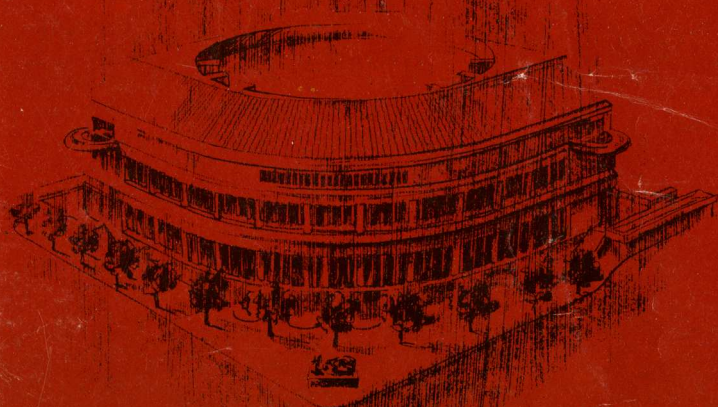

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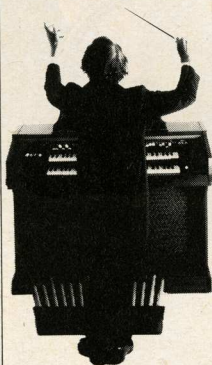
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San Francisco Symphony

MARCH, 1981

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A Message from the President



As members of the San Francisco Symphony's audience, we can all take great pride in our Orchestra and in its accomplishments under the musical direction of Edo de Waart. This season, our first in our own home, Davies Symphony Hall, is the most significant in the Orchestra's history, and through our extended series of subscription concerts, superb special events, and community service programs, the Orchestra will serve over one-half million Bay Area residents this year, bringing the magic of music to young and old alike.

This season, the Symphony's concerts are virtually sold out. The enthusiasm of our capacity audiences is inspiring, and our Orchestra is performing at a consistently excellent level. Nevertheless, no symphony orchestra can survive on the income generated by ticket sales alone. To insure that the San Francisco Symphony's presentations continue to be affordable for all, ticket prices cannot reflect the true cost of producing a concert. In fact, your ticket pays for only half the expenses that were incurred in order to make this concert possible. This year, the Symphony's budget is over \$10.5 million. We are extremely fortunate that our percentage of earned income is considerably higher than the national average for orchestras of similar size. The balance must be realized through the generosity of interested and concerned individuals such as yourself.

In this final year of the Symphony's National Endowment for the Arts Challenge Grant, your gift is especially important. According to the terms of the grant, the National Endowment will match all new and increased gifts on a 3:1 basis. Your gift at this crucial time will have an even greater impact upon the Symphony.

Please consider how much the San Francisco Symphony means to you and to the Bay Area and use the contribution envelope enclosed in this program book. In making this gift, I hope that you will share the satisfaction of knowing that you have helped to sustain this great Orchestra and that through your support you too have contributed to the cultural life of the Bay Area.

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President, San Francisco Symphony



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Edo de Waart

Music Director

The 1980-81 season is Edo de Waart's fourth as Music Director of the San Francisco Symphony. He made his debut with the Orchestra in February 1974 and was appointed Principal Guest Conductor in December of that year. Until the end of the 1978-79 season, he was also Music Director of the Rotterdam Philharmonic, an orchestra with

which he had been associated since 1967. The 1980-81 season opened with Mr. de Waart leading the Orchestra in its first national live telecast and features the Music Director on the podium for sixteen subscription weeks, the largest number of concerts he will direct since his tenure began in 1977. Over the course of the season he will conduct the Orchestra in four world premieres. Mr. de Waart and the orchestra have recently returned from a national tour, which featured performances in New York's Carnegie Hall and Washington's Kennedy Center.

Born in Amsterdam, Edo de Waart began studying piano at age eight and oboe four years later. He commenced his conducting studies in 1961, while attending the Amsterdam Music Lyceum. In 1962 he finished his oboe studies, graduating with top honors, and the following year he was named Associate Principal Oboe with the Concertgebouw Orchestra.

In December, 1964 he was first prize winner in the Dimitri Mitropoulos Competition in New York and was appointed assistant to Leonard Bernstein at the New York Philharmonic for the 1965-66 season. Within a year, he had made his debut at the Spoleto Festival, had become Assistant Conductor at the Concertgebouw under Bernard Haitink, and had been named the conductor of the Netherlands Wind Ensemble, a group he helped found. His recordings with the latter of Mozart's wind music quickly gave Mr. de Waart international recognition. As guest conductor, he has performed in all the major music capitals and with the leading orchestras on four continents. In the summer of 1979, he opened the Bayreuth Wagner Festival with a new production of *Lobengrin*, and led performances of *Der fliegende Hollander* in Amsterdam with the Concertgebouw Orchestra.

In the vanguard of the performance of new music, Mr. de Waart this year created a "New and Unusual Music at the Galleria" series, one of the few symphony-affiliated contemporary music series currently offered by a major American orchestra. In addition, ASCAP honored the San Francisco Symphony for Mr. de Waart's adventurous programming of contemporary music for the 1979-80 season.

Mr. de Waart's 1980-81 schedule includes appearances with both the Chicago Symphony and the New York Philharmonic. He will also conduct the Rotterdam Philharmonic in a production of *Parsifal* with the Netherlands Opera in the Holland Festival.

Edo de Waart's extensive discography is on the Philips label.

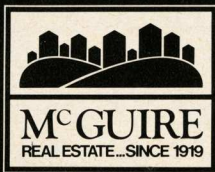


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Concertmaster

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Assistant Concertmaster

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Silvio Claudio

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Ervin Mautner

Amy Lozano

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Violas

Geraldine Walther

Principal

Detlev Olshausen

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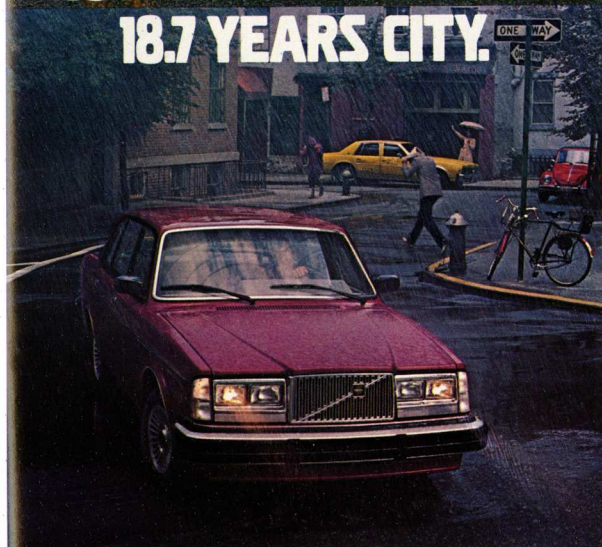
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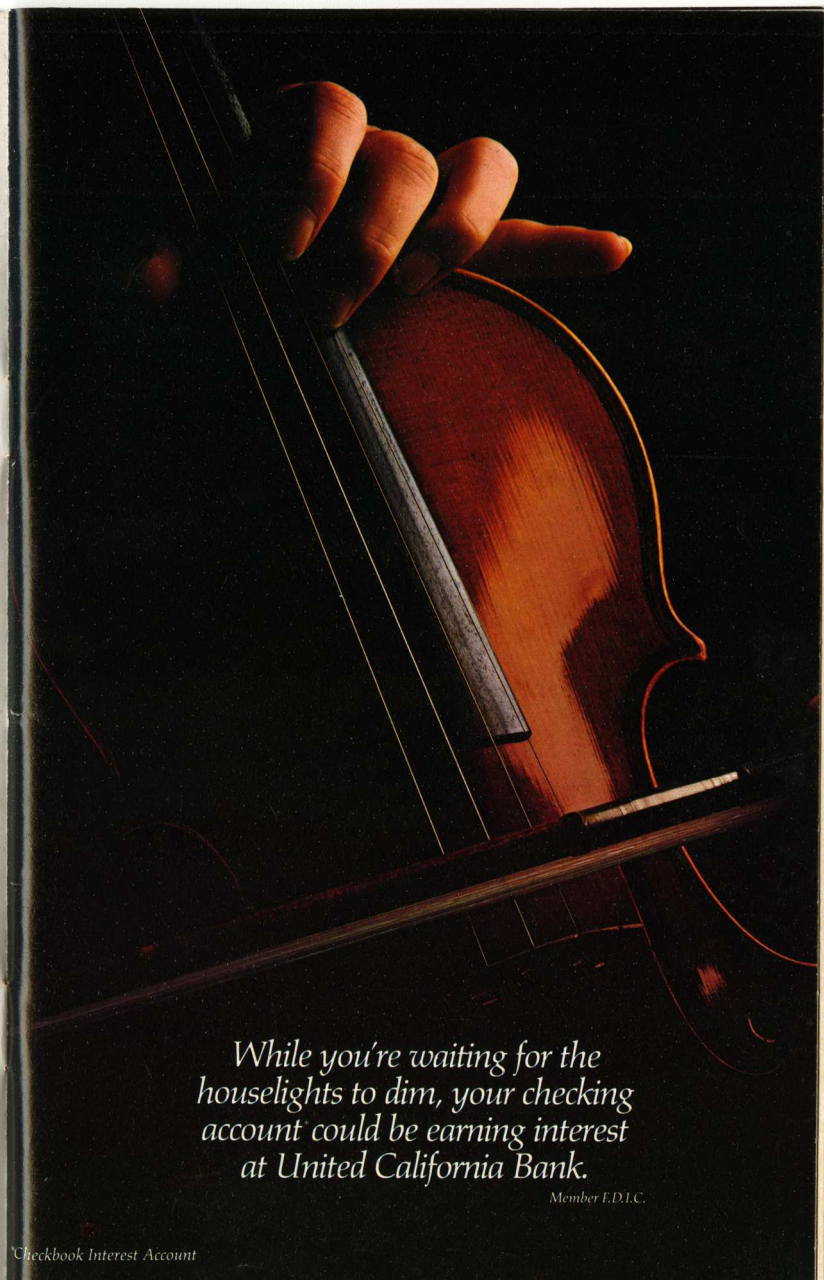
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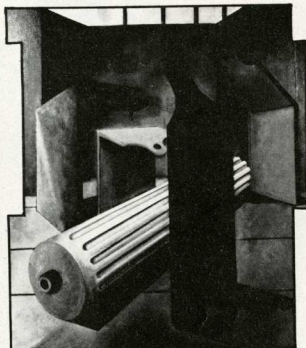
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A larger-than-usual number of openings this season at the San Francisco Symphony has created a stir in the musicians' world. One of the most prestigious orchestras anywhere, the San Francisco Symphony offers top artists and programs on a year-round basis, which is as important to those on stage as it is to the audience. "The unprecedented number of vacancies has come about because of the opening of Davies Symphony Hall," explains Music Director Edo de Waart. "Musicians who formerly played in the Symphony and the Opera Orchestra had to choose between the two groups. We lost some wonderful players, but we've gained the opportunity to hire some incredible new people."

No sooner were the eleven vacancies announced in the *International Musician*, the musicians' union trade paper, than the Symphony offices received a flood of applications. Over 1,500 requests have come in to date from all over the United States, Europe,

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HARP (Principal)	OCT. 16, 17, 1980
PRINCIPAL PERCUSSION (Timpani required)	DEC. 11, 12, 1980

* Applicants should be prepared to audition on both piccolo and flute.
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South America, and Israel. "Of course, we won't hear all fifteen hundred applicants," says Orchestra Personnel Manager Jim Callahan. "Whenever more than fifty people request an audition a committee of



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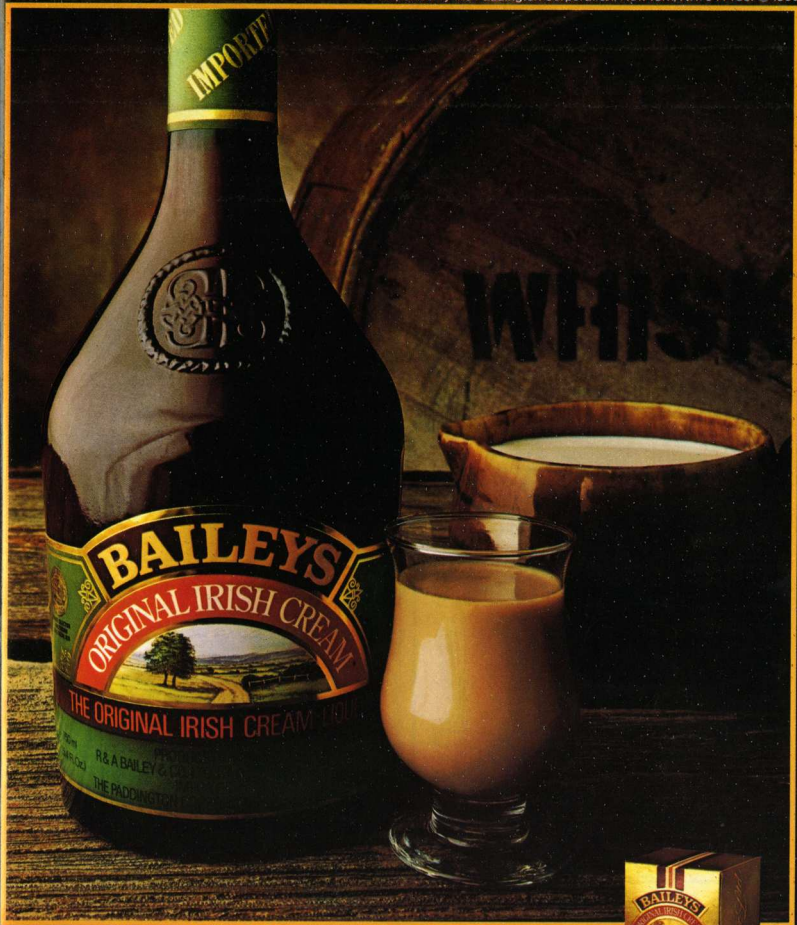


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Orchestra members reviews the applications." (Close to 200 players have been heard in seven auditions so far.) Callahan and Orchestra Administrator Yael Gani are responsible for coordinating all aspects of the audition process—from communication with the applicants ("they make their own travel arrangements, thank goodness, and pay their own way") to finding a time when Edo de Waart and the Audition Committee can hear the hopefuls, to dispensing ballots to the Committee and words of comfort to the applicants. "Positions in an orchestra the caliber of the San Francisco Symphony do not often become available," comments Gani. "The stakes are high and so we want to be as organized as possible to minimize the tensions candidates are bound to feel."

The audition process is two-tiered, with preliminaries on the first day and finals the next. Behind a screen out in the Hall sits the ten-member Audition Committee. There is no direct contact between Committee and applicant (candidates pick identifying letters out of a hat, which establishes playing order and insures anonymity); moreover the Committee members cast their votes without any discussion among themselves. The screen is a controversial component of the "prelims"—musicians thrive on personal contact during performances—but most American orchestras have adopted it as the best means of assuring an unprejudiced audition process. During the "prelims" each player presents portions of a concerto and several orchestral excerpts, selected to demonstrate the gamut of musical styles orchestral musicians must have, literally, at their fingertips.



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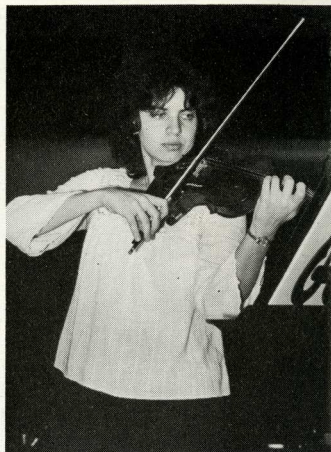
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Jorja Fleezanis

"During the warmups everyone sounds like Heifetz," comments Raymond Kobler, the new San Francisco Symphony concertmaster. "Once they get out on stage we can begin to sort out the truly outstanding players."

It takes six votes to make the finals. Down comes the screen, but it's no easier: "the confrontation is truly head-on now," remarks Fleezanis. Edo de Waart takes an active role in the finals: "I conduct the players in the orchestral excerpts to get a better chance to know them and to find out how they react to my beat. The greatest soloist in the world is not necessarily a good orchestral player." De Waart cautions, "I'm not looking for a particular kind of sound. General musicality is more important and a sound can be beautiful in many ways. The Orchestra needs the range from fat German to lean Italian sounds. I'm looking for intelligent, committed playing."

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SAMSON AND DELILAH. Plate 56

The Bible

Marc Chagall

The major artistic event of 1930 was Vollard's commission for the illustration of the Bible. Chagall was able to complete this monumental undertaking many years later. In 1931, he journeyed to the Holy Land to immerse himself in the world of the Bible, and at the time of Vollard's untimely death in 1939, almost half of the 105 plates had been finished.

The work was published in 1957. Harcourts Gallery will exhibit "The Bible" in its entirety.



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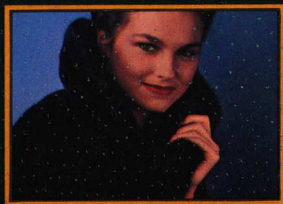
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Before submitting their recommendations to de Waart the Committee discusses all the candidates, sometimes calling them back to play again. It is de Waart who makes the final decision on the winner, but he has the option not to pick anyone if he's not absolutely convinced he has the best musician to fill the position. "With the really good players the Committee and I never differ. The system is very fair," he notes with obvious satisfaction.

"A numbness sets in as you wait for the results," observes Fleezanis. "You visualize everyone else as the winner except yourself." But there can be only one winner, and on the day of the associate concertmaster auditions it is Jorja Fleezanis. The disappointment of the losers shows, but they can take satisfaction in learning they have been contenders for one of the most prestigious positions in an American symphony orchestra. And the winner's numbness takes a while to dissipate. After Fleezanis's audition is over, Edo de Waart helps bring her back to the real business at hand. Eyeing her and Kobler sternly he asks the crucial question: "Have you two decided who will bring the pencil and eraser to the first rehearsal?"

—Susan Feder



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EUGENE ORMANDY
conducting

BARBER *Second Essay for Orchestra, Opus 17*

BEETHOVEN *Symphony No. 7 in A, Opus 92*
Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

Intermission

MUSSORGSKY/
RAVEL *Pictures at an Exhibition*
Promenade
Gnomus
Il vecchio castello
Promenade—Tuileries
Bydlo
Promenade—Ballet of Chicks in Their Shells
Samuel Goldenberg and Shmuel
The Market at Limoges
Catacombae—Sepulchrum Romanum
Cum mortuis in lingua mortua
The Hut on Chicken Legs
The Great Gate of Kiev

Notes

Samuel Barber

Second Essay for Orchestra, Opus 17



Samuel Barber was born on 9 March 1910 in West Chester, Pennsylvania and died in New York City on 23 January 1981. He composed the *Second Essay* in 1942, dedicating it to Robert Horan. The work was first given by the New York Philharmonic under the direction of Bruno Walter on 16 April 1942. The San Francisco Symphony has performed the *Second Essay* on two previous occasions: on 15-17 March 1967 under the direction of Ulrich Meyer and on 11-14 February 1976, when Guido Ajmone-

Marsan conducted. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets in A (the second doubling bass clarinet), two bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbal, side drum, bass drum, tamtam, and strings.

Few composers deserve the accolade of poet more than Samuel Barber, who owned up to having "sometimes thought I'd rather write words than music." His lifelong preoccupation with words and literature has given us songs to poems by A.E. Housman, Matthew Arnold, James Joyce, Gerald Manley Hopkins, W.B. Yeats, James Agee, and R.M. Rilke; choral works to words by Emily Dickinson, Stephen Spender, Pablo Neruda, and Kierkegaard; three published operas; orchestral works inspired by Shelley and Sheridan; the lush *Knoxville: Summer of 1915* for soprano and orchestra on a text by Agee; and three orchestral "essays."

"I began composing at seven and have never stopped," Barber once mused. "At nine I wrote my first opera, still in manuscript. I called it *The Rose Tree*. The libretto was by our cook, Annie Sullivan Brosius Noble . . . Quick to pounce on literary talent—and miraculously close to home, at that—I asked her to write a text for me. She complied according to her moods, evasive or enthusiastic, like all librettists . . . The hero was a tenor on vacation from the Metropolitan Opera Company who fell in love with a soprano by the good old Chester County name of Juanita Alverado. The opera did not progress beyond Act I, not because the cook left, for they didn't leave in those days. Annie died."

There was a real Metropolitan Opera singer in Barber's life, his maternal aunt, Louise Homer.* She and her composer-husband,

*Homer sang *The Battle Hymn of the Republic* at a symbolic groundbreaking ceremony for San Francisco's War Memorial buildings on Armistice Day, 1926. (The buildings were not constructed for another five years.)

Sidney, encouraged young Sam's talents in piano, cello, voice, and composition. (Barber edited a volume of his uncle's songs in 1943.) Although Dr. Samuel Le Roy Barber at one time hoped his son would go to Princeton and study medicine, not only did he acquiesce to Sam's chosen profession but in his capacity as president of the West Chester school board passed a rule that any high school student who was a composer could take Friday afternoons off to go to the concerts of The Philadelphia Orchestra.

Friday mornings were reserved for classes at the new Curtis Institute in Philadelphia, where, from 1924 on, Barber studied piano with George Boyle and Isabelle Vengerova (Boyle's first year evaluation: "Only fourteen. Technically not far advanced yet but very promising indeed. Astonishingly musical insight and a very *extraordinary* gift for composition."), conducting with Fritz Reiner, voice with Emilio de Gogorza, and composition with Rosario Scalero. He enrolled at Curtis full time upon graduation from high school, becoming the first student to have a triple major of piano, composition, and voice. Scalero stressed counterpoint, form, and expressivity in his lessons, and Barber's compositions under his tutelage—the songs of Opus 2, the Serenade for String Quartet, *Dover Beach*, and the Cello Sonata—reveal characteristic elements that would not change greatly over the years. It was Scalero who introduced Barber to his lifelong friend and fellow Curtis student, Gian Carlo Menotti. "People thought we were spoiled," Menotti has said, "because we knew exactly what we wanted and that included practically the whole world."

The world meant Europe. Barber took the first of many trips abroad in 1928 as recipient of the Bearns Prize from Columbia University. Other awards and trips soon followed, a second Bearns Prize for the Overture to *The School for Scandal*, a Pulitzer Travelling Scholarship (1935-36), the Prix de Rome (1935), while summers were usually spent with the large Menotti family in Italy. Barber met and impressed the musical eminences of the 1930s during his visits to Europe, in the meantime himself becoming a musical figure to be reckoned with. Bernardino Molinari performed the Symphony in One Movement in Rome in 1936; the following summer Artur Rodzinski presented it as the first American work to be given a performance at the Salzburg Festival. Arturo Toscanini, whom Barber had met the summer of 1933, premiered two of his works with the NBC Symphony on 5 November 1938, the [First] Essay for Orchestra and the Adagio for Strings (heard at our concerts of 29-31 January). The prizes, a publisher—G. Schirmer—the performances (especially those by musicians not often allied with new music such as Toscanini, Bruno Walter, and Vladimir Horowitz), and later, the important commissions in the 1940s and 50s—resulting in the Cello Concerto, the dance scores *Medea* and *Souvenirs*, *Knoxville*, the *Hermit* Songs, and *Prayers of Kierkegaard*—all attest to an art that was fundamentally romantic

and conservative, rooted in the harmonic language and poetry of the late nineteenth century, neither nationalistic nor based on folksong, but superbly crafted and, finally, beautiful.

Barber taught at Curtis from 1939 through 1942, then joined the Armed Forces in 1943, where he was commissioned to write a symphony. For several weeks Corporal Barber was flown from airfield to airfield to absorb the proper atmosphere for the work, and Serge Koussevitzky premiered *Symphony Dedicated to the Army Air Forces* on 3 March 1944.* After the war Barber realized the goal of "finding a place to live in the country and a peaceful room with a piano in which to work" in Capricorn, a house outside of Mount Kisco, New York, that he would share with Menotti until 1974. The only greater failure than the Air Force symphony was his opera, *Antony and Cleopatra*, composed in 1966 for the opening of the new Metropolitan Opera House at Lincoln Center. (Barber revised the work with Menotti's help and it was revived at the Juilliard School in 1975.) He wrote little music after that troubled premiere, but completed a Third Essay, which Zubin Mehta and the New York Philharmonic performed on 14 September 1978, and was at work on an oboe concerto when he died.

The Second Essay dates from 1942, when Bruno Walter, seeking an American work for his programs with the New York Philharmonic, asked Barber for a new score. Robert Horan,† the poet to whom the work is dedicated, explains Barber's choice of a compositional form entitled Essay: "He had, for some time, felt the necessity for a short orchestral form, abstract rather than descriptive in character; a form that might correspond in length, and, to a degree in organization, to the literary essay . . . There is, too, a definite restraint, an almost moralistic emotion in this form as Barber uses it, with very little emphasis on orchestral sensuousness, on sound for the sake of sound. It has, at many times, a quality similar to that in the writing of André Gide although it takes less risks with propriety than the French novelist. Both Essays, especially the Second, are terse and epigrammatic . . ."

Barber the essayist states his premise in an unhurried theme for solo flute:



*Barber never liked this work and some time after revising it in 1947 he went to the Schirmer warehouse and personally tore up all the scores. The second movement survives as *Night Flight* (1964). Like Brahms and Bruckner, he sometimes revisited old works, withdrawing the Violin Sonata that had won him the Bearn's Prize and reworking the Adagio for Strings (originally a string quartet movement) unfavorably as an *Agnus Dei* for chorus and organ.

†Horan's first volume of verse was written at Capricorn and Barber set "The queen's face on the summery coin" in 1942.

With marvelous economy—the theme contains only four different notes—Barber has already outlined the major points of the composition: **symmetry**—C-F-B flat-E flat are each separated by the identical interval of a fourth; **repetition**—of rhythms and melodic shapes; **variation**—this pertains particularly to the stretching and condensing of rhythms; and **closure**—not only does the theme begin and end on the same note, but bars 2, 3, and 4 do the same, using in their turn the first three notes of the theme.

Systematically he next adds color (bass clarinet, English horn, and oboe spin out variants of the theme before strings are allowed more than a murmur), then punctuation (by percussion, in triplets), and explores the inherent possibilities of these ideas in two large formal structures, a fugue and a chorale. The fugue stands at the center of the composition; its theme is that of the piece, its color taken from the woodwind sounds of the opening, and its rhythms from the triplet punctuation. The augmentation and diminution of those rhythms elaborates what happened rhythmically in the first bars. With the final chorale, built up from a four-chord cadential figure heard early on in the piece, comes solemn, unanimous affirmation that Samuel Barber has shaped a succinct and convincing argument.

—Susan Feder

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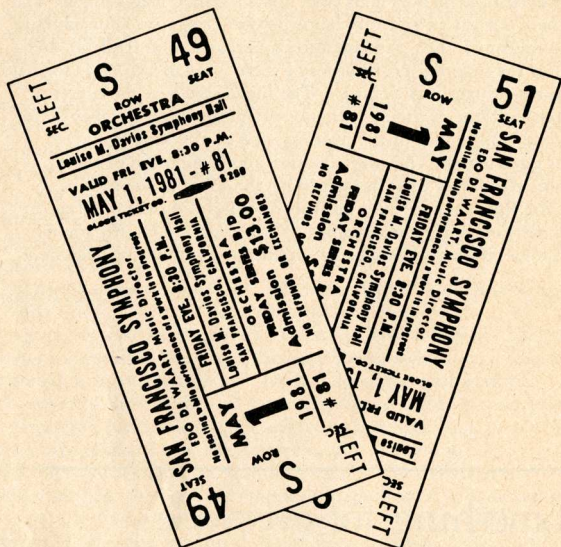
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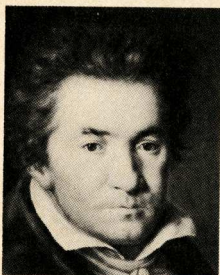


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Ludwig van Beethoven

Symphony No. 7 in A, Opus 92



Ludwig van Beethoven was born probably on 16 December 1770 (his baptismal certificate is dated the 17th), certainly in Bonn, then a sovereign state, and he died in Vienna on 26 March 1827. He began work on the Symphony No. 7 late in 1811 and completed the score in June 1812. The first performance took place at the University of Vienna on 8 December 1813. The work came to America thirty years later, on 18 November 1843, when Ureli Corelli Hill conducted it at the Apollo

Rooms, New York, at a concert of the Philharmonic Society. It was first played by the San Francisco Symphony on 6 February 1914 when Henry Hadley conducted. Later performances were given under Alfred Hertz, Issay Dobrowen, Pierre Monteux, Erich Leinsdorf, Leopold Stokowski, Sandor Salgo, Enrique Jordá, Georg Solti, Josef Krips, Zdenek Macal, William Steinberg, Antal Dorati, Bernhard Klee (the most recent subscription performances, in February 1979), Christoph Eschenbach, and Michael Tilson Thomas (at the Beethoven Festival, 5 June 1980). The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.

The concert at which the Seventh Symphony had its premiere—it was a benefit for Austrian and Bavarian soldiers wounded at the recent battle of Hanau—was probably the most wildly successful of Beethoven's career. What caused the excitement was not, however, Opus 92, the new symphony, but Opus 91, *Wellington's Victory* or *The Battle of Vitoria*, originally written for a mechanical instrument called the Panharmonicon but presented even at this, its first performance, in the now familiar version for orchestra.* The Panharmonicon was the invention of Johann Nepomuk Maelzel, an ingenious German, famous as one of the first persons to build a

*Vitoria is a city in northeast Spain. An army of English, Spanish, and Portuguese troops under the Duke of Wellington met a French army under King Joseph Bonaparte there on 21 June 1813. After about twelve hours of heavy fighting the French left in full retreat. It was a decisive battle. Napoleon lost his power on the Iberian peninsula and Joseph lost his job. The battle of Hanau occurred a little over four months later at the end of October. The Grande Armée had been savaged at the Battle of the Nations at Leipzig earlier in the month and a typhus epidemic was making its way through the French forces; nonetheless, Napoleon managed thoroughly to thrash the mostly Bavarian army that attempted to block his retreat toward the southwest.

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Score, title page

practical metronome.† Between the Seventh Symphony and *Wellington's Victory*, another gadget of Maelzel's, a mechanical trumpeter, played marches written for the occasion by Dušek and Pleyel. So great was the success that the entire program was repeated later in the month, again in January 1814, and once more in February. To Beethoven's annoyance, the critic of the *Wiener Zeitung* referred to the Seventh as having been composed "as a companion piece" to *Wellington's Victory*. But the public liked the "companion piece" too, and the composer Louis Spohr, one of the violinists in the orchestra for the whole series of concerts, reports that the second movement was encoed each time.#

†About 1820 Maelzel went to the United States, where, according to the account of Beethoven's biographer, Alexander Wheelock Thayer, "he passed the rest of his life (except for a voyage or two to the West Indies), exhibiting [Kempelen's Mechanical] Chessplayer, the Conflagration of Moscow, and his other curious inventions. [On 21 July 1838] he was found dead in his berth on board the American brig *Otis*."

#Other famous musicians in the orchestra at these concerts were the Italian composer and guitarist Mauro Giuliani, who played cello; Giacomo Meyerbeer, Johann Nepomuk Hummel, and the celebrated pianist Ignaz Moscheles, all of whom helped out with the extra percussion in *Wellington's Victory*; the illustrious Antonio Salieri, teacher of Beethoven, Schubert, and Liszt, and on this occasion the subconductor for percussion and artillery; Ignaz Schuppanzigh, the most famous quartet leader of his time (he played premieres of quartets and other chamber music works of Haydn, Beethoven, and Schubert, all prepared under their composers' supervision), generally addressed by Beethoven as Milord Falstaff and praised by him this time for the way he, as concertmaster, had "swept the orchestra along with his fiery and expressive playing;" and Joseph Mayseder, for a time second violinist in the Schuppanzigh Quartet, who led the seconds in the orchestra.

Spohr, who was assistant concertmaster, described Beethoven's conducting; "[He] had accustomed himself to indicate expression to the orchestra by all manner of singular body movements. Whenever a *sforzando* occurred, he tore his arms, previously crossed upon his breast, asunder with great vehemence. At *piano* he crouched down lower and lower according to the degree of softness he desired. If a *crescendo* then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*....It was obvious that the poor man could no longer hear the *piano* in his music. This was strikingly illustrated in the second portion of the first Allegro of the [Seventh] Symphony. In one place there are two holds, one immediately after the other, of which the second is *pianissimo*. This Beethoven had probably overlooked, because he began again to beat time before the orchestra had begun to play the second hold. Without being aware of it, therefore, he had hurried ten or twelve measures ahead of the orchestra when it began again, and indeed *pianissimo*. Beethoven, to indicate the *pianissimo*, had in his wonted manner crouched clean under the desk. At the succeeding *crescendo* he became visible, straightened up once more, and jumped into the air at the point where according to his calculations the *forte* ought to begin. When this did not happen he looked about in a startled way, stared at the orchestra to see it still playing *pianissimo*, and found his bearings only when the long-expected *forte* came in and was visible to him. Fortunately this comical incident did not take place at the performance." Spohr is talking about the passage beginning at measure 299 in the first movement. Obviously Schuppanzigh contributed even more than fire and expression.

A semi-slow introduction defines great harmonic spaces: virtually every one of the symphony's journeys is foreshadowed here. Gradually, with a delicious feeling for suspense, Beethoven draws the Vivace from the last flickers of the introduction. Having done so, he propels us with fierce speed and energy through one of those movements of his that are dominated by a single propulsive rhythm.

There is no slow movement: the Allegretto that the first audiences—indeed audiences throughout the nineteenth century—liked so much is relaxed only by comparison with what comes before and after. A subtly unstable wind chord begins and ends the movement. It is a chord of A minor, the home key, but with a "wrong" note—E instead of A—in the bass.* When we first hear it, it sets up the walking-music of the lower strings; when it reappears at the end, it is not so much a conclusion as a slightly eccentric preparation for the F major explosion of the Scherzo. The contrasting Trio, which may or may not be a quotation of a pilgrims' hymn, is marked to go "very much less fast," and ever since Toscanini took it strikingly faster than his colleagues (though still "very much less fast" than the extremely quick Scherzo), conductors, critics, and others have not ceased to argue about just what Beethoven meant—how much less is "very much less?" As in many of the big works of this period in his life Beethoven makes the journey through the Trio and the reprise of the Scherzo twice, though with amusing variants.

The finale is fast, too, but the sense of pace is quite different. The Scherzo, sharply defined, moves like a superbly controlled machine; the finale carries to an extreme point, unimagined before Beethoven's day and rarely reached since, the sense of a truly wild and swirling motion adumbrated in the first movement. (Of course to sound wild it must be orderly: the conductor Felix Weingartner pointed out in his book on Beethoven's symphonies that whenever he got compliments about the vertiginous speed of his performance of this finale it was because he had taken it particularly slowly.)

—Michael Steinberg

*This is the deliberately unstable positioning of the tonic chord with which the orchestra announces the cadenza in a classical concerto. Musicians call it a six-four chord because in a chord, say, of A minor, with E as the bass note, the other two notes, C and A, are respectively a sixth and a fourth higher than the E.

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Modest Mussorgsky

Pictures at an Exhibition, orchestrated by Maurice Ravel



Modest Petrovich Mussorgsky was born at Karevo, district of Toropeta, government of Pskov, on 21 March 1839 and died in St. Petersburg on 28 March 1881. He composed Pictures at an Exhibition as a set of piano pieces in June 1874, completing them on the 22nd of that month. Maurice Ravel (1875-1937) made his orchestral transcription in the summer of 1922 for Serge Koussevitzky, who introduced it at one of the Concerts Koussevitzky in Paris on 22 October that year. Two years later Koussevitzky began his twenty-five year tenure as conductor of the Boston Symphony and gave the Ravel edition of the Pictures early in his first American season, on 7 November 1924. Alfred Hertz conducted the first San Francisco Symphony performances on 7-9 March 1930. The work was taken up later by Issay Dobrowen, Pierre Monteux, Enrique Jordá, and Seiji Ozawa. The most recent performances in the subscription series were Ozawa's in January and February 1969, but David Ramadanoff conducted several performances at Youth Concerts in November 1980. The score calls for two flutes and piccolo, three oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, alto saxophone, four horns, three trumpets, three trombones, bass tuba, two harps, celesta, timpani, ratchet, snare drum, cymbals, bass drum, slapstick, xylophone, triangle, glockenspiel, tamtam, tubular bells, and strings.

It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. The *Pictures* were quite unknown then, and Mussorgsky's publisher, Bessel, had so little faith in them that they stipulated that Ravel's transcription be for Koussevitzky's personal use only since clearly there was nothing in it for them. The Mussorgsky-Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's. In

transcribing the *Pictures*, Ravel had been anticipated by V.V. Tushmalov as early as 1891 and by Sir Henry J. Wood in 1920, and, during the period his version was available only to Koussevitzky, by Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), Lucien Cailliet, and Leopold Stokowski—not to forget the electronic version by Tomita or the rock one of Emerson, Lake & Palmer.* Ravel's edition is the sole survivor, and for good reason: his is Mussorgsky's peer, and his transcription stands as the model of what we would ask in probity, technical brilliance, fantasy, imaginative insight, and concern for the name on the left of the hyphen.

The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only 39 in the summer of 1873, was an occasion of profound and tearing grief for the composer. The critic Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by 22 June, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." That roving music, which opens the suite, he calls *Promenade*, and his designation of it as being "*nel modo russo*" is a redundancy.

Gnomus: according to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club . . . It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello (The Old Castle): There was no item by that title in the exhibition, but it presumably refers to one of several architectural water colors done on a trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition of *Boris Godunov*, the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable as Ravel's. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody.

Tuileries: the park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a *Promenade*.

Bydło: the word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with

*One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!

enormous wheels, but adding that "the wagon is not inscribed on the music; that is purely between us."

Ballet of Chicks in Their Shells: a costume design for a ballet, *Trilby*, with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The Ballet is preceded by a short Promenade.

Samuel Goldenberg and Shmuel: Mussorgsky owned two drawings by Hartmann entitled *A rich Jew wearing a fur hat* and *A poor Jew: Sandomierz*. Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, *Two Polish Jews, one rich, one poor*, and he seems later to have added the names of Goldenberg and Shmuel. Another small alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Shmuel more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissanceout has just recovered his cow . . . Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae—Sepulchrum Romanum: the picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

Cum mortuis in lingua mortua: a ghostly transformation of the Promenade, to be played *con lamento*.

The Hut on Chicken Legs: a clock in fourteenth-century style, in the shape of a hut with cock's heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev: a design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of 4 April 1886." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the imperial eagle on top and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

—M.S.

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More...

Nathan Broder's biography of Samuel Barber, published 1954, is out of print. The Second Essay was quite well recorded by Thomas Schippers and the New York Philharmonic (*Odyssey*, with the Adagio for Strings, the *School for Scandal* Overture, and *Medea's Meditation and Dance of Vengeance*) and also by Vladimir Golschmann and the Symphony of the Air with a rather more unusual selection of companion pieces (Music for a Scene from Shelley, the Serenade for String Orchestra, the Stephen Spender chorus *A Stopwatch and an Ordnance Map*, and the mini-opera *A Hand of Bridge*—on Vanguard).

The standard and big biography on which all Beethoven studies to some extent rest is Alexander Wheelock Thayer's, now revised and updated by Elliot Forbes (Princeton, available in paperback). *Beethoven* by Maynard Solomon moves into the dangerous waters of psychobiography, but beyond being as sensitive and informed a book as you will meet in that genre, it is altogether one of the best of all musical biographies (Schirmer, available in paperback). Donald Francis Tovey has a program note on the Seventh Symphony in the first volume of his *Essays in Musical Analysis* (Oxford, available in paperback). Worth knowing as well are Sir George Grove's *Beethoven and his Nine Symphonies*, a perceptive view from the perspective of a century ago (Dover paperback), Basil Lam's Beethoven chapter in Robert Simpson's *The Symphony* (Penguin paperback), and Simpson's own booklet on Beethoven's symphonies for the BBC Music Guides (University of Washington paperback). Eugene Ormandy and The Philadelphia Orchestra have recorded the Seventh Symphony as part of a complete set of all the Beethoven symphonies (a Columbia seven-record album). Among the best of the single records of the Seventh are Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Pablo Casals's with the Marlboro Festival Orchestra (Columbia), Sir Colin Davis's with the London Symphony (Philips), and among older versions, Toscanini's with the New York Philharmonic (RCA Victrola, monaural, not to be confused with his later version with the NBC Symphony).

The most useful reading about Mussorgsky is probably Gerald Abraham's article in *The New Grove Dictionary of Music and Musicians*. We badly need a new biography to replace the one by M.D. Calvocoressi (Essential), though *The Mussorgsky Reader: a Life of M.P. Mussorgsky in Letters and Documents*, edited by J. Leyda and S. Bertensson is very useful (Da Capo). Alfred Frankenstein published his findings about Hartmann and Mussorgsky in *The Musical Quarterly* in 1939. Performances by Eugene Ormandy and The Philadelphia Orchestra of the Ravel orchestration of *Pictures at an Exhibition* are available both on Columbia and RCA, the former with Mussorgsky's *Night on Bald Mountain*, the latter with Ravel's *Bolero*. Not to be missed is Sviatoslav Richter's performance of the

piano original, recorded at a concert in Sofia, and coupled with a good performance of the Ravel version by George Szell and the Cleveland Orchestra (Odyssey). Two older recordings of exceptional merit are Toscanini's with the NBC Symphony (RCA, the mono version coupled with the Suite No. 2 from Ravel's *Daphnis and Chloé* being preferable to the one in electronically faked stereo that is paired with Vladimir Horowitz's fussy performance of his own fussy edition) and Rafael Kubelik's with the Chicago Symphony (Mercury, fake stereo only, with Hindemith's *Symphonic Metamorphosis on Themes by Weber*).

—M.S.



Eugene Ormandy

Eugene Ormandy, Conductor Laureate of The Philadelphia Orchestra, served as music director for forty-four years, a record unequalled by any living conductor of a major orchestra. Both he and the Orchestra are eighty-one years old this year.

Ormandy, born in Budapest, entered the Budapest Royal Academy of Music at five as a violinist, receiving his professor's diploma at the age of seventeen. Between concert tours, he taught at the State

Conservatory. He came to the United States in 1921 as a solo violinist, performed and conducted in New York with the Capitol Theater Orchestra, and became an American citizen in 1927. In 1930 he directed his first concerts with the New York Philharmonic and also conducted The Philadelphia Orchestra during three summer performances at Robin Hood Dell in Philadelphia's Fairmount Park. Ormandy's first performance in the city's Academy of Music took place on 25 October 1931, when he was called upon to substitute for ailing guest conductor Arturo Toscanini.

Music director of the Minneapolis Symphony Orchestra between 1931 and 1936, Eugene Ormandy was appointed music director and conductor of The Philadelphia Orchestra in 1936. With this orchestra he has toured Western and Eastern Europe five times since World War II, has traveled many thousands of miles throughout the United States, and has toured Latin America, Japan, and China. As a guest conductor, he has led every major European orchestra and has also appeared in Australia and South America. He and The Philadelphia Orchestra are represented in the catalogue by nearly four hundred recordings, many of which are currently available. Among the countless tributes and honors bestowed upon the legendary conductor is the highest civilian award of the United States Government, the Presidential Medal of Freedom, which President Nixon presented to him in the Academy of Music on 24 January 1970. He has received the Philadelphia Award, the Pennsylvania Council on the Arts' First

Award for Excellence, and the National Recognition Award of the Freedoms Foundation in 1970. Ormandy is a Commander of the French Legion of Honor, a Knight of the Order of Dannebrog, First Class, a Knight of the Order of the White Rose of Finland, a holder of the medals of the Mahler and Bruckner Societies, and has been awarded honorary doctorate degrees from numerous major universities and schools of music.

On 1 July 1976, in Washington, D.C., Ormandy became a member of the Most Excellent Order of the British Empire with the rank of Honorary Knight Commander (K.B.E.). During the spring of 1978, the Musical Fund Society of Philadelphia gave him an honorary life membership and the American Symphony Orchestra League awarded Ormandy its Gold Baton award in recognition of his distinguished, record tenure as music director of The Philadelphia Orchestra.

Eugene Ormandy and The Philadelphia Orchestra appeared in San Francisco last May under Symphony auspices.

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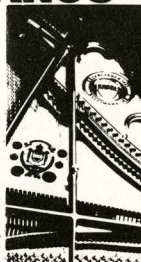


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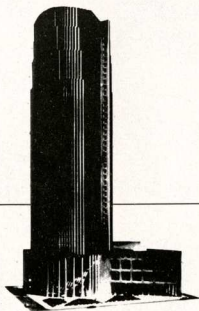
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Introducing...

This is the first in a two-part series about eight San Francisco Symphony members who won auditions last year and who joined the Orchestra at the beginning of the 1980-81 season. We took a close-up view of Raymond Kobler, our new concertmaster, violinist Catherine Van Hoesen, cellist Jill Brindel, and bassist Stephen Tramontozzi this month, and here's what we found out...

Raymond Kobler

At age thirty-five, the San Francisco Symphony's new concertmaster, Raymond Kobler, is one of the youngest concertmasters in a major American orchestra. He came to San Francisco from the Cleveland Orchestra, where he served as associate concertmaster for six years. Prior to that, he had held positions with the Baltimore and National symphonies. His military service was spent in the White House as a member of the U.S. Marine Corps White House Quartet under Presidents Johnson and Nixon. "Was I surprised to learn that Nixon enjoyed the music from *Camelot*? I always associated that with the Kennedys."

Born in San Francisco and raised in New Jersey, Kobler began the study of violin at age seven, which he insists is "practically over the hill" for a concert violinist. His ability was noticed immediately, and at the urging of his father he embarked on

photos: Stan Cacitti

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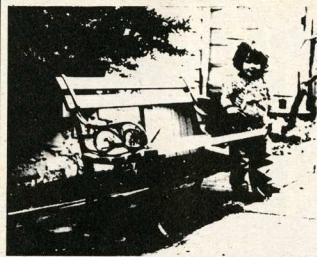
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Raymond Kobler

a serious regimen of practice. Like most children, he occasionally had trouble separating work from play, and sometimes play took priority. "When I was young, I used to tape the pieces I was supposed to be practicing on a cassette recorder, leave it on in the basement, and sneak out and meet my friends. Then my father would come home—he was the George Szell at our house—and ask in his commanding voice how much I had practiced that day. I literally quaked in my boots."

Later he put in hours of practice without argument, and also became an avid sports enthusiast, qualifying for first men's singles on his high school tennis team and advancing to the New Jersey State tournament. He recalls one match when he nearly missed a very important rehearsal. "I was playing a guy from one of the neighboring high schools," comments Kobler, "and the game just went on and on. I kept glancing at my watch and trying not to think of how angry the conductor was

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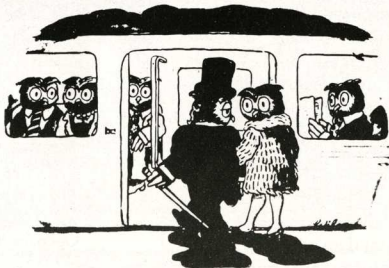
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going to be—I was to rehearse Lalo's *Symphonie espagnole*. When it finally ended, I raced over to the rehearsal in my gym shorts and sneakers, snatched my fiddle out of my locker, and went into the rehearsal still breathing hard. I was right—the conductor was furious."

Kobler received his master's degree from Catholic University and earned his bachelor's from Indiana University, where he studied with the noted violinist Josef Gingold. He speaks with great respect and fondness of his teacher, "who has inspired a whole generation of great violinists." Kobler believes one of his greatest musical accomplishments was winning Indiana University's Performer's Certificate as a junior, the first junior string player to receive the Award in the history of the school. He performed the Bartók Violin Concerto and prepared for the performance with Zoltan Szekely, to whom the work was dedicated.

Kobler and his wife of nine years, concert pianist Carolyn Pope Kobler, frequently perform together when they are not putting their new Sausalito home in order. Mrs. Kobler has just finished recording a two-record album with cellist Steven Kates, to be released in the near future.

Kobler is most enthusiastic about living in California and enjoys "partaking of the West Coast lifestyle," but his greatest challenge is the San Francisco Symphony. He has already been featured soloist numerous times during his six-month tenure here: his Symphony debut opposite violinist Yehudi Menuhin took place during Davies Symphony Hall Inaugural Week; he next performed Mozart's *Sinfonia concertante* in San Francisco and on the Orchestra's East Coast tour; he also opened the *New and*



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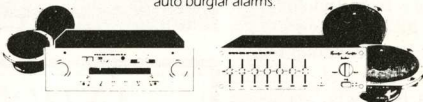
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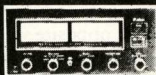
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It's been a busy season thus far for Raymond Kobler and he is delighted with the pace and with his new associates. "It is a marvelous orchestra, filled with technically and musically excellent players. I am very happy to be here."

—Kate Berenson



Catherine Van Hoesen

Catherine Van Hoesen

"I guess when you grow up around so much music, you are not even aware of how much of an effect it has upon you," says violinist Catherine Van Hoesen, the most recent arrival to the Symphony's first violin section. She represents the third generation of Van Hoesens who have pursued careers as professional musicians and she is following the family traditions with a vengeance. In her immediate family alone, there is a cellist (mother), a bassoonist (father), harpist (sister), and that doesn't include her grandparents.

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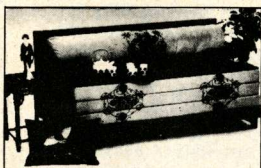
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"There is no doubt that my family's support played a crucial role in my musical development."

It is no wonder that she took her first piano lesson at age three and at a time most children are adjusting to first grade, she was rushing home after school to practice her violin. Keeping up with another family tradition, she entered the Eastman School of Music preparatory division at age eight. She received her bachelor's degree from Juilliard and returned to Eastman to complete her master's under Zvi Zeitlin. Her orchestral experience includes two summer seasons as concertmaster and soloist with the Colorado Philharmonic, concertmaster of the National Orchestral Association (New York City), and a one-year tenure with the Rochester Philharmonic. She also has performed the Dvorak Concerto with the Baltimore Symphony.

Catherine Van Hoesen was born into music in a way that most musicians are not. "It's been with me so long that it is really an integral part of my existence," she says. Nonetheless, she has developed her own ideas about performing. "My goal has always been to know and understand more about myself and in turn communicate that through my playing. I try to be as honest as I can and hope that that too comes through in performance." She pauses and continues. "When you're on stage, you are totally exposed; it is at that point that you can present what you feel. I like to believe that the person listening will respond by feeling that he can do that too, whether he is a musician or not."

—K.B.



Jill Brindel

Jill Brindel

There is a lot more to cellist Jill Brindel than her own description as "possibly the tallest woman in the San Francisco Symphony." At age thirty-one, she already has an impressive list of credits to her name, including a season with the Houston Symphony, tenures as principal cellist with the Chicago Opera Theater, Texas Opera Theater, and the Chicago Ballet, and no less than fifteen awards and scholarships.

Apart from her appointment to the San Francisco Symphony, Ms. Brindel feels her greatest accomplishment is finding time to raise her two children, Louis (six months) and four-year old Sarah. The determination to give equal attention to both professional and family life prompted her to bring Louis on the Orchestra's East Coast tour last October. (Sarah remained at home with husband William Klingelhoffer, who was recently appointed co-principal French horn for the San

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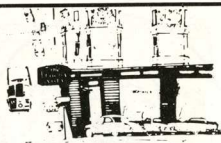
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Francisco Opera Orchestra.) With baby-sitters hired along the way, Louis was given a "behind the scenes" introduction to the San Francisco Symphony. When asked whether he had indicated any interest in music, Ms. Brindel replied cautiously, "It's a little too early to tell."

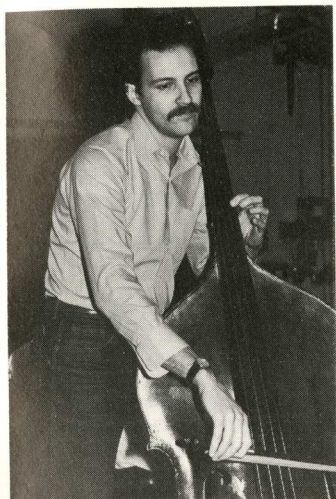
She regards her own parents as playing an important role in her career, since they are both artistic. "My father, Bernard Brindel, is a composer and has written several works for me," she says smiling. "My mother has really served as an inspiration. She has blossomed at sixty, incredible as that may seem. Her book, *Ariadne*, was recently nominated for a Pulitzer prize. That's June Rachuy Brindel, and the book is published by St. Martins Press," she adds devotedly. "I know it may seem strange to be bragging about one's own parents, but they're both so creative."

Ms. Brindel's hobbies include cooking, reading, and swimming. "I used to swim at least fifty laps a day," she comments, "but with the children, I just don't have the time right now." That doesn't seem to bother her in the slightest. "I am really content with my life," she explains. "I love to perform—this orchestra is a fabulous ensemble—and I love child rearing. This is exactly what I want to be doing at this point in my life."

—K.B.

Stephen Tramontozzi

Twenty-five year old Stephen Tramontozzi is the newest member of the Symphony's bass section. A Massachusetts native who claims the milder West Coast climate better suits his disposition, he described his



Stephen Tramontozzi

appointment to the Orchestra as a "double thrill." As he explains, "First I won the audition to get into the San Francisco Symphony and then we opened this very beautiful hall. Excitement is really an understatement."

Tramontozzi's early musical education had an interesting twist. "In the days when I was growing up, there was at least one person in every household who played the accordion," he said. "My father was the accordionist at our home and when I was ten, I took it up too." He discovered the bass five years later and began lessons with Boston Symphony bass player Robert Olson. Tramontozzi went on to the New England Conservatory where he earned his bachelor's degree and studied with another Boston Symphony member, Lawrence Wolfe. A season as principal bass of the Symphony Orchestra of São Paulo, Brazil followed, and a year later he

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joined the San Francisco Opera Orchestra while working toward a master's degree at the San Francisco Conservatory.

Tramontozzi credits Wolfe with having had the great influence on his professional career. "For every musician there is at least one teacher who carries a bit more weight than the others, someone who has an innate sense of who you are and what you're trying to accomplish. I was fortunate to have had several noted teachers, but Lawrence Wolfe was a particularly powerful influence. He is a superb musician."

When he is not performing with the Orchestra or teaching students of his own, Tramontozzi is active as both a recitalist and composer. He is currently transcribing Stravinsky's *Rite of Spring* for wind ensemble which he admits is "no small task." In addition, he will perform a recital at his alma mater, the San Francisco Conservatory in May.

When asked if he wished actively to pursue a career as a soloist, he replied, "Giving recitals is a real challenge. You have to work harder to produce the interpretation and technique to give a good performance. The greatest pleasure is in knowing that maybe I have something to offer."

—K.B.

Kate Berenson is with the Public Relations Department of the San Francisco Symphony.

Symphony News

Chorus Stages Annual Concert

The San Francisco Symphony Chorus presents its annual concert at Davies Symphony Hall on 31 March, "the first a capella choral concert in the hall," director Louis Magor notes with pride. Magor has planned a program of works "to show off the Chorus and to show off the hall. The space is HUGE—and marvelously exciting—I want the sound and the Chorus to *surround* the audience. If I can make it work, the Chorus will be scattered all over the stage—six feet apart—and on the center and side terraces." He makes no guarantees that he will ultimately position the Chorus that way, adding with the famous Magor gleam-in-the-eye, "Come and hear for yourselves." The San Francisco Symphony Chorus concert is at 8 pm on 31 March. For ticket information, call the Symphony Box Office at 431-5400.

Tours of Performing Arts Center Underway

Tours of the San Francisco Performing Arts Center are now being given every Monday on the hour and half-hour from 10 am to 12

noon and from 1 to 3 pm. The tours, which meet at the Grove Street entrance to Davies Symphony Hall, are conducted by trained docents of the San Francisco Symphony Volunteer Council, the San Francisco Opera Guild, and the San Francisco Ballet Auxiliary.

The tours include lobby and auditorium views of Davies Symphony Hall, the Opera House, and the Herbst Theatre. Tickets, priced at \$5 for adults and \$2 for senior citizens and children under twelve, may be purchased by phoning the Performing Arts Center Tour Committee at 552-8338 or at the Symphony Box Office up to half an hour before the tour. Groups interested in obtaining tickets should call or write at least two weeks in advance. For further information please write: Performing Arts Center Tours, War Memorial Opera House, 301 Van Ness Avenue, San Francisco, CA 94102.

It's a Trip!

Be on the lookout for an "Itinerary and Boarding Pass" in your mailbox this month. As part of its annual fundraising Marathon, the San Francisco Symphony is holding a raffle and will be mailing IT'S A TRIP raffle tickets to Symphony subscribers. Raffle prizes include a cruise for two through the Hawaiian Islands (courtesy American Hawaiian Cruises), a week for two in New York City (donated by Damater Travel Service and Ramada Inns), and \$1000 in American Express Traveler's Checques (provided by Fireman's Fund Foundation). Artist T.J. Schroll donated the graphics for the mailing.

IT'S A TRIP is chaired by Betsy Squair Richanbach. The drawing takes place on 30 May at a special Davies Symphony Hall party. For further information on IT'S A TRIP, or to participate in the Marathon on 22-25 April, please call the Marathon Office at 552-8000, x503.

Upcoming Concerts

Laurie McGaw, assistant principal trumpet of the San Francisco Symphony, performs Telemann's Concerto for Piccolo Trumpet and Strings with the San Francisco Chamber Orchestra, Edgar Braun conducting, on Thursday, 12 March at 8 pm at the Diablo Valley College Theatre, Pleasant Hill, and on Sunday, 15 March at 4 pm, Temple Emanuel, San Francisco. Admission is free to both concerts.

The San Francisco State Concert Band, conducted by timpanist Barry Jekowsky, presents a concert on campus Sunday, 5 April at 3 pm. Symphony principal trombone player Mark Lawrence solos in the Rimsky-Korsakov Concerto.

The Mill Valley Chamber Music Society will present a concert by the Amor Musica Chamber Music Players featuring Symphony string players Ervin Mautner and Kum Mo Kim, violins, Wayne Roden, viola, Barbara Andres, cello, and Scott Foglesong on piano, Sunday, 8 March at 5:30 pm, at the United Methodist Church in Mill Valley. The program includes Rachmaninoff's Piano Trio, Mozart's String Quartet K.465, and the Piano Quintet of Franck. For ticket information call 388-0721.

Reminders: Elizabeth Baker's violin recital at Cal State Hayward, Music Room 1055, is Sunday, 8 March at 3 pm . . . Chamber Music Sundaes: 22

March program includes the Aurora Quartet playing Debussy, also the Dvořák Wind Serenade with special guest Edo de Waart conducting. Symphony violinist Dušan Bobb conducts the San Francisco Chamber Players at the Sundaes' 5 April concert; the program features Britten's *Lachrymae* for Viola and Strings, Geraldine Walther, viola, and the Schubert Symphony No.5. Both concerts are at 3 pm at the Julia Morgan Theater in Berkeley. For ticket information call 548-2687.

Write-in!

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Tricks of the Trade

San Francisco Symphony French hornist Ralph Hotz, who recently performed a benefit recital for the Northern Nevada Human Services Association, took time out to talk to school children in Winnemucca and Battle Mountain about the San Francisco Symphony. "What the students most wanted to know was how a professional orchestra works. They were *amazed* to find out how quickly we shape a program." To show the students how it was done, Hotz took over a rehearsal of the Winnemucca Band and introduced them to Mussorgsky's "The Great Gate of Kiev" from *Pictures at an*

Exhibition. "I taught them how to look over a part *before* the first rehearsal: how to determine tempo, dynamics, and key; find tricky passages and major articulation points; and, most important, how to mark a part." The students were so excited by Hotz's lesson that they are now preparing an entire concert using San Francisco Symphony rehearsal techniques.

Fifty, Twenty-five Years Ago...

Respighi's *Concerto Gregoriano* received its first San Francisco Symphony performance on 1 March 1931; Issay Dobrowen conducted and Jascha Veissi was the violin soloist. Other soloists that month included José Iturbi, piano, and Gregor Piatigorsky, cello. The season closed that year at the end of March, with Dobrowen conducting Glinka's Overture to *Ruslan and Ludmilla*, the *Unfinished* Symphony by Schubert, and Tchaikovsky's Symphony No. 4.

Ruslan and Ludmilla also appeared on Enrique Jordá's program of 8-10 March 1956; the other works on that program were Respighi's *Pines of Rome*, the Sibelius Violin Concerto with Tossy Spivakovsky, and the first San Francisco Symphony performance of Prokofiev's Seventh Symphony. G. Francesco Malipiero's Symphony No. 7 and Boris Blacher's *Variations on a Theme by Paganini* also received their first Symphony performances that month. Eugene Istomin performed the *Emperor* Concerto, and Sandor Salgo was a guest conductor.

Symphony Calendar

WED 4 MAR 10:00 DAVIES SYMPHONY HALL
 Open Rehearsal
 8:30 Complimentary coffee and donuts
 9:15 Pre-concert talk by Dr. Harold Schmidt
 Program: Same as evening

WED 4 MAR 8:30 DAVIES SYMPHONY HALL
 THUR 5 MAR 8:30 DAVIES SYMPHONY HALL
 FRI 6 MAR 8:30 DAVIES SYMPHONY HALL
 SAT 7 MAR 8:30 DAVIES SYMPHONY HALL

Eugene Ormandy conducting
 Barber/Second Essay
 Beethoven/Symphony No. 7
 Mussorgsky-Ravel/*Pictures at an Exhibition*

WED 11 MAR 8:30 DAVIES SYMPHONY HALL
 THUR 12 MAR 2:00 DAVIES SYMPHONY HALL
 FRI 13 MAR 8:30 DAVIES SYMPHONY HALL
 SAT 14 MAR 8:00 FLINT CENTER

David Ramadanoff conducting
Cristina Ortiz piano
 Verdi/Overture to *The Sicilian Vespers*
 Poulenc/Piano Concerto
 Lutosławski/Variations on a Theme by Paganini
 Dvořák/Symphony No. 7

THUR 12 MAR 8:00 DAVIES SYMPHONY HALL
 Boston Symphony Orchestra
Seiji Ozawa conducting
 Davies/Symphony No. 2
 Stravinsky/*Le Sacre du printemps*

WED 18 MAR 8:30 DAVIES SYMPHONY HALL
 THUR 19 MAR 2:00 DAVIES SYMPHONY HALL
 FRI 20 MAR 8:30 DAVIES SYMPHONY HALL
 SAT 21 MAR 8:30 DAVIES SYMPHONY HALL

Edo de Waart conducting
Michael Grebanier cello
 Britten/Passacaglia and Four Sea Interludes from
Peter Grimes
 Shostakovich/Cello Concerto No. 1
 Haydn/*Oxford* Symphony
 Brahms/*Academic Festival* Overture

THUR 19 MAR 8:00 DAVIES SYMPHONY HALL
 Great Performers Series
Radu Lupu piano
 Mozart/Adagio in B minor, K.540
 Schubert/Sonata in C minor, D.958
 Brahms/Sonata No. 3 in F minor, Opus 5

SUN 22 MAR 8:00 DAVIES SYMPHONY HALL
 Great Performers Series
Alicia de Larrocha piano
 Soler/Sonata in D
 Sonata in C sharp minor
 Sonata in F

Beethoven/Sonata No. 31
 Granados/Four Spanish Dances
 Granados/Concert Allegro
 de Falla/Suite from *El amor brujo*

WED 25 MAR 10:00 DAVIES SYMPHONY HALL
 Open Rehearsal
 8:30 Complimentary coffee and donuts
 9:15 Pre-concert talk by Michael Steinberg
 Program: Same as evening

WED 25 MAR 8:30 DAVIES SYMPHONY HALL
 THUR 26 MAR 2:00 DAVIES SYMPHONY HALL
 FRI 27 MAR 8:30 DAVIES SYMPHONY HALL
 SAT 28 MAR 8:00 FLINT CENTER

Edo de Waart conducting
André Watts piano
 Lutosławski/*Music of Mourning in Memory of*
 Bartók
 Tchaikovsky/Piano Concerto No. 1
 Bartók/Concerto for Orchestra

WED 1 APR 8:30 DAVIES SYMPHONY HALL
 THUR 2 APR 8:15 ZELLERBACH
 FRI 3 APR 8:30 DAVIES SYMPHONY HALL
 SAT 4 APR 8:30 DAVIES SYMPHONY HALL

Edo de Waart conducting
Heinz Holliger oboe
 Bach/Concerto in A for Oboe d'amore
 Maderna/Oboe Concerto No. 3
 Bruckner/Symphony No. 4, *Romantic*

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Michael Smuin's

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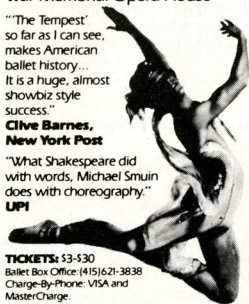
"The Tempest" so far as I can see, makes American ballet history... It is a huge, almost showbiz style success."

Clive Barnes,
New York Post

"What Shakespeare did with words, Michael Smuin does with choreography."

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Did You Know...

... Composer Steve Reich said at the New York Conference on Contemporary Music in January "the *New and Unusual Music* series by the San Francisco Symphony... under the direct supervision of their outstanding and innovative music director, Edo de Waart, and the excellent young American composer/conductor John Adams, [should] serve as a model for a similar series presented by every major orchestra in America. Mr. de Waart and Mr. Adams are now proving that with real diversity of program, generous rehearsal time, personal involvement of composers as performers, professional publicity, and an exciting hall, large audiences will come and enjoy new music."

... Asked his preference in American concert halls following the London Symphony Orchestra's tour last October, LSO spokesman Peter Hemmings said "It's very simple: Boston's Symphony Hall, Davies Symphony Hall in San Francisco, and Carnegie Hall."

... Jack Heimenz of *Musical America* said "the San Francisco Symphony's concert at Carnegie Hall [showed that] this is a truly extraordinary orchestra. Edo de Waart's judicious, uneccentric reading [of the Mahler 5th Symphony] revealed, among other things, his confidence in the potency of his musicians. His confidence was well founded."

... Brandt Nicholson, a San Francisco Symphony Wednesday night subscriber, commutes from

Ketchum, Idaho. That's 1416 miles round trip.

... Davies Symphony Hall is so quiet that when you stand at the top of the second tier you can hear a pin dropped on stage.

... *Chamber Music Sundaes*, the new series initiated by Symphony musicians at the Julia Morgan Theater in Berkeley has been called "a project whose arrival should be greeted by loud hosannas from all chamber music fans who can never get quite enough of their favorite diversion" (S.F. Examiner). Concerts are at 3 pm on alternate Sundays and Edo de Waart will be the special guest artist on 22 March. For ticket information call the Julia Morgan Box Office, 548-2687.

... Final preparations for the 1981 Young Musician Awards Competition have begun. Co-sponsored by the Pepsi-Cola Bottling Co., of San Francisco, the San Francisco Symphony, and KKHI Radio, the competition is open to outstanding musicians in grades 7 through 12. A selected winner will be given the opportunity to perform with the San Francisco Symphony. The application deadline is 23 March and the finals will be held in Davies Symphony Hall on 26 April. For further information, contact Elena Bales in the Symphony administrative offices, 552-8000.

... Edo de Waart is the proud owner of a three-bedroom house in lower Twin Peaks. The Symphony Music Director moved to the two-year old, four-level house in mid-January, and is enjoying the views of San Francisco from his sundecks.



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For Your Information

For information about the San Francisco Symphony, please call (415) 522-8000 or write to the San Francisco Symphony, Davies Symphony Hall, San Francisco, California 94102.

The Symphony Box Office, open from 9:30 a.m. to 5:30 p.m. Monday through Saturday and during the first intermission of performances, accepts VISA, Mastercard, and American Express. Phone charges are also accepted. For further information, call (415) 431-5400 or come to the Box Office at the Grove Street level entrance at Davies Symphony Hall.

Ticket Turn-In: If you are unable to attend a concert, please call the Symphony Box Office (431-5400) as far in advance of the concert as possible (up to one hour prior to the performance) to offer your tickets for resale; the resale of your tickets will benefit the Orchestra Musicians' Pension Fund and the value of your ticket is a tax-deductible contribution to the San Francisco Symphony.

Great Performers ticket rush, when available, will be offered to both students and senior citizens one hour prior to performances.

On the Air: San Francisco Symphony concerts can be heard live on Wednesday evenings at 8:25 on KQED (88.5 FM) with Michael Steinberg as intermission host.

KKHI (1550 AM and 95.7 FM) presents a weekly program of Symphony concerts from the 1979-80 season on Friday evenings at 8:00 p.m. San Francisco Symphony concerts are syndicated by Parkway Productions for national broadcast.

DAVIES SYMPHONY HALL

Coatroom facilities are available near the Grove Street level entrance and on the loge level.

For **lost and found** information inquire at coatroom located near Grove Street level entrance, or call 621-6600, 9:00 a.m. to 4:30 p.m.

Exits are now open on the street and terrace levels on Van Ness Avenue as well as on Grove Street.

Elevators are located at the Grove Street level lobby and the Van Ness Avenue street level lobby for access to the orchestra, first tier, and second tier. The loge elevator is located at the loge entrance at the center of the orchestra level.

Restrooms are near both street level entrances; on the loge, first tier, and second tier the ladies' lounge is at the south-east corner, the men's lounge at the north-west corner.

Refreshments are available on all levels.

First aid facilities are located near the Van Ness Avenue street level lobby.

Facilities available to handicapped patrons are: street level access to the entrance at Grove Street near Franklin; direct access to all elevators; special seating designated as "wheelchair" space on all levels; braille elevator signage; restrooms, universal telephones, and drinking fountains for the handicapped.

Taxi Service will be available at the Grove Street level entrance. Please tell the doorman if you require a taxi.

Reproduction of performances by cameras and recording equipment is strictly prohibited.

Latecomers will be seated during suitable intervals in the program.

Patrons, Attention Please! Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

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Zellerbach Auditorium concerts presented in cooperation with the Committee for Arts and Lectures, University of California, Berkeley.

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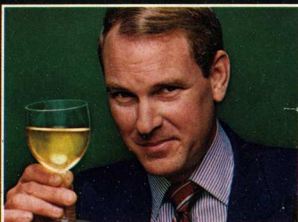
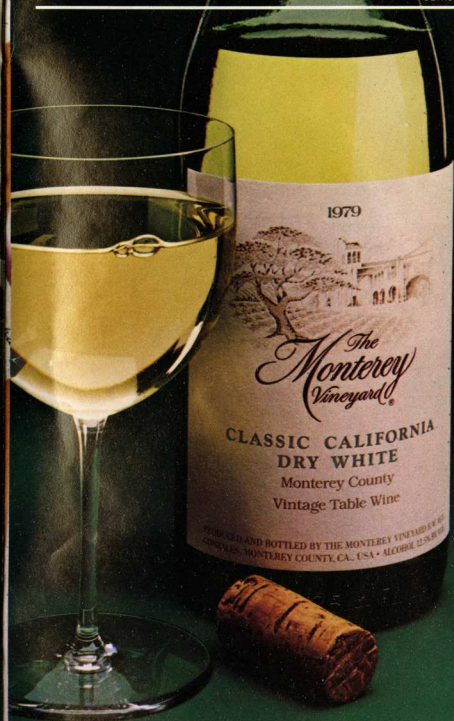
An Alarming Situation

'Twas the night of the concert,
and all through the hall,
Not a creature was stirring;
by music enthrall'd.
The banners were hung from the
ceiling with care,
In hopes that the best sounds would
move through the air.
But what's that we hear . . . that sound
. . . beep-beep-beep!
The noise of alarms to rouse one
from sleep.
It's worse than a blooper,
worse than a cough,
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James Villas, Food and Wine Editor, Town & Country Magazine



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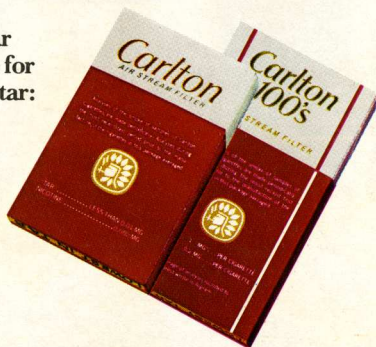
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Kent 100's	14	1.0
Merit	8	0.6
Merit 100's	10	0.7
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Vantage 100's	12	0.9
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0.1 mg. nicotine; 100's Soft Pack: Less than 6 mg. "tar",
0.5 mg. nicotine; 100's Menthol: 5 mg. "tar",
0.4 mg. nicotine av. per cigarette. FTC Report Dec '79