

Ann Arbor May Festival

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Pittsburgh Symphony Orchestra

LORIN MAAZEL, *Music Consultant*

SIXTEN EHRLING

Conductor

ITZHAK PERLMAN, *Violinist*

WEDNESDAY EVENING, MAY 1, 1985, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

*Dedicated to the memory of Eugene Ormandy, 1899-1985
May Festival conductor 1937-1982 inclusive*

Overture to *Maskarade* NIELSEN

Symphony No. 5, Op. 50 NIELSEN

Tempo giusto, adagio non troppo
Allegro, presto, andante un poco tranquillo, allegro

INTERMISSION

Concerto in D major for Violin and Orchestra, Op. 35 TCHAIKOVSKY

Allegro moderato
Canzonetta: andante
Finale: allegro vivacissimo

ITZHAK PERLMAN

PROGRAM NOTES

by Dr. FREDERICK DORIAN
in collaboration with Dr. JUDITH MEIBACH

Overture to *Maskarade* CARL NIELSEN
(1865-1931)

Carl Nielsen, Denmark's most famous composer, was the son of an impoverished house painter who played the violin in the village band of Nørre-Lyndelse, on the Danish island of Funen. The father taught his string instrument to Carl, the seventh of twelve children, and the young boy also played trombone and bugle and later became a trumpeter in an infantry regiment in Odense, the birthplace of Hans Christian Andersen. These early years formed the basis of Nielsen's later mastery of orchestration, so evident in his mature scores. Nielsen entered the Royal Conservatory in Copenhagen in 1884, where he studied composition and violin, and music history with Niels Gade (1817-1890), Denmark's most eminent musician at the time. In 1892, Nielsen's First Symphony (G minor) was well received in a concert by the court orchestra in Copenhagen, attended by the music-loving royal family. He became increasingly involved with conducting, and from 1908 to 1914 he served as court conductor at Copenhagen's Royal Opera. During World War I he was appointed music director of the Musikforeningen in Copenhagen, where he also taught at the conservatory. A severe heart condition darkened Nielsen's final years, but he continued to compose to the very end. He died in a Copenhagen hospital on October 3, 1931, at 10 p.m. while, at the Royal Theater, his opera *Maskarade* was being performed. Nielsen's impressive catalog of works includes six symphonies, two operas, incidental music, choral works, concertos, chamber music, and songs. He also wrote two books: *Leyende musik* (Living Music) and *Min fynske barndom* (Childhood Memories).

The second of Nielsen's operas, *Maskarade*, is based on a comedy by one of Scandinavia's greatest writers and dramatists, Ludvig Holberg (1684-1754). Though he was born in Bergen, Norway, Holberg is regarded by Danish and Norwegian dramatists alike as their father figure. Nielsen's opera deals with Holberg's scenario in his comedy *Mascarade* (Nielsen's spelling of the opera's title departs slightly from Holberg's spelling), rising from merry complications and offering surprising solutions following a masked ball. In short, *Maskarade* is the happy counterpart to the tragic libretto of Verdi's *Un ballo in maschera* (A Masked Ball).

The libretto to Nielsen's *opera buffa*, written by the literary historian Vilhelm Andersen, is set in Holberg's own time and evolves in a Danish, eighteenth-century milieu. Young Leander tells his clever servant Hendrik of an erotic adventure. Leander has danced at a masked ball and fallen in love with a girl whose identity has tantalizingly remained unknown to him. Matters are further complicated by Leander's strong-willed father, who insists that his son marry a certain Leonora. But neither Leander nor Leonora has the slightest intention of complying with the wishes of their respective parents, all of whom concur in this arranged marriage. Eventually, Leander discovers that it was Leonora who was his partner at the masked ball. And so love wins; all ends well, and at the same time paternal demands fortuitously correspond to the lovers' wishes.

Composed between 1904 and 1906, Nielsen's *Maskarade* has assumed the stature of the Danish national opera. The music is one of his liveliest contributions and the scene of the unmasking has sometimes been acknowledged as a high point of twentieth-century comic opera. Individual numbers, such as "The Dance of the Cockerels," have made an inroad on the orchestral repertory. Nielsen himself conducted the opera's première on November 11, 1906.

Just as other celebrated overtures of comic operas — for example, Mozart's *The Marriage of Figaro* or Smetana's *The Bartered Bride*, so Nielsen's *Maskarade* begins in the key of D major, excels in brilliant and festive melody, and contains artfully delicate contrapuntal writing, all developed within a short span of time. It starts *allegro ma non tanto* (6/8), with lively figuration in which most of the orchestra participates. Lower strings and bassoons present the flowing main theme that rapidly leads to other motives set in a thin texture. Gradually, other instruments join until the entire orchestra plays full strength.

A transitional passage, set antiphonally between strings and winds, leads into the middle section where the meter changes to 2/4. Now the strings lead, with lively imitation in the rest of the orchestra. The blithesome subject is rhythmically more sharply etched than the preceding motives.

With sudden dynamic contrast from triple piano to fortissimo, a fugal section holds forth. The motion increases to *furioso* and immediately yields to the reprise of the opening section. Throughout the music, the *buffo* spirit finds subtle expression, particularly in the witty, rhythmic games: below the surface of Nielsen's traditional notation, metric shifts and permutations enliven the motion in a striking manner. The first theme makes a full appearance and an *accelerando* rushes into the merry coda.

Symphony No. 5, Op. 50 NIELSEN

The printed score prefaces the music with the following commentary by Erik Tuxen, the German-Danish conductor:

"This edition has been revised on the basis of the pencilautograph [*sic*], the composer's first fair copy, and the first printed pocket score. Furthermore, we have made quite a number of dynamic alterations, which have proved to be suitable for performances by a modern orchestra with its great number of strings."

The Fifth, completed on January 15, 1922 in Copenhagen, is the penultimate of Nielsen's six symphonic scores. Unlike the Second, Third, Fourth, and Sixth symphonies, the Fifth does not bear a subtitle and the composer did not offer any programmatic clues whatsoever to its content. Nielsen dedicated the music to his friends Vera and Carl Johan Michaelsen.

The ground plan divides the Fifth Symphony into two large parts, but the subdivision of this blueprint along a more traditional symphonic design is recognizable within the large structure.

No central tonality dominates the harmonic foundation. For large sections, however, passing key centers are established. The movement gradually progresses in fifths from F, to C, to G. Otherwise, polytonal features characterize the harmonic plan. Gregorian elements mark the melody of certain score pages.

The beginning of the symphony, tempo giusto (4/4), is shrouded in mystery. Above the tremolo of the violas, the bassoons propose the germinal motive pianissimo; it is echoed by horns, flutes, and clarinets. Next, the muted violins intone an extended, essentially diatonic subject with occasional modal flavor. This leads to free sequences until a staccato motive, built on tone repetition, calls for attention. The somewhat panoramic fashion of the exposition recalls Sibelius, but the oncoming development reveals Nielsen's strong sense of form.

The percussion creates dramatic tension. The snare drum and, eventually, the timpani bring a sinister, threatening element which permeates long stretches of the symphonic drama. Principal motives reappear in a richly embroidered texture, and the chant of the violins now assumes great intensity. Again the tone play decreases. Woodwinds perform rhapsodic solos. The fast decline of the motion is curiously punctuated by a tambourine solo.

The oboe bridges directly into the adagio non troppo (3/4). The bassoons are entrusted with an expressive melody which is supported by the divided low strings and horns. To this ensemble other orchestral instruments are gradually added. The horn quartet, with its sharply edged tone lines, is prominent. The adagio develops a segment built primarily on small note values, now vigorously accentuated. Free cadences are marked by the marchlike rhythm of the tambourine. The adagio anticipates the shape of motives that belong to the oncoming allegro.

In due course, energetic music follows the tranquil adagio. With the exception of the heavy brass, the entire orchestra participates in the exposition of the scherzlike movement. A cantabile is sung by the oboe solo to which the violins respond spiccato; the other registers of the orchestra are gradually reengaged and, before long, the orchestra performs in its full strength. Meanwhile, the tempo increases to un poco più mosso and, with the applications of earlier-heard material, the movement becomes a presto. At this point, a fugue commences. The first violins announce the subject, piano; the second violins have the answer. Following the complete polyphonic exposition, the texture yields to a relatively less contrapuntal setting. Again, fragments of the scherzo fly by.

Woodwinds lead to an andante un poco tranquillo. Here string colors, later the reedy winds, are prominent, until the first tempo (allegro) restores the brisk scherzo character. A stormy mood dominates the final section of the Fifth Symphony.

Concerto in D major for Violin and Orchestra PETER ILYICH TCHAIKOVSKY (1840-1893)

1878, the year of the Violin Concerto, was marked by a time of rich harvest in Tchaikovsky's creative life. The year witnessed the completion of his remarkable opera *Eugene Onegin* as well as of the Fourth Symphony, the First Suite for Orchestra, and a group of smaller compositions.

Tchaikovsky counted on the Hungarian violinist Auer to play the solo part at the première of the Violin Concerto. Leopold Auer (1845-1930) was an extraordinary virtuoso who, following his studies at the Vienna Conservatory, was taught by Joseph Joachim, one of the great pedagogues and violinists of the era. After filling posts as concertmaster in Düsseldorf and Hamburg, Auer was appointed professor at the Imperial Conservatory in St. Petersburg. The list of his students includes Jascha Heifetz, Nathan Milstein, Mischa Elman, and Efrem Zimbalist.

Tchaikovsky sent the finished score of the concerto to Auer for his perusal. The violinist's reaction was entirely unfavorable. "Some of the passages," Auer insisted, "are outright unperformable!" Nor was he alone in finding fault with the new work. Mme Nadezhda von Meck, Tchaikovsky's friend and benefactress, was critical of the score, especially of the first movement. In a letter, Tchaikovsky replied with his customary courtesy to the woman he was never to meet, but he refused to make any revisions of the opening movement. As it happened, Tchaikovsky had doubts regarding other sections of the music and rewrote the slow (second) movement.

At this point, Tchaikovsky was advised by his friends to approach another violinist, likewise of outstanding reputation. Adolf Brodsky (1851-1929) had been a child prodigy, sent by affluent patrons to study with Joseph Hellmesberger, the Viennese pedagogue known for his wit as well as for his musicianship. Having completed his formal studies, Brodsky lived and worked in a number of different places, among them Leipzig, Moscow, New York, and Manchester (England). He became famous both for his innate musicianship and virtuosity. Tchaikovsky was pleased when the brilliant violinist agreed to be soloist at the première.

But Brodsky was in no rush to perform the work. Undecided, he waited for two years before playing the demanding solo part in public, complaining to Tchaikovsky that he had "crammed too many difficulties into the music." Nor did Brodsky hesitate to point out that the orchestral parts "swarmed with errors." And it was not an easy task to induce Hans Richter, the celebrated music director of the Vienna Philharmonic, to conduct the challenging concerto. After much bickering, Richter and the Philharmonic scheduled the première of the concerto for December 4, 1881. It took

all of Brodsky's persuasiveness to discourage Richter from making extensive cuts in the score. Despite his grumbling, Brodsky remained ever-loyal to Tchaikovsky and emerged as the protagonist of what was to become one of the most popular concertos in music literature.

Tchaikovsky was in Rome during the Vienna première and therefore anxiously awaited his work's most important critique, the one by Eduard Hanslick, music editor of Vienna's *Neue freie Presse* and, at that time, Europe's most renowned music critic. Hanslick, when writing the review of the Tchaikovsky Concerto, seems to have dipped his pen not in ink but in vitriol:

"For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played. It is yanked about. It is torn asunder. It is beaten black and blue. I do not know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyred his hearers as well as himself. . . . Friedrich Vischer [a German writer on the philosophy of art] once asserted in reference to lascivious paintings, that there are pictures which 'stink in the eye.' Tchaikovsky's Violin Concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear."

To the end of his days, Tchaikovsky remembered Hanslick's review with bitterness. But he had the satisfaction of experiencing the ever-increasing success of the concerto that, before long, was performed in all music centers of Europe and America.

In general, the fabric of the Violin Concerto and its three movements is of lighter weight than that of Tchaikovsky's symphonic scores, but the music is original and imaginative. At times, high and low tone colors are placed side by side, as in a Byzantine mosaic. Certain aspects of the concerto's Slavic expression bewildered the work's first audiences outside of Russia. Tchaikovsky's orchestration calls for woodwinds in pairs, four horns, and two trumpets. The heavy brass and battery are avoided. The string quintet, particularly the first violin section, is discreetly treated to afford continuous prominence to the solo part.

The concerto renounces the traditional introduction by the full orchestra. Instead, we hear the first violins playing an allegro. This beginning announces the chief subject, not in its totality, but only in fragments, until finally the complete theme is heard, *moderato assai*, with its appealing, lilting tone lines. The second subject is likewise entrusted to the solo violin *con molto espressione*. The development assigns more prominence to the orchestra. Tchaikovsky reverses the order of the classical concerto: the extended tutti follows — rather than anticipates — the exposition of the solo. The cadenza, likewise, assumes an unusual place; it is heard prior to the recapitulation. (Here Tchaikovsky appears to be influenced by the design of Mendelssohn's Violin Concerto.) The reprise is brought by the flute. The chief theme and the final ornaments of the violin cadenza dovetail.

The second movement is a melancholy serenade. An octet of wind instruments sets the stage for the entrance of the lovely canzonetta, as Tchaikovsky called this middle movement. Resembling a sad folk tune, the theme rises from the muted principal violin. The solo also sings the second theme which is more animated. Delicate embellishments are spun around its graceful strains. The canzonetta is designed as an ABA form. The elegiac main theme returns. In its epilogue, the *andante* leads without break into the racy finale.

There follows a short, capricious introduction, *allegro vivacissimo*, followed by a cadenza. The ensuing rondo is a somewhat robust dance. The solo violin part, as one may expect, is replete with brilliant and difficult passage work. The second theme is heard in the solo over a drone bass of the cellos. A third theme, *molto meno mosso*, evolves as a conversation between woodwinds. Meanwhile, the solo excels in a series of unaccompanied passages prior to the return of the full orchestral forces. The entire ensemble, set homophonically, is now geared to an exuberant conclusion.

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About the Artists

Sixten Ehrling has guest conducted virtually every major orchestra in Europe, the United States, Canada, Japan, and Australia. In the words of one critic, Mr. Ehrling has established himself as "the foremost Swedish conductor of the century."

Born in Malmö, Mr. Ehrling studied piano and violin, graduating from the Royal Academy of Music in Stockholm. His conducting career began at the Dresden State Opera where he worked with Karl Böhm. While still a student at the Royal Academy, he was engaged as a coach by the Royal Opera in Stockholm, beginning a twenty-year association with the Opera, first as coach, then conductor, and finally music director. He was appointed the Royal Court Conductor of Sweden by King Gustav VI Adolf in 1953.

Maestro Ehrling made his American conducting debut with the Detroit Symphony Orchestra in 1961 and in 1963 was appointed music director, a position he held for ten years. In 1964 Mr. Ehrling helped inaugurate the Meadow Brook Summer Music Festival and, during his tenure as music director in Detroit, appeared annually with the orchestra at Meadow Brook.

During the 1972-73 season, Sixten Ehrling made his Metropolitan Opera debut conducting *Peter Grimes*. In his subsequent appearances there, he has conducted *Simon Boccanegra*, a new production of Puccini's *Gianni Schicchi* coupled with the Met première of Bartók's *Bluebeard's Castle*, the Metropolitan's most recent performances of the complete *Ring* cycle and *Il trittico*, the uncut *Meistersinger*, and *Samson and Dalilah*.

In addition to the Metropolitan, Mr. Ehrling has also conducted at the San Francisco Opera and other American opera houses. His association with the Vienna State Opera began in 1982-83 and continues in upcoming seasons. In 1984 the Maestro conducted the Danish National Orchestra on a

major tour of the United States. In the current season, he is conducting orchestras in North America, including the Calvary Philharmonic and Pittsburgh Symphony Orchestra.

Mr. Ehrling has served as music director for the Denver Symphony and during the last several seasons has been that orchestra's principal guest conductor. Recently he was named music advisor to the San Antonio Symphony, an interim post in which he will plan programs, select guest artists and guest conductors, and assist in the orchestra's search for a music director. The Maestro taught conducting at the Salzburg Mozarteum in 1954 and has directed the conducting program at the Juilliard School in New York since 1973. Awarded the Finnish Order of the White Rose for his widely heralded recordings of the seven Sibelius symphonies, Mr. Ehrling's collective discography is documented on the Bis, Caprice, CRI, Nonesuch, and Swedish Discofil labels.

This evening's concert marks Mr. Ehrling's fourth Ann Arbor appearance; he previously led the Detroit Symphony Orchestra on this stage in 1965, 1967, and 1970.

Itzhak Perlman's hold on the public imagination stems from a combination of talent, charm, and humanity quite unrivaled in our time. The Israeli-born violinist's artistic credentials are supreme, but since his initial appearance on the famed Ed Sullivan Show in 1958, his personality and technique have merged in such a manner to create an artistic force of unique and compelling nature. He has appeared with every major orchestra in the world, on most of the great concert stages alone or in close collaboration with great artists, on countless national television shows, and in recording studios here and abroad, on every occasion displaying not only the gifts that make him a great musician, but also those that make him a great man. Mr. Perlman's presence on stage, on camera, and in personal appearances of all kinds speaks eloquently for the cause of the handicapped and disabled. He champions this cause and his devotion to it is an integral part of his life.

Itzhak Perlman was born in Israel in 1945 and completed his initial training at the Academy of Music in Tel Aviv. Following his studies at the Juilliard School in New York and under Ivan Galamian and Dorothy DeLay, he won the prestigious Leventritt Competition, and his world career ensued. After a return to Israel, which *Time* hailed as "the return of the prodigy," Mr. Perlman joined the ranks of superstar performers known throughout the world. It is not just his flawless technique that commands this position; it is his communication of the sheer joy of making music that is evident in his appearance, be it alone or with distinguished colleagues in chamber music or orchestral repertoire.

Among Mr. Perlman's recordings — found on EMI, CBS Masterworks, London/Decca, Angel, RCA, and Deutsche Grammophon labels — are numerous Grammy awards, and at any given time a number of his discs are found on the best-seller charts. His vast repertoire encompasses all the standard violin literature as well as many works by new composers, whose efforts he has championed. He has also given numerous violin master classes, a series of which is currently being held at the Conservatory of Music at Brooklyn College.

Mr. Perlman was selected as Musician of the Year on the cover of the 1981 *Musical America's Annual Directory of Music and Musicians*, a fitting tribute to this extraordinary artist who has found such a place in the artistic and humanitarian fabric of our times.

Itzhak Perlman's first Ann Arbor appearance was in the 1970 May Festival, when he performed Prokofiev's Second Violin Concerto with The Philadelphia Orchestra under Thor Johnson. He followed this with solo recitals in 1972 and 1982.

Welcome Pittsburgh!

The Pittsburgh Symphony Orchestra becomes the fourth symphonic ensemble to take up residence in Ann Arbor's prestigious May Festival. It follows in the line of the Boston Festival Orchestra (1894-1904), the Chicago Symphony Orchestra (1905-1935), and The Philadelphia Orchestra (1936-1984), and we extend the same hospitality and welcome to each Pittsburgh musician in this 92nd annual festival as accorded their counterparts since 1894.

During the last decade, the Pittsburgh Symphony Orchestra has confirmed its standing among the world's greatest orchestras. It earned the highest critical acclaim at every stop during both its 1978 and 1982 European tours and on tour to the Hong Kong Arts Festival and the Casals Festival in Puerto Rico. The orchestra met with great success during its extensive domestic touring, underwritten from 1979 to 1983 by American Telephone and Telegraph as part of its "Bell System American Orchestras on Tour" program. The Pittsburgh Symphony was selected to participate in this prestigious Bell System project with six other major American orchestras — those of Boston, Chicago, Cleveland, Los Angeles, New York, and Philadelphia. A further recognition came during the 1981-82 season when the British Council in London extended to the orchestra a \$50,000 grant to present a Festival of British music in Pittsburgh, New York, and Washington, D. C. This grant marked the first time that an American orchestra received funds from a foreign government.

This decade also saw the orchestra's expansion of its subscription series in its elegant Heinz Hall home to twenty-four weeks, a reentry into the recording world, and increased national attention through both the popular PBS television series "Previn and the Pittsburgh" and National Public Radio's broadcasts of the symphony's highly successful 1982-83 and 1983-84 concert series. Rounding out its yearly schedule, the orchestra presents far-reaching educational and community programs, a 'Pops' series, an annual two-week Junefest at Heinz Hall, and outdoor summer concerts in downtown Pittsburgh's Point State Park. Sponsored by the City of Pittsburgh, these "Symphony at the Point" concerts draw an estimated audience of 140,000 each year. Members of the Pittsburgh Symphony also comprise the orchestras for the Pittsburgh Ballet Theatre and the Pittsburgh Opera.

Orchestral subscription concerts in Pittsburgh began rather tentatively in 1896, and, although the "Pittsburgh Orchestra" flourished around the turn of the century, in 1910 it faltered financially

and remained silent for sixteen years. Ten years later, Pittsburgh musicians banded together, pulled \$2,000 from their own pockets, and worked through unpaid rehearsals, resulting in a rebirth of the orchestra in 1926 as the Pittsburgh Symphony Orchestra.

A host of famous conductors, music directors, and composers have spearheaded the orchestra's growth, among them Victor Herbert, Emil Paur, and Eugene Goossens. After a year's reorganization headed by Otto Klemperer in 1937-38, the orchestra selected as its first permanent conductor Fritz Reiner, who furnished the discipline and high standards necessary to a world-class orchestra. William Steinberg assumed the conductorship in 1952, instilling in his twenty-four-year tenure even greater standing, as a precedent for the level of excellence maintained from 1976 to 1984 by its most recent music director André Previn.

The Pittsburgh Symphony Orchestra's appearances in Ann Arbor date back to 1899. Victor Herbert was the conductor for concerts in 1899, 1900, 1902, and 1904, and Emil Paur conducted in 1904, 1905, and 1906. Forty-four years elapsed before the orchestra's next appearance under guest conductor Paul Paray in 1950. William Steinberg was on the podium for concerts in 1959, 1960, and 1963, and the orchestra's most recent visit was in 1981 under André Previn.

The Pittsburgh Symphony Orchestra will return to Ann Arbor again next spring for another residency in our 1986 May Festival. Guest conductors for the four concerts, April 30 through May 3, will be the celebrated musicians Robert Shaw, Christoph Eschenbach and Jean-Pierre Rampal. Other artists and complete program information will be announced in December.

LORIN MAAZEL, *Music Consultant*

MICHAEL LANKESTER, *Associate Conductor*

ANDREAS DELFS, *Steinberg Fellow*

MARSHALL W. TURKIN, *Vice President and Managing Director*

<i>First Violins</i>	<i>Violas</i>	<i>Flutes</i>	<i>Trombones</i>
Fritz Siegal	Randolph Kelly*	Bernard Goldberg*	Robert D. Hamrick*
<i>Concertmaster</i>	Isaias Zelkowitz‡	Paul Fried**	Carl Wilhelm**
Victor Romanul	Jose Rodriguez	Martin Lerner	Harold Steiman
<i>Assoc. Concertmaster</i>	Penny Anderson	<i>Piccolo</i>	<i>Bass Trombone</i>
Huei-Sheng Kao	Cynthia Busch	Ethan M. Stang*	Byron McCulloh
<i>Asst. Concertmaster</i>	Richard M. Holland	<i>Oboes</i>	<i>Tubas</i>
Brian Reagin	Lynne Ramsey Irvine	Elden Gatwood*	Summer Erickson*
<i>Asst. Concertmaster</i>	Samuel C. Kang	James Gorton**	Harold McDonald
Ozzie DePaul	Raymond Marsh	Colin Gatwood	<i>Timpani</i>
Richard DiAdamo	Paul Silver	<i>English Horn</i>	Stanley S. Leonard*
Stuart Discount	Stephanie Tretick	Harold Smoliar	John Soroka***
Donald Downs	<i>Cellos</i>	<i>Clarinets</i>	<i>Percussion</i>
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Edward F. Gugala	Salvatore Silipigni	Bernard Cerilli	Edward I. Myers
Charles Hardwick	Richard Busch	<i>E-Flat Clarinet</i>	<i>Keyboard</i>
Sara Gugala Hirtz	Genevieve Chaudhuri	Thomas Thompson	Patricia Pratts Jennings*
Eugene Phillips	Gail Czajkowski	<i>Bass Clarinet</i>	<i>Personnel Manager</i>
Akiko Sakonju	Michael Lipman	Richard Page	Aaron Chaifetz
Roy Sonne	Hampton Mallory	<i>Bassoons</i>	<i>Asst. Personnel Manager</i>
<i>Second Violins</i>	Charlotta Klein Ross	Leonard Sharrow*	Charles Hardwick
Teresa Harth*	Georgia Sagen Woehr	Nancy Goeres**	<i>Production Manager</i>
Constance Silipigni‡	<i>Basses</i>	Mark Pancerev	Harold McDonald
M. Kennedy Linge	Sam Hollingsworth*	<i>Contrabassoon</i>	<i>Librarian</i>
Leslie McKie	Robert H. Leininger‡	Carlton A. Jones	Christian G. Woehr
John J. Corda	Rovin Adelstein	<i>Horns</i>	<i>Assistant Librarian</i>
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Emma Jo Hill	Ronald Cantelm	Martin Smith**	<i>Stage Technicians</i>
Albert Hirtz	Robert Kesselman	Peter Altobelli‡	Thomas Gorman
Lois Hunter	James Krummenacher	Richard Happe	John Karapandi
Stanley Klein	Rodney Van Sickle	Ronald Schneider	<i>Orchestra Photographer</i>
Morris Neiberg	Arie Wenger	Kenneth Strack	Ben Spiegel
Paul J. Ross	<i>Harp</i>	<i>Trumpets</i>	*Principal
Peter Snitkovsky	Gretchen Van Hoesen*	Charles Hois*	**Co-Principal
Stephen Starkman	Deborah Hoffman	Charles Lirette**	***Associate Principal
		Jack G. McKie	‡Assistant Principal
		Roger C. Sherman	

Angel and Philips Records

The Pittsburgh Symphony string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

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UNIVERSITY MUSICAL SOCIETY

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