalls the golden feather of the Firebird. Ivan waves the feather into the air and lo and behold, the gorgeous winged creature flies to his aid and begins a fantastic dance.

The danger has passed, the wicked Kashchei is destroyed. In the jubilant finale, a group of young men pay homage to the courageous prince. Ivan, for his part, takes advantage of the general rejoicing to pledge his troth to Tsarevna

George Gershwin (1898–1937)

In the early 1890s, a young man from St. Petersburg joined one of the great waves of immigration from Russia to the United States. He was Morris Gershovitz, grandson of a rabbi and son of a mechanic in the artillery of the Tzar Sailing on an overcrowded steamer headed towards New York, he carried his belongings in a single satchel. In the band of his hat he placed a crucial slip of paper that bore the adress of an uncle the only human being he knew in New World.

On the morning of his arrival in New York, he leaned over the railings of the boat for a good view of the symbolic Statue of Liberty that torch-bearing figure that promised him, and millions of other immigrants shelter, freedom, and the chance to work for a better life. Alas, the capricious wind of New York's Upper Bay blew his hat into the water and with it, the address of his mother's brother, a tailor called Greenstein.

He passed immigration and before long he was on the streets of New York. Morris spoke only Yiddish and Russian, on the lower East Side, however, these languages sufficed to aid in the search for his relative and he traced his benign uncle who helped him find quarters and work.

In 1895 Morris married Rose Bruskin, the daughter of an immigrant shoemaker and in due course they had three sons and a daughter. To support the family, Morris became involved in various business ventures, including bakeries, turkish baths, a cigar store and a pool parlour Of the four children, two were to attain national recognition in the arts. Ira, the oldest son, was to become a lyricist. Jacob was destined to become world famous as a composer under the name of George Gershwin.

One of George Gershwin's earliest childhood memories was of 125th Street in Harlem, where as a child he stood outside a penny arcade and listened to an automatic piano playing Rubinstein's Melody in F major. But the biggest musical event of the boy's youth occurred in 1910 when his father purchased an upright piano so that his eldest son Ira could study music. The neighbours gathered on the street to witness the delivery of the piano and the crowd cheered as it was hoisted through the window of their Second Avenue apartment. Mr and Mrs Gershovitz were suprised when George rather than Ira rushed over to it and started to play a popular song.

Charles Hambitzer George's first teacher of note, trained him on the keyboard music of Chopin, Liszt, and Debussy and commented 'The boy is a genius His parents also sent him to study harmony counterpoint and composition and orchestration from Joseph Schillinger who taught George according to his own system, based on mathematical principals.

Gershwin left the High School of Commerce at fifteen to become a pianist and song plugger for the firm Remick and Company to whom he offered one of his own songs for publication. It was rejected with the words. 'You're here as a piano player not as a writer In the next few years, however he saw several of his compositions in print. For his first song, *When You Want 'Em, You Can't Get 'Em, When You've Got 'Em, You Don't Want 'Em*, published in 1916, he received the grand sum of five dollars. Three years later when he was twenty-one, his score for the musical comedy *La La Lucille* was accepted, giving him his first taste of financial independence. He also began to write music of a serious nature and completed a movement for a string quartet (1919) In 1922 he composed *Blue Monday Blues*, a short opera in the jazz idiom.

In later years, when Gershwin had already attained international success with the *Rhapsody in Blue* (1924) and *An American in Paris* (1928), he said

'Jazz I regard as an American folk music; not the only one, but a very powerful one which is probably in the blood and feeling of the American people more than any other style of folk music. I believe that it can be made the basis of serious symphonic works of lasting value, in the hands of a composer with a talent for both jazz and symphonic music.'

A continuous succession of small and large works, songs, piano pieces, more than twenty musicals, and scores for movies followed. The speed with which he turned out such a multitude of works was amazing. Gershwin's ease and facility in writing for the musical theatre recalls the tempo with which certain Italian opera composers in the late seventeenth and eighteenth centuries produced one successful theatrical score after another artists such as Alessandro Scarlatti, Piccini and Paisiello.

During the spring of 1928, Gershwin met Stravinsky in Paris. The story is told that the American song writer inquired whether the celebrated Russian master would accept him as a student of 'serious' composition. 'What would you charge for lessons?' the younger musician asked. 'What is your annual income?' Stravinsky retorted. When Gershwin mentioned a six-digit figure, Stravinsky wittily replied, 'In that case it is I who should be taking lessons from you!

Gershwin's pattern of productivity continued. In 1935 he completed *Porgy and Bess*. The opera was written for an all-black cast; but in the thirties very few black singers had attained the prominence of a Marion Anderson or Paul Robeson. It was therefore necessary in addition to recruiting from music conservatories around the country to hand-pick most performers from black night clubs and theatres in Harlem. Ira Gershwin contributed the lyrics to this score in partnership with Dubose Heyward. Since the première, Gershwin's folk opera has been heard in many parts of the globe, including Russia. In 1955 the performance of an all-American black cast at the Leningrad Palace of Culture created a political, as well as an artistic, sensation.

Gershwin died prematurely at the age of thirty-eight from a brain tumor After his death, in a memorial speech given on a Hollywood radio station on 12 July 1937, Arnold Schoenberg deplored the loss to art: 'There is no doubt that he was a great composer'

Concerto in F Major For Piano and Orchestra

Sitting in the audience for the New York première of Gershwin's *Rhapsody in Blue* (12 February 1924) was Walter Damrosch, conductor of the New York Symphony Society Damrosch was struck by the enormous potential of Gershwin's talent and persuaded Harry Harkness Flagler, president of the Symphony Society to offer Gershwin a commission for another orchestral work. Gershwin readily accepted, and decided to write a piano concerto. The contract stipulated that he appear as soloist for the projected concerto in seven major American cities in addition to New York.

The Brooklyn-born composer planned to call his work New York Concerto. His score was to reflect the vitality and shifting moods of the bustling metropolis. But some time after he had set to work, in July 1925 he had a change of mind. Discarding the pictorial, emblematic title of the score, he replaced it with the more traditional and flexible term 'concerto' Gershwin devoted himself to the project throughout the summer and the score was finished by 10 November

The concerto was finally performed in a revised version at Carnegie Hall on 3 December 1925 with Damrosch direct ing the New York Symphony Orchestra and Gershwin the widely acclaimed soloist.

Gershwin's Synopsis of the Music

For the programme book of the première, Gershwin provided the following note:

I. (Allegro) The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young, enthusiastic spirit of American life. It begins with a rythmic motive given out by the kettledrums, supported by other percussion instruments, and with a Charleston motive introduced by bassoons, horns, clarinets, and violas. The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano.

II. (Adagio; Andante con moto) The second movement has a poetic nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated.

III. (Allegro agitato) The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping the same pace throughout.

In contrast to the approval of the audience, the reaction of the press was mixed. Lawrence Gilman of the New York Herald Tribune, for instance, found it 'conventional, trite, at its worst a little dull'

But these voices were outweighed by the positive evaluation of another segment of the press: Samuel Chotzinoff, critic of the New York Post, hailed Gershwin as the spokesman of American music.

'He alone of all those writing the music of today expresses us. He is the present with all its audacity, impertinence, its feverish delight in its motion, its lapses into rhythmically exotic melancholy He writes without the smallest hint of self-consciousness and here is where his genius comes in. George Gershwin is an instinctive artist who has the talent for the right manipulation of the crude material he starts out with that a lifelong study of counterpoint and fugue never can give to the one who is not born with it.

An American In Paris

When Gershwin returned in 1928 from Paris, he brought back the almost-completed manuscript of his new symphonic poem *An American in Paris*. By the middle of November he had added the finishing touches. The première took place in New York on 13 December 1928, with Walter Damrosch conducting. It was a sensational event, arousing both enthusiasm and violent opposition.

The anger of some of the listeners was triggered by the use of four French taxi horns which Gershwin had imported from Paris at Carnegie Hall in order to augment the 'orchestral' sounds in a realistic, humorous manner

Gershwin was well aware that noise instruments, even toys, have occasionally been accepted by the legitimate symphony or opera orchestra. Thus, on the opening page of the *Kinder Symphonie*, attributed to Haydn, the cuckoo

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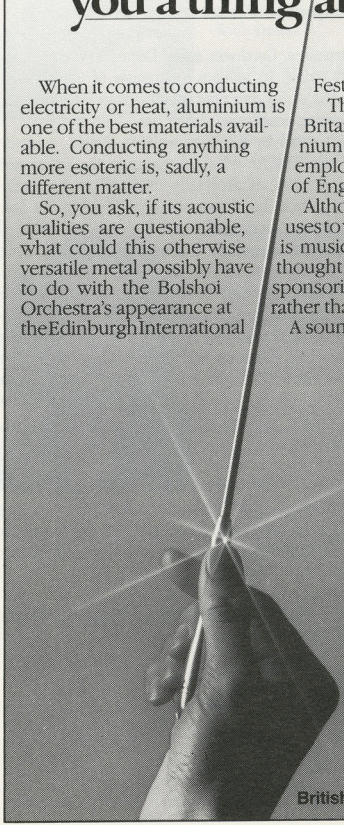

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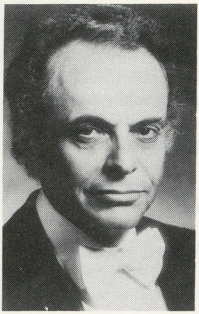
and the nightingale (their parts taken by toys) are listed among the other orchestral instruments. And no theatre orchestra is complete without a battery of noise instruments for the imitation of thunderstorms. Richard Strauss employs a wind machine in his symphonic poem *Don Quixote* and Verdi calls for an anvil in his opera *Il trovatore*, as does Wagner in his music drama *Siegfried*, for the forging of the sword. In *An American in Paris* Gershwin notates his taxi horns on the cymbal staff with three accented, repeated eighth notes.

For the première, Gershwin asked Deems Taylor a composer and writer to prepare a synopsis of the musical scenario. The script describes an American in Paris on a spring morning sauntering down the Champs-Élysées, a scene represented by the 'first walking theme' a merry diatonic tune. The American, drinking in the sights and sounds of the city, is especially intrigued by the noisy French taxicabs as he crosses from the Right to the Left Bank. From the open door of a café, he hears the strains of *La Sorella* (played by the trombones), an exhilarating reminder of the gay 1900's. Eventually however his ebullient mood gives way to nostalgia, the blues of the orchestra betraying his homesickness. He realizes suddenly, overwhelmingly that he does not belong to this place, that he is the most wretched creature in all the world, a foreigner When he meets a fellow American, to whom he is introduced by two trumpets, his buoyant state of mind returns, and the orchestra plays a boisterous, cheerful Charleston.

The blues return, mitigated by the second walking theme' a happy reminiscence rather than a homesick yearning and the orchestra, in a riotous finale, decides to make a night of it. It will be great to get home; but meanwhile, this is Paris.

All notes by FREDERICK DORIAN in collaboration with JUDITH MEIBACH



Lorin Maazel has regularly appeared at the world's leading concert halls and opera houses during the last thirty years, has made hundreds of award-winning recordings and has appeared extensively on European and American television. As well as a conductor, he is also a composer and concert violinist. Among the posts he has held are Music Director of the Cleveland Orchestra, General Manager and Artistic Director of the Vienna State Opera, Artistic Director of the West Berlin Opera Company and Music Director of the National Orchestra of France. He has been Artistic Leader of the Pittsburgh Symphony Orchestra since 1984, and has led the orchestra on tours to Europe and the Far East. A recent project has been Classic Aid, a benefit concert under the auspices of the UN. He has also been involved with films, conducting Losey's Don Giovanni and Rosi's Carmen.

Born in Paris in 1930, Lorin Maazel was brought to the USA as a child, studied conducting with Vladimir Bakaleinikoff in Pittsburgh and, aged nine, appeared as a conductor at the New York World's Fair. In 1959 he became the youngest conductor and first American to conduct the music of Richard Wagner at the Bayreuth Festival. He has been honoured with many decorations and degrees.

Patricia Prattis Jennings is a native of Pittsburgh and a graduate of Carnegie-Mellon University where she was a student of Harry Franklin. She also studied with the late Sidney Foster at Indiana University Natalie Hinderas, and Americo Caramuta. She first appeared as a soloist with the Pittsburgh Symphony Orchestra at the age of fourteen, performing Mozart's *Coronation Concerto* under the direction of William Steinberg. She has performed with the Baltimore Symphony the Houston Symphony and several orchestras in the tri-state area, including the Pittsburgh Youth Symphony Orchestra.

Since 1964 Patricia Jennings has been the principal keyboard player with the Pittsburgh Symphony Orchestra, and currently holds the Mr & Mrs. Benjamin F Jones, 3rd, Endowed Chair. She also devotes much time to chamber music. She is one of the featured pianists on the highly acclaimed Pittsburgh Symphony recording of Saint-Saëns' *Carnival of the Animals*, and with principal cellist Anne Martindale Williams has recorded *Three Transparencies of a Bach Prelude* by Leonardo Balada, released by Grenadilla Records. As a songwriter, she was an award winner in the 1977 American Song Festival. She has also written and performed her own set of cadenzas for Mozart's Concerto in C major, K.467

Historical Highlights of the Pittsburgh Symphony Orchestra

1896 The Pittsburgh Orchestra was founded

1898 Victor Herbert was named Music Director

1900 The Orchestra made its first domestic tour (New York)

1926 Formation of the Pittsburgh Symphony Society

1936 Pittsburgh Symphony Orchestra made its first nationally broadcast radio series

1938 Fritz Reiner was named Music Director

1941 The Orchestra made its first commercial recording

1947 The Pittsburgh Symphony Orchestra made its first foreign tour (Mexico)

1952 William Steinberg was named Music Director

1964 The Orchestra made a three-month tour of Europe and the Near East

1971 The Orchestra's home, the Heinz Hall for the Performing Arts, was dedicated

1976 André Previn was named Music Director

1984 Lorin Maazel assumed artistic leadership of the Pittsburgh Symphony Orchestra

The Pittsburgh Symphony Orchestra

Lorin Maazel, *Principal Guest Conductor and Music Advisor Music Director Designate, Vira I Heinz Music Director Chair*

First Violins: Fritz Siegal (*Concertmaster*), Victor Romanul (*Associate Concertmaster*), Huei-Sheng Kao (*Assistant Concertmaster*), Brian Reagin (*Assistant Concertmaster*), Ozzie DePaul, Richard DiAdamo, Stuart Discount, Samuel H. Elkind, Wilbert Frisch, David Gillis, Edward F Gugala, Charles Hardwick, Sara Gugala Hirtz, Alison Beth Peters, Akiko Sakonju, Pat Salvat, Ray Sonne

Second Violins: Teresa Harth (*Principal*), Constance Silipigni (*Assistant Principal*), M. Kennedy Linge, Leslie McKie, John J. Corda, Stanley Dombrowski, Linda K. Fischer, Emma Jo Hill, Albert Hirtz, Lois Hunter Stanley Klein, Morris Neiberg, Paul J. Ross, Peter Snitkovsky Stephen Starkman

Violas: Randolph Kelly (*Principal*) (*Cynthia S. Calhoun Chair*), Isaias Zelkowicz (*Assistant Principal*), Jose Rodriguez, Penny Anderson, Cynthia Busch, Edward Gazouleas, Richard M. Holland, Samuel C. Kang, Raymond Marsh, Paul Silver, Stephanie Tretick, Joen Vásquez

Cellos: Anne Martindale Williams (*Principal*) (*Pittsburgh Symphony Association Chair*), Lauren Scott Mallory (*Associate Principal*), Irvin Kauffman (*Assistant Principal*), Salvatore Silipigni, Richard Busch, Genevieve Chaudhuri, Gail Czajkowski, Michael Lipman, Hampton Mallory Charlotta Klein Ross, Georgia Sagen Woehr

Basses: Sam Hollingsworth (*Principal*), Robert H. Leininger (*Assistant Principal*), Rovin Adelstein, Anthony Bianco, Ronald Cantelm, Robert Kesselman, James Krummenacher Rodney Van Sickle, Arie Wenger

Harp: Gretchen Van Hoesen (*Principal*)

Flutes: Bernard Goldberg (*Principal*) (*Jackman-Pfouts Chair*), Emily Controulis (*Co-Principal*), Martin Lerner

Piccolo: Ethan M. Stang (*Principal*)

Oboes: Elden Gatwood (*Principal*), James Gorton (*Co-Principal*), Colin Gatwood

English Horn: Harold Smoliar

Clarinets: Louis Paul (*Principal*), Thomas Thompson (*Co-Principal*), Bernard Cerilli

E-flat Clarinet: Thomas Thompson

Bass Clarinet: Richard Page

Bassoons: Leonard Sharrow (*Principal*), Nancy Goeres (*Co-Principal*), Mark Pancerev

Contrabassoon: Carlton A. Jones

Horns: Howard L. Hillyer (*Principal*) (*Anonymous Foundation Chair*), Martin Smith (*Co-Principal*), Richard Happe, Ronald Schneider, Kenneth Strack, Joseph Rounds

Trumpets: Charles Hois (*Principal*), Charles Lirette (*Co-Principal*), Jack G. McKie, Roger C. Sherman

Trombones: Robert D. Hamrick (*Principal*), Carl Wilhelm (*Co-Principal*), Harold Steiman

Bass Trombone: Byron McCulloh

Tuba: Sumner Erickson (*Principal*)

Timpani: Stanley S. Leonard (*Principal*), John Soroka (*Associate Principal*)

Percussion: John Soroka (*Principal*), Gerald Unger (*Associate Principal*), Don S. Liuzzi, Edward I. Myers

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THE QUEEN'S IMAGE This exhibition is in two sections. The first provides a rare opportunity to view authentic portraits painted during Mary's lifetime. The second consists of a dramatic series of history paintings illustrating key episodes in her life.
supported by the **Morrison Construction Group**

THE QUEEN'S WORLD In association with the National Museums of Scotland the exhibition assembles a fascinating variety of treasures linked with Mary, along with portraits of her friends and enemies.

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