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Sincerely,

A handwritten signature in dark blue ink that reads "Eric Boughner". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Eric Boughner
Chairman of BNY Mellon Pennsylvania



PITTSBURGH SYMPHONY ORCHESTRA

BNY MELLON GRAND CLASSICS | HEINZ HALL

FRIDAY, NOVEMBER 26, 2021 AT 8:00 P.M.

SUNDAY, NOVEMBER 28, 2021 AT 2:30 P.M.

Manfred Honeck, conductor

María Dueñas, violin

Johann Strauss, Jr.

Overture to *Die Fledermaus*

Johann Strauss, Jr.

Explosions Polka

Nicólo Paganini

Concerto No. 1 in D major for Violin and Orchestra, Opus 6

I. Allegro maestoso

II. Adagio espressivo

III. Rondo: Allegro spirituoso

Ms. Dueñas

Johann Strauss, Jr.

Perpetual Motion

Johann Strauss, Jr.

Thunder and Lightning, Polka Schnell

Robyn Bollinger, Guest Concertmaster

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PROGRAM AT A GLANCE

JOHANN STRAUSS, JR.

Overture to Die Fledermaus (“The Bat”)

Johann Strauss, Jr. was born in Vienna, Austria, on October 25, 1825, and died there on June 3, 1899. Strauss, Jr. composed his *Overture to Die Fledermaus* in 1874, and he conducted the premiere performance in Vienna at the Theater an der Wien on April 5, 1874. The Pittsburgh Symphony first performed the *Overture* with conductor Fritz Reiner at Syria Mosque in November 1941. The most recent performance was with Manfred Honeck at Heinz Hall in November 2010. The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, and strings. **Performance time: 9 minutes**

JOHANN STRAUSS, JR.

Explosions Polka, Opus 43

Johann Strauss, Jr. composed his *Explosions Polka* in 1847, and he conducted the premiere performance in Vienna at the Josefstädter Theater on February 8, 1847. This weekend's performances mark the Pittsburgh Symphony premiere of his *Explosions Polka*. The score calls for piccolo, flute, two oboes, e-flat clarinet, clarinet, two bassoons, two horns, two trumpets, trombone, timpani, percussion, and strings. **Performance time: 9 minutes**

NICOLÓ PAGANINI

Concerto No. 1 for Violin and Orchestra in D major, Opus 6

Nicoló Paganini was born in Genoa, Italy, on October 27, 1782, and died in Nice, France on May 27, 1840. Paganini composed his *Concerto No. 1 for Violin and Orchestra in D major* in 1815, and it was premiered in Genoa at the Teatro di Sant'Agostino on September 9, 1815. The Pittsburgh Symphony first performed the *Concerto* with violinist Zino Francescatti and conductor Vladimir Bakaleinikov at Syria Mosque in February 1941. The most recent performance was with conductor Jerzy Semkow and violinist Mark Kaplan at Heinz Hall in November 1990. The score calls for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, timpani, percussion, and strings. **Performance time: 37 minutes**

JOHANN STRAUSS, JR.

Perpetual Motion, Opus 257

Johann Strauss, Jr. composed *Perpetual Motion* in 1861, and he conducted the premiere performance in Vienna at Schwender's Restaurant on April 4, 1861. The Pittsburgh Symphony first performed the composition with conductor William Steinberg at Syria Mosque in December 1966. The most recent performance was with Manfred Honeck at Heinz Hall in November 2009. The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, trombone, timpani, percussion, harp, and strings. **Performance time: 9 minutes**

JOHANN STRAUSS, JR.

Thunder and Lightning, Polka Schnell, Opus 324

Johann Strauss, Jr. composed his *Thunder and Lightning*, Polka Schnell in 1868, and he conducted the premiere performance in Vienna at Dianabad-Saal on February 16, 1868. The Pittsburgh Symphony first performed the composition with conductor Fritz Reiner at Syria Mosque in April 1946. The most recent performance was with Manfred Honeck at Heinz Hall in November 2018. The score calls for piccolo, flute, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, and strings. **Performance time: 3 minutes**



JOHANN STRAUSS, JR.

Overture to Die Fledermaus (“The Bat”)

(1874)

Johann Strauss II was famed throughout the world for his waltzes for many years before he decided to write his first operetta. After much cajoling from his wife, Jetty, an ex-opera singer whose fortune allowed him to give up the stresses of conducting that had worn out his father, Strauss composed *Indigo und die vierzig Räuber* (“Indigo and the Forty Thieves”) in 1871, a piece that appeared just as Offenbach’s popularity in Vienna was starting to wane. Strauss’ irresistible music made *Indigo* a success, as it did two years later with *Der Karneval in Rom*, but it was with *Die Fledermaus* (“The Bat”) that he created his first theatrical masterpiece. So taken was he with the libretto, an adaptation of a French farce by Meilhac and Halévy, Offenbach’s librettists (based in turn on a German comedy by Roderich Bendix), that he went into virtual seclusion to devote himself to the piece, often refusing food and going without sleep. Forty-three days after shutting himself into his room, he emerged with the finished score. Surprisingly, the Viennese public did not take kindly to *Die Fledermaus* when it was premiered on April 5, 1874. A stock market crash the preceding year had temporarily soured the local taste for stage representations of rich, world-weary aristocrats, and it took a rousing success in Berlin for Vienna to accept the operetta, just as it had taken Parisian acclaim for the *Blue Danube Waltz* to achieve its fame. The hilarious story of *Die Fledermaus* is filled with mistaken and concealed identities, glittering balls, assignations and an unquenchable *joie de vivre*, and the sparkling Overture perfectly reflects this heady world of champagne, *Schlag* and *chambres séparées*.

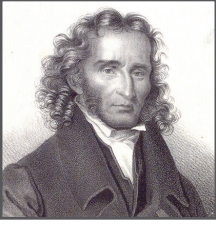


JOHANN STRAUSS, JR.

Explosions Polka, Opus 43

(1847)

The German chemist Christian Friedrich Schönbein (1799-1868) established the principle of the fuel cell in 1839, identified and named the gas ozone in 1840, and in 1845 invented nitrocellulose when he grabbed his wife’s cotton apron to mop up a mixture of nitric acid and sulfuric acid he had spilled in the kitchen. When he hung the sopping rag on the clothesline to dry, the heat of the sun made it burst spontaneously into flame, so he developed this serendipitous discovery into “guncotton,” which could be used as a propellant in firearms to replace smoky and barrel-clogging black gunpowder. This new product set off a Viennese vogue for the term “explosive” — a comedian could be explosively funny; an evening gown might have an explosive effect; one humor magazine warned mothers to avoid using cotton nappies for fear of exploding the baby — and for his 1847 season, Johann Strauss capitalized on the fashion with the *Explosions Polka*, which he premiered at the “Fun Explosions Festival” he staged at Vienna’s *Josefstädter Theater* on February 8th. The piece, of course, met with explosive applause.



NICCOLÒ PAGANINI

Concerto No. 1 for Violin and Orchestra in D major, Opus 6

(1815)

“He’s a comet! For never did a flaming star burst more abruptly on the firmament of art or excite in the course of its universal ellipse more astonishment mixed with a sort of terror before vanishing forever.” Thus wrote Hector Berlioz about one of the most extraordinary phenomena in modern history — Niccolò Paganini. There has never been anything quite like Paganini. He was rumored to be a murderer, a seducer, an escaped convict. One report held that 300 of his auditors were “in the hospital suffering from over-enchancement.” A satirist thought his incomparable virtuosity “enough to make the greater part of the fiddling tribe commit suicide.” The celebrated opera composer Meyerbeer once followed Paganini on his travels through northern Europe in an attempt to penetrate the mystery of his powers. Otherwise perfectly reasonable and sober Englishmen poked him with their canes as he walked the streets of London, just to see if he was really made of flesh and blood. Paganini won his Stradivarius in a wager that he could play at first sight a piece that no other violinist could play with preparation. Said Edward Downes about Paganini’s persona, “He did everything but come on stage wrapped in blue flame.”

Perhaps the only episode in our own experience resembling the career of Paganini was the mania surrounding such pop stars as the Beatles and Elvis. But even that is not a thoroughly valid comparison, since few concert musicians gave more than passing notice to the rock music of the 1950s and 1960s, whereas Paganini was hailed as a master by the finest artists of his day. Berlioz not only wrote the glowing words quoted above, but also composed *Harold in Italy* for the great virtuoso. Schubert maintained that “in Paganini’s [playing of his] *Adagio* I heard an angel sing.” Schumann correctly called him “the turning point in the history of virtuosity.” And even Rossini was infected with the fever. “I have wept only three times in my life,” he confessed. “The first time when my earliest opera failed, the second time when, with a boating party, a truffled turkey fell into the water, and the third time when I heard Paganini play.”

There was, however, more to Paganini than just his wizardry on the violin. Beyond the dazzling array of unprecedented technical feats — harmonics, double-stops, pizzicati, blinding speed — there was the mesmerizing pageant of theatrics, both on stage and off, that was the fascination of Europe. The great German poet Heinrich Heine left an account of his appearance and mannerisms that described him as “looking as if he had risen from the underworld.” His satanic image and the superhuman qualities of his playing gave rise to tales that he was in league with the devil. “What mere mortal could do the things that this man does?” wondered his hearers. Some who accidentally touched him quickly crossed themselves as a safeguard. He denied any diabolical influence, and he even had his mother submit a letter attesting to the normality of his parentage and birth. In those simpler times, such a move was a public relations inspiration, and it served only to further fan the flames of his fame. (Clever devil, this Paganini.) The shadow of Beelzebub hung over him even after death. Because he rejected the last rites of the Church, his body was refused burial in consecrated ground. His heirs fought for more than three years to have him properly laid to rest until finally the Vatican itself issued an order for his Christian burial. Perhaps the decision took so long because of reports that spread from Nice and, later, Villefranche, where Paganini’s unburied coffin was kept. On still nights, when the moon was full, the natives claimed, the sound of a ghostly violin could be heard playing softly inside the mysterious box.

Paganini continues to fascinate for both the supernatural qualities of his life and the sparkling

treasury of music he left to posterity. The standards of performance he established still lie at the limits of violin technique, and playing his compositions remains one of the most daunting challenges for today's virtuosos. It was Paganini's practice to keep his secrets as well hidden as possible. One way in which he did that was by not allowing any of his violin music (except for his nearly unplayable Caprices) to be published during his lifetime. For his concert appearances, he memorized the solo sections and carried with him only the parts for the orchestra. He did not play at rehearsals, but only gave cues, so that at the performance the orchestra members were as astounded by what they heard as was the audience. Musicians were especially baffled by this First Concerto. It was originally written in the key of E-flat, a seemingly impossible tonality for the soloist in which to negotiate the hazards of the music since it nearly denies the use of any open strings. It was discovered only after Paganini's death that, though he had written the orchestra parts in E-flat, he himself played in the easier key of D major — he simply tuned each of his strings a half-step higher, and made the impossible seem easy. (The score was not published until 1851 in Paris, more than a decade after Paganini's death.) Even in the D major tonality in which this Concerto is now always heard, it remains a breathtaking showpiece for the master violinist. When Paganini gave its premiere, on August 9, 1815 at the Teatro di Sant'Agostino in Genoa (site of his debut, at age eleven, two decades earlier), one critic asked, "What kind of magic is your violin made of?"

The music itself really needs little comment. Much of the pleasure for today's listener, as for Paganini's contemporaries, is just to observe a master violinist at work. The first movement follows the traditional sonata form, with a lyrical second theme of decidedly operatic cast. The Adagio, said to have been inspired by a moving performance of the Italian tragedian Giuseppe de Marini, is a reminder that Paganini was as famous for the deeply expressive quality of his playing of slow, simple pieces as for his flashy fireworks. ("What suffering, what misery, what torture dwell in those four strings," wailed Liszt.) The finale is a rousing Rondo filled with technical fireworks amid bounding melodies.



JOHANN STRAUSS, JR.

Perpetual Motion, Opus 257

(1861)

Among the highlights of Strauss' Viennese schedule were the annual concerts given with his orchestra during the Carnival season to benefit the city's charities. He called those events, organized with his brother Josef, "Monster Balls" and advertised them under the title *Carnevals Perpetuum Mobile*, oder: *Tanz ohne Ende* (Carnival's Perpetual Motion, or Non-Stop Dancing). In 1859 and 1860, he and Josef lived up to that billing by alternating on the podium to conduct fifty dances without interruption. For their benefit on April 4, 1861, at Schwender's establishment in suburban Rudolfshheim, Johann represented that fete in music by composing what he descried as *Ein musikalischer Scherz* ("A Musical Joke") titled *Perpetuum Mobile* — "Perpetual Motion" — a series of variations based on a repeating eight-measure theme.



JOHANN STRAUSS, JR.

Thunder and Lightning, Polka Schnell, Opus 324

(1868)

Thunder and Lightning originated as a Schnell-Polka (“Fast Polka”) titled Sternschnuppe (“Shooting Star”) written for the Hesperus Ball given by the Vienna Artists’ Association on February 16, 1868; Johann, Josef and Eduard Strauss took turns conducting the orchestra that evening. For the traditional “Carnival Revue” on March 1st of all the new pieces the Strauss brothers had written for that year’s festivities (twenty in 1868), Johann revised Sternschnuppe and re-titled it Donner und Blitz — Thunder and Lightning.

MANFRED HONECK

Manfred Honeck has firmly established himself as one of the world's leading conductors, whose unmistakable, distinctive and revelatory interpretations receive great international acclaim. He is currently in his 14th season as Music Director of the Pittsburgh Symphony Orchestra. Celebrated both at home and abroad, Manfred Honeck and the Pittsburgh Symphony Orchestra, one of the most frequently toured North American orchestras, serve as cultural ambassadors for the city of Pittsburgh. Guest appearances regularly include Carnegie Hall and Lincoln Center in New York, as well as the major venues of Europe and festivals such as the BBC Proms, Salzburg Festival, Musikfest Berlin, Lucerne Festival, Rheingau Music Festival, Beethovenfest Bonn, and Grafenegg Festival.



Photo credit: George Lange

Manfred Honeck's successful work in Pittsburgh is extensively documented by recordings on the Reference Recordings label. All SACDs, these recordings feature works by Strauss, Beethoven, Bruckner, Tchaikovsky and others, and have received a multitude of outstanding reviews and awards, including a number of GRAMMY® nominations. The recording of Shostakovich's Symphony No. 5/Barber Adagio won the GRAMMY® for "Best Orchestral Performance" in 2018. In February of 2021, Manfred Honeck and the Pittsburgh Symphony released a new recording of Beethoven Symphony No. 9 in celebration of the orchestra's 125th anniversary season. Their most recent release is a recording of Brahms No. 4/MacMillan *Larghetto for Orchestra*.


Born in Austria, Manfred Honeck completed his musical training at the University of Music in Vienna. His many years of experience as a member of the viola section in the Vienna Philharmonic and Vienna State Opera Orchestra have had a lasting influence on his work as a conductor. His art of interpretation is based on his determination to venture deep beneath the surface of the music. He began his conducting career as assistant to Claudio Abbado and as director of the Vienna Jeunesse Orchestra. Subsequently, he was engaged by the Zurich Opera House, where he was awarded the European Conducting Prize in 1993. He has since served as one of three principal conductors of the MDR Symphony Orchestra Leipzig, as Music Director of the Norwegian National

Opera, Principal Guest Conductor of the Oslo Philharmonic Orchestra and Czech Philharmonic Orchestra, and Chief Conductor of the Swedish Radio Symphony Orchestra in Stockholm.

From 2007 to 2011, Manfred Honeck was Music Director of the Staatsoper Stuttgart. There, he conducted, among others, premieres of Berlioz's *Les Troyens*, Mozart's *Idomeneo*, Verdi's *Aida*, Richard Strauss's *Rosenkavalier*. From 2007 to 2011, Manfred Honeck was Music Director of the Staatsoper Stuttgart, where he led premieres of Berlioz's *Les Troyens*, Mozart's *Idomeneo*, Verdi's *Aida*, Richard Strauss's *Rosenkavalier*, Poulenc's *Dialogues des Carmélites* and Wagner's *Lohengrin* and *Parsifal*. Guest performances in opera led him to Semperoper Dresden, Komische Oper Berlin, Théâtre de la Monnaie in Brussels, Royal Opera of Copenhagen, the White Nights Festival in St. Petersburg and the Salzburg Festival. In Beethoven's anniversary year of 2020, he conducted a new staging of *Fidelio* (1806 version) at the Theater an der Wien. Beyond the podium, Manfred Honeck has designed a series of symphonic suites, including Janáček's *Jenůfa*, Strauss's *Elektra* and Dvořák's *Rusalka*. He recorded all of these arrangements with the Pittsburgh Symphony Orchestra, and regularly performs them with orchestras around the globe. As a guest conductor, Manfred Honeck has

been at the podium of all leading international orchestras including the Bavarian Radio Symphony Orchestra, Berlin Philharmonic Orchestra, Gewandhausorchester Leipzig, Staatskapelle Dresden, Tonhalle-Orchester Zürich, Royal Concertgebouw Orchestra, London Symphony Orchestra, Orchestre de Paris, Accademia di Santa Cecilia Rome and the Vienna Philharmonic. In the United States, he has conducted all major US orchestras, including New York Philharmonic, The Cleveland Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra,

Boston Symphony Orchestra and San Francisco Symphony. He has also been Artistic Director of the International Concerts Wolfegg in Germany for more than twenty-five years.

Manfred Honeck holds honorary doctorates from several universities in the United States and also was awarded the honorary title of Professor by the Austrian Federal President. In 2018, the jury of the International Classical Music Awards declared him “Artist of the Year.” 

Carnegie Museum of Art is delighted to bring you this artwork from our collection that connects to the sounds of the Pittsburgh Symphony that you will hear today, through a partnership born from our shared 125th anniversaries in 2020.

“Sometimes I react to immediate visible reality and sometimes I am prompted by ideas, but at all times I have been moved... by the music of the way things are.”
 – Hedda Sterne, 2006

Carnegie Museum of Art and Pittsburgh Symphony Orchestra welcome violinist María Dueñas to make memories of her first visit to Pittsburgh and to share in the musical memories of artist Hedda Sterne. Stern fled the Nazis and her Romanian home in 1940. To process and memorialize her past, she reflected on her childhood memories through her art. This painting depicts the importance of music education in Sterne’s family home as her brother and his violin teacher engage in a violin lesson.

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MARÍA DUEÑAS

With her impressive musical expressiveness and technical perfection, at the age of only 18, María Dueñas has quickly established herself as one of the most sought-after artists of her generation. Since winning the 2021 Menuhin Competition and the Audience Prize, the Spanish violinist has been in demand worldwide as a soloist and chamber musician.

In the 2021/2022 season, María Dueñas will make her debuts with the Pittsburgh Symphony Orchestra, Staatskapelle Berlin, Dresdner Philharmonie, Mozarteumorchester Salzburg, Danish National Symphony Orchestra, Oslo Philharmonic, Royal Liverpool Philharmonic, Orquesta Sinfónica de Galicia, NHK Symphony Orchestra, as well as at the Grafenegg Festival, the Vienna Konzerthaus and Zankel Hall (Carnegie Hall, New York), among others. She will tour Spain with the Deutsche Kammerphilharmonie Bremen; the BBC selected her as a New Generation Artist 2021–2023. Another highlight will be the world premiere of a new violin concerto by Gabriela Ortiz with the Los Angeles Philharmonic under the baton of Gustavo Dudamel, as part of the orchestra's Pan-American Music Initiative.

The violinist has also performed with the San Francisco Symphony Orchestra, NDR Elbphilharmonie Orchester, Deutsche Radiophilharmonie, Schleswig-Holstein Festival Orchestra, Orchestre Philharmonique du Luxembourg, Spanish National Orchestra, Orquesta Sinfónica de RTVE, National Philharmonic Orchestra of Russia and Lucerne Symphony Orchestra under conductors such as Marek Janowski, Manfred Honeck, Vladimir Spivakov, Vassily Sinaisky, Pietari Inkinen, Gustavo Gimeno, Michael Sanderling, Jaime Martín and Dima Slobodeniouk.

María Dueñas is also passionately active as a composer and chamber musician. She has collaborated with Pablo Ferrández, Matthias Goerne, Itamar Golan and Robert Kulek at the Rheingau Music Festival, Festspiele Mecklenburg-Vorpommern, Schubertiade in Vilabertran, Colmar International Festival, Arts Square Festival St. Petersburg and Verbier



Photo credit: Fernando Frade Codalario

Festival. Jordi Cervelló (*1935) dedicated several solo works to her, which María Dueñas premiered in Barcelona, most recently his piece Milstein Caprice.

She has been awarded a number of first prizes in international violin competitions, including most recently the Viktor Tretyakov International Violin Competition (Grand Prix and several special prizes), Getting to Carnegie Competition, Vladimir Spivakov International Competition, Zhuhai Mozart International Competition and Yankelevitch Competition, to name a few. She has also been awarded the Ojo Crítico 2020 of the Spanish Radio and the LOTTO-Förderpreis of the Rheingau Musik Festival 2021.

Born in Granada (Spain), María Dueñas began her musical education at the age of five, first studying at the Carl Maria von Weber Academy of Music in Dresden, before joining the class of acclaimed pedagogue Prof. Boris Kuschnir at the Music and Art Private University of the City of Vienna and the University of Music and Performing Arts of Graz in 2016.

María Dueñas plays on the Niccolò Gagliano violin 1794, kindly on loan from Deutsche Stiftung Musikleben and on the Guarneri del

Gesù “Muntz” 1736, on generous loan from Nippon Music Foundation. Additionally, as the winner of the 2021 Menuhin Competition, she will enjoy a two-year-loan of a Stradivarius violin from the private collection of Jonathan Moulds.

María Dueñas makes her debut with the Pittsburgh Symphony Orchestra on this concert weekend. 🎻

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A photograph of Byron Stripling, a man with a shaved head, smiling and wearing a dark blue pinstriped suit jacket, a white shirt, and a gold patterned tie. He is standing against a white background with gold holiday decorations.

Byron Stripling
CONDUCTOR

A partial view of a person dressed as Santa Claus, showing a red velvet suit with white fur trim and a white-gloved hand reaching out.

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Manfred Honeck, conductor

James Ehnes, violin

Vivian Fung

A Child's Dream of Toys

Samuel Barber

Concerto for Violin and Orchestra, Opus 14

I. Allegro

II. Andante

III. Presto in moto perpetuo

Mr. Ehnes

Piotr Ilyich Tchaikovsky

Suite from *The Nutcracker*, Opus 71

Overture

March

Scene (Act II — The Magic Castle in the Land of Sweets)

Chocolate (Spanish Dance)

Coffee (Arabian Dance)

Tea (Chinese Dance)

Trepak (Russian Dance)

Mirlitons (Dance of the Reed-Flutes)

Waltz of the Flowers

Pas de deux

Dance of the Sugar Plum Fairy

Final Waltz and Apotheosis

Jessica Linnebach, Guest Concertmaster

(Associate Concertmaster, National Arts Centre Orchestra)

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PROGRAM AT A GLANCE

VIVIAN FUNG

A Child's Dream of Toys

Vivian Fung was born in Edmonton, Alberta, Canada on February 6, 1975. Fung composed *A Child's Dream of Toys* in 2018, and it was premiered by conductor Daniel Raitskin leading the Winnipeg Symphony Orchestra on January 30, 2019. These performances mark the Pittsburgh Symphony premiere of the work, as well as the first time that the PSO has performed a composition by Vivian Fung. The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, and strings.

Performance time: 11 minutes

SAMUEL BARBER

Concerto for Violin and Orchestra, Opus 14

Samuel Barber was born in West Chester, Pennsylvania on March 9, 1910, and died in New York City on January 23, 1981. Barber composed his concerto for violin and orchestra in 1939, and it was premiered by the Philadelphia Orchestra with violinist Albert Spalding and conductor Eugene Ormandy at the Academy of Music in Philadelphia on February 7, 1941. The Pittsburgh Symphony first performed the Concerto with conductor Donald Johanos and violinist Fritz Siegal at Heinz Hall in December 1975. The most recent performance was with conductor Matthew Halls and violinist Simone Porter at Heinz Hall in January 2017. The score calls for woodwinds in pairs plus piccolo, two horns, two trumpets, timpani, percussion, piano, and strings.

Performance time: 25 minutes

PETER ILYICH TCHAIKOVSKY

Suite from *The Nutcracker*, Opus 71

Peter Ilyich Tchaikovsky was born in Votkinsk, Russia on May 7, 1840, and died in St. Petersburg on November 6, 1893. Tchaikovsky composed *The Nutcracker* between 1891 and 1892, and it was premiered by conductor Riccardo Drigo at the Mariinsky Theater in St. Petersburg on December 18, 1892. The Pittsburgh Symphony first performed music from *The Nutcracker* with conductor Emil Paur at Carnegie Music Hall in March 1910. The most recent performance was with conductor Manfred Honeck at Heinz Hall in December 2012. The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, two harps, celeste, and strings.

Performance time: 40 minutes



VIVIAN FUNG

A Child's Dream of Toys

(2018)

Vivian Fung, born in Edmonton, Alberta in 1975 to Chinese parents, began her composition studies with Violet Archer at the University of Alberta before completing her bachelor's, master's and doctoral degrees at Juilliard, where her teachers included David Diamond and Robert Beaser; she also studied with Narcis Bonet, successor to Nadia Boulanger as director of the American Conservatory in Fontainebleau, France. In addition to serving currently on the faculty of Santa Clara University in California, where she has received an "Outstanding Career Influencer" Award, Fung has also organized and taught at the World Music Series at Juilliard, mentored young composers in programs at the London Symphony Orchestra, American Composers Forum, San Francisco Contemporary Chamber Players, and Cabrillo Festival of Contemporary Music, lectured at universities in the United States, Canada and South Korea, and held residencies at the Delaware Chamber Music Festival, Music in the Loft chamber music series in Chicago, San Jose Chamber Orchestra, and elsewhere. Among her honors are grants and fellowships from the Guggenheim Foundation, New York Foundation for the Arts, ASCAP, BMI, American Music Center, League of American Orchestras and Canada Council for the Arts; in 2013, her Violin Concerto received the Juno Award for "Classical Composition of the Year," the Canadian counterpart of the Grammy. "I am Western-trained," Fung says, "but my works are infused with Asian elements.... My journey is not like that of someone who grew up in China. I did listen to Chinese folk songs at home, but my first time in China was 2002, when the American String Quartet toured there to play a piece I wrote for them." Two years later she made an extended visit to Bali under the auspices of the Asia Pacific Performance Exchange Program, sponsored by the UCLA Center for Intercultural Performance, and she has since increasingly embraced such non-Classical influences in her works as jazz, folksongs from the minority regions of China, and Indonesian gamelan music. In addition to frequent performances in Asia, Fung's works have been commissioned and played by noted ensembles, organizations and performers in Canada and the United States. In a unique work written in response to the COVID-19 pandemic in 2020, Fung created *Prayer*, which was recorded in isolation by the "CBC Virtual Orchestra," conducted Yannick Nézet-Séguin, a collaboration between CBC Music and the Toronto Symphony Orchestra that brought together 36 of Canada's finest classical musicians representing every Canadian province.

Vivian Fung wrote (in the third person) of *A Child's Dream of Toys*, composed for the Winnipeg Symphony Orchestra's 2019 New Music Festival, "A Child's Dream of Toys was inspired both by Fung's three-year-old son and by an oil painting by Grant Maxwell, Fung's late piano teacher from Edmonton, who passed away from a brain tumor in 1993, while Fung was still a student. The piece is fast-paced and virtuosic and moves along at a clip evoking a child's seemingly unlimited energy. The piece is organized as a series of episodes — short sections that morph and change as often as a child's moods. The softest section in the middle of the piece features a very short and somewhat hidden quote of *Twinkle, Twinkle Little Star* but is bent out of shape with a sliding glissando that pulls the tune downwards in key. The title of the work is taken from Maxwell's painting, which he gave to Fung shortly before his death and is a small abstract rendition of a child's imagination in bright yellow and primary colors."



SAMUEL BARBER

Concerto for Violin and Orchestra, Opus 14

(1939)

Samuel Barber's success as one of America's greatest composers was both early and lasting. Born and raised in a small town on the outskirts of Philadelphia, he received a sound appreciation of music as a boy from his mother, a talented pianist, and from his aunt, the noted Metropolitan Opera contralto Louise Homer. In 1924, at the tender age of fourteen, he entered the first class enrolled at the Curtis Institute and received instruction in piano, voice and composition, winning the Beurns Prize in composition in 1928. Three years later he composed the sparkling Overture to "The School for Scandal", which was premiered by Alexander Smallens and the Philadelphia Orchestra in August 1933, and secured for the young composer an immediate reputation. In 1935, Barber won both the Pulitzer Scholarship and the American Prix de Rome, enabling him to study in Europe. While abroad, he conducted, gave recitals (he had an excellent and well-trained baritone voice) and met some of the most important musicians of the day, including Toscanini, who became a champion of his works. The legendary Italian conductor premiered both the Essay for Orchestra and the Adagio for Strings during the 1938 season of the NBC Symphony, making Barber the first American composer whose works Toscanini conducted with that ensemble.

In his 1954 study of the composer, Nathan Broder wrote of the genesis of the Violin Concerto: "In the summer of 1939, after a visit to England and Scotland, Barber settled down in the village of Sils-Maria in Switzerland to work on a violin concerto, which had been commissioned by a wealthy Philadelphia merchant. This progressed slowly and he set off for Paris, planning to complete the work there during the fall. But he had hardly arrived in Paris when all Americans were warned to leave. He sailed for home, and word reached the ship before they arrived in New York that German troops had invaded Poland." The work was completed after Barber returned home and premiered on February 7, 1941 by Albert Spalding with the Philadelphia Orchestra conducted by Eugene Ormandy. It has become one of the most frequently performed of all 20th-century concertos.

The Concerto's opening movement, almost Brahmsian in its nostalgic tunefulness, is built on two lyrical themes. The first one, presented immediately by the soloist, is an extended, arching melody; the other, initiated by the clarinet, is rhythmically animated by the use of the "Scottish snap," a short-long figure also familiar from jazz idioms. The two themes alternate throughout the remainder of the movement, which follows a broadly drawn, traditional concerto form. The expressive cantabile of the first movement carries into the lovely Adagio. The oboe intones a plangent melody as the main theme, from which the soloist spins a rhapsodic elaboration to serve as the movement's central section. *Moto perpetuo* — "perpetual motion" — Barber marked the finale of this Concerto, and the music more than lives up to its title. After an opening timpani flourish, the soloist introduces a fiery motive above a jabbing rhythmic accompaniment that returns, rondo-like, throughout the movement.



PETER ILYICH TCHAIKOVSKY

Suite from *The Nutcracker*, Opus 71

(1891-1892)

Late in 1890, Tchaikovsky was approached by Prince Ivan Vselvolozhsky, director of the Imperial Theater in St. Petersburg, and Marius Petipa, the French dancer and choreographer who created an unprecedented standard of ballet production and execution after settling in Russia in 1847, to compose a full evening's entertainment — a one-act opera and a ballet. The subject for the opera was to be of Tchaikovsky's choice (he picked King René's Daughter by the Danish dramatist Hendrik Herz, which the composer's brother Modeste turned into a libretto titled *Iolanthe*), but that for the ballet was specified as E.T.A. Hoffmann's story of *The Nutcracker and the Mouse King*, one of the most popular tales in Russia at the time. Tchaikovsky had read Hoffmann's *Nutcracker* in 1882 "with great pleasure," and he accepted the commission.

Ernst Theodor Amadeus Hoffmann (he changed his third name from Wilhelm for love of Mozart), born in 1776, was a German writer, painter and musician whose life and works were inflamed by the ardent spirit of Romanticism. As a young man, he studied law and held positions in the Prussian bureaucracy until Napoleon overthrew the government in 1806. Thereafter he served as an opera conductor in Bamberg, Dresden and Leipzig, and took up musical composition, producing a symphony, a ballet, some sacred works, a few chamber pieces and twelve operas. He returned to government service in 1816 as a justice of the supreme court in Berlin, a post he retained until his death in 1822. Hoffmann turned to writing late in his career, after he had moved to Berlin. He produced two novels and a treatise on the techniques of theater direction, but he is best known for his collections of short stories that explore the fantastic, grotesque and even sinister aspects of the imagination, often with sharp wit and deep psychological insight. (A talented artist, he also illustrated several of his own books.) Hoffmann was a strong influence on Edgar Allan Poe and other 19th-century writers of fantasy, and his tales served as inspiration for compositions by Wagner (*Die Meistersinger*), Offenbach (*The Tales of Hoffmann*) and Delibes (*Coppélia*), as well as Tchaikovsky.

The scenario devised for the new ballet by Petipa, who had also choreographed the premiere of *The Sleeping Beauty*, was not based directly on Hoffmann's original story, however, but rather on a French adaptation by Alexandre Dumas père that considerably softened the grotesque elements and erotic undertones of the German Romanticist's narrative. Tchaikovsky objected to the lack of faithfulness to Hoffmann's original, much of whose interest for him lay precisely in its juxtaposition of the naïve, idyllic images of youth with moments of grotesquerie, but resigned himself to his contractual agreement, and told Modeste shortly after starting composition in February 1891 that "I am beginning to be reconciled to the subject."

Just as he was undertaking *The Nutcracker*, Tchaikovsky was invited to the United States to conduct his music at the festivities celebrating the opening of Carnegie Hall in New York City. He agreed to go, and in March set out on a concert tour that took him en route across Germany and to Paris. He was home from America by May, and resumed work immediately on *The Nutcracker*. He finished sketching the score by the end of the following month, though not without the misgivings he usually expressed over his new works. "The ballet is infinitely worse than *The Sleeping Beauty*, that much is certain," he lamented to his brother Modest. "Let's see how the opera will turn out." Like the true professional composer he had become, however, he labored on despite his doubts,

working on *Iolanthe* during the fall, and completing the orchestration of *The Nutcracker* by the following February. With the premiere of the new ballet and opera delayed until December 1892, he conducted some of his new music at a concert in St. Petersburg on March 19th. The suite of eight numbers he extracted from the complete score of the ballet was so successful that five of the movements were immediately encored. The premiere of the full ballet on December 18th, though lavishly mounted, fared less well. Casting changes and the public's increasing familiarity with subject and score soon led to *The Nutcracker's* wide acceptance, however, and it has remained one of the most popular of all ballets.

The elfin *Miniature Overture*, ethereally scored only for woodwinds, horns, triangle, violins and violas, precedes the curtain. The ballet opens with a Christmas party at the home of the President of the Town Council and his wife. The door bursts open and Clara and Fritz, the President's children, run in, accompanied by their playmates. The President suggests that the children don paper hats and parade about the room (March). Clara receives a giant Nutcracker as a Christmas gift. When the guests depart and everyone else is in bed, Clara steals back into the living room, where the Nutcracker springs to life and leads a battalion of gingerbread men in battle against an invading army of mice. The Nutcracker is confronted by the Mouse King himself, and he appears about to meet his fate when Clara hurls her slipper at the rodent-monster and kills him. The mice, leaderless, flee, and the Nutcracker is transformed into a gallant Prince. As reward for saving his life, he invites Clara to visit his kingdom. She accepts.

Act II is set in the great hall of the castle, where the Prince describes to the assembled court how Clara saved his life (Scene: *The Magic Castle in the Land of Sweets*). At a sign from the Sugar-Plum Fairy, a sumptuous banquet appears. Clara is ushered to a throne at the head of the table, and a *divertissement* in her honor begins. The *divertissement's* dances represent the banquet refreshments: a sparkling Spanish bolero depicts Chocolate, a mysterious and exotic Arabian Dance symbolizes Coffee, and a bubbling Chinese Dance illustrates Tea. Next comes a fiery *Trepak*, the traditional dance of the Russian Cossacks, which serves as a musical foil for the delicate Dance of the Mirlitons, or toy flutes. The Sugar-Plum Fairy and her retinue pay tribute to Clara in the Waltz of the Flowers. The following *Pas de Deux* contains the Dance of the Sugar-Plum Fairy, with its famous solo for celeste, a brand-new instrument Tchaikovsky discovered in Paris early in 1891 and had shipped to St. Petersburg for *The Nutcracker*. The entire court joins in the Final Waltz and Apotheosis in a closing tribute to the girl who saved the Prince.

JAMES EHNES

James Ehnes has established himself as one of the most sought-after violinists on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism and an unflinching musicality, Ehnes is a favourite guest of many of the world's most respected conductors including Vladimir Ashkenazy, Marin Alsop, Andrew Davis, Stéphane Denève, Mark Elder, Iván Fischer, Edward Gardner, Paavo Järvi, Juanjo Mena, Gianandrea Noseda, David Robertson and Donald Runnicles. Ehnes's long list of orchestras he has worked with include the Boston, Chicago, London, NHK and Vienna symphony orchestras, the Los Angeles, New York, Munich and Czech philharmonic orchestras, and the Cleveland, Philadelphia, Philharmonia and DSO Berlin orchestras.

In 2021, Ehnes was announced as the recipient of the coveted Artist of the Year title in the 2021 Gramophone Awards which celebrated his recent contributions to the recording industry. This includes the launch of a new online recital series entitled 'Recitals from Home' which was released in June 2020 in response to the COVID-19 pandemic and subsequent closure of concert halls. Ehnes recorded the six Bach Sonatas and Partitas and six Sonatas of Ysaÿe from his home with state-of-the-art recording equipment and released six episodes over the period of two months. These recordings have been met with great critical acclaim by audiences worldwide and Ehnes was described by *Le Devoir* as being "at the absolute forefront of the streaming evolution".

Recent orchestral highlights include the MET Orchestra at Carnegie Hall with Gianandrea Noseda, Gewandhausorchester Leipzig with Alexander Shelley, San Francisco Symphony with Marek Janowski, Frankfurt Radio Symphony with Andrés Orozco-Estrada, London Symphony with Daniel Harding, and Munich Philharmonic with Jaap van Zweden. In 2017, Ehnes premiered the Aaron-Jay Kernis Violin Concerto with the Toronto, Seattle and Dallas symphony orchestras, and gave further performances of the piece with the Deutsches Symphonie-Orchester and Melbourne Symphony Orchestra. Throughout the 21/22 season, Ehnes is named as Artist in Residence with the National Arts Centre of Canada.



Alongside his concerto work, Ehnes maintains a busy recital schedule. He performs regularly at the Wigmore Hall, Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Ravinia, Montreux, Chaise-Dieu, the White Nights Festival in St Petersburg, Verbier Festival, Festival de Pâques in Aix, and in 2018 he undertook a recital tour to the Far East, including performances in Hong Kong, Shanghai, Singapore and Kuala Lumpur. In 2016, Ehnes undertook a cross-Canada recital tour, performing in each of the country's provinces and territories, to celebrate his 40th birthday.

As part of the Beethoven celebrations, Ehnes was invited to perform the complete cycle of Beethoven Sonatas at the Wigmore Hall in 2019/20. His third and final instalment of Beethoven Violin Sonatas recordings with Andrew Armstrong was released by Onyx in 2020 and was given a glowing review by Gramophone: "[Ehnes gave us] the flawless technique, the purity of his sound, and the extent to which everything always feels elegant and just right, with no attention-grabbing quirks or determined originalities... a huge spectrum of colour and articulation [is] employed".

As a chamber musician, he has collaborated with leading artists such as Leif Ove Andsnes, Renaud Capuçon, Louis Lortie, Nikolai Lugansky, Yo-

Yo Ma, Antoine Tamestit, Jan Vogler, Inon Barnatan and Yuja Wang. In 2010, he formally established the Ehnes Quartet, with whom he has performed in Europe at venues including the Wigmore Hall, Auditorium du Louvre in Paris and Théâtre du Jeu de Paume in Aix, amongst others. Ehnes is the Artistic Director of the Seattle Chamber Music Society.

Ehnes has an extensive discography and has won many awards for his recordings, including a Grammy Award (2019) for his live recording of Aaron Jay Kernis Violin Concerto with the Seattle Symphony and Ludovic Morlot, and a Gramophone Award for his live recording of the Elgar Concerto with the Philharmonia Orchestra and Andrew Davis. His recording of the Korngold, Barber and Walton violin concertos won a Grammy Award for ‘Best Instrumental Soloist Performance’ and a JUNO award for ‘Best Classical Album of the Year’. His recording of the Paganini Caprices earned him universal praise, with Diapason writing of the disc, “Ehnes confirms the predictions of Erick Friedman, eminent student of Heifetz: ‘there is only one like him born every hundred years.’” Recent releases include sonatas by Beethoven, Debussy, Elgar

and Respighi, and concertos by Walton, Britten, Shostakovich, Prokofiev and Strauss, as well as the Beethoven Violin Concerto with the Royal Liverpool Philharmonic Orchestra and Andrew Manze, which was released in October 2017 on Onyx Classics.

Ehnes began violin studies at the age of five, became a protégé of the noted Canadian violinist Francis Chaplin aged nine, and made his orchestra debut with L’Orchestre symphonique de Montréal aged 13. He continued his studies with Sally Thomas at the Meadowmount School of Music and The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation in 1997. He is a Fellow of the Royal Society of Canada and in 2010 was appointed a Member of the Order of Canada. Ehnes was awarded the 2017 Royal Philharmonic Society Award in the Instrumentalist category.

Ehnes plays the “Marsick” Stradivarius of 1715.

James Ehnes last performed with the Pittsburgh Symphony in September 2019. 



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The Pittsburgh Symphony is continually at the forefront of championing new American works. The Orchestra premiered Leonard Bernstein's Symphony No. 1 "Jeremiah" in 1944, John Adams' *Short Ride in a Fast Machine* in 1986, and Mason Bates' *Resurrexit* in 2018 to celebrate Manfred Honeck's 60th birthday.

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MIKAEL OWUNNA

Playing the Cosmic Strings by Mikael Owunna is a mural that was commissioned by the Pittsburgh Symphony Orchestra in partnership with the Pittsburgh Downtown Partnership as an expression of the abundant energy and joy in Heinz Hall shared between the community, the orchestra and all who take the stage. Mikael Owunna, whose acclaimed works have been exhibited worldwide and collected by major institutions, is a queer Nigerian American multi-media artist and engineer based in Pittsburgh who explores the intersections of visual media with engineering, optics,

Blackness and African cosmologies. This work is inspired by the Igbo-African String-Wave cosmology, in which music is understood as all of the sonic harmonies emanating from the vibrations of the infinite strings everywhere in creation. This mural was installed on the exterior of Heinz Hall in October 2021 in celebration of the 50th anniversary season of Heinz Hall as the home of the Pittsburgh Symphony Orchestra.

FOR MORE ABOUT
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Andrew & Gale Stevenson Mrs. Margaret Stouffer in memory of Miss Jean Alexander Moore Dick & Thea Stover Francesca Tan Estate of Nancy B. Thompson Carol H. Tillotson Tom & Jamee Todd Myra L. Toomey Mrs. Jane Treherne-Thomas*	Lois R. Brozenick Memorial First Violin Chair Jane & Rae Burton Cello Chair Cynthia S. Calhoun Principal Viola Chair Virginia Campbell Principal Harp Chair Ron & Dorothy Chutz First Violin Chair Dr. Mary Ann Craig Principal Tuba Chair Randi & L. Van V. Dauler, Jr. President & CEO Chair George & Eileen Dorman Assistant Principal Cello Chair Albert H. Eckert Associate Principal Percussion Chair Beverlynn & Steven Elliott Associate Concertmaster Chair Jean & Sigo Falk Principal Librarian Chair Haley Fesq Cello Chair Endowed by Janet Haley Fesq Endowed Principal Piccolo Chair, given to honor Frank and Loti Gaffney William & Sarah Galbraith Second Violin Chair The Estate of Olga T. Gazalie First Violin Chair Alice Victoria Gelormino Second Violin Chair Arlyn Gilboa Second Violin Chair Ira & Nanette Gordon The Gracky Fund for Education & Community Engagement Susan S. Greer Memorial Trumpet Chair, given by Peter Greer William Randolph Hearst Endowed Fund for Education Vira I. Heinz Music Director Chair	William & Jacqueline Herbein Principal Bass Trombone Chair Principal Pops Conductor Chair Endowed by Henry & Elsie* Hillman Milton G. Hulme, Jr. Guest Conductor Chair given by Mine Safety Appliances Company Susan Candace Hunt Cello Chair Mr. & Mrs. Benjamin F. Jones III Guest Keyboard Chair Virginia Kaufman Resident Conductor Chair Stephen & Kimberly Keen Bass Chair G. Christian Lantzsch & Duquesne Light Company Principal Second Violin Chair Mr. & Mrs. William Genge and Mr. & Mrs. James E. Lee Principal Bassoon Chair Nancy & Jeffery* Leininger First Violin Chair Edward D. Loughney Co-Principal Trumpet Chair Fiddlesticks Family Concert Series Endowed by Gerald & Audrey McGinnis Honoring The Center for Young Musicians Ann McGuinn Trombone Chair Mr. and Mrs. Martin G. McGuinn Viola Chair Dr. William Larimer Mellon, Jr. Principal Oboe Chair, given by Rachel Mellon Walton Messiah Concerts Endowed by the Howard and Nell E. Miller Chair Donald I. & Janet Moritz and Equitable Resources, Inc. Associate Principal Cello Chair The Perry & BeeJee Morrison String Instrument Loan Fund The Morrison Family Associate Principal Second Violin Chair	Jackman Pfoots Principal Flute Chair, given in memory of Mr. & Mrs. Arthur Jackman by Barbara Jackman Pfoots Pittsburgh Symphony Association Principal Cello Chair Reed Smith Chair honoring Tom Todd Horn Chair Snapp Family First Violin Chair Dr. & Mrs. William E. Rinehart* Oboe Chair Donald & Sylvia Robinson Family Foundation Guest Conductor Chair Martha Brooks Robinson Principal Trumpet Chair Mr. & Mrs. Aaron Silberman Principal Clarinet Chair Sidney Stark, Jr. Memorial Clarinet Chair Mr.* and Mrs. Willard J. Tillotson, Jr. Principal Bass Clarinet Chair Tom & Jamee Todd Principal Trombone Chair United States Steel Corporation Assistant Principal Bass Chair Jon & Carol Walton Associate Principal Viola Chair Rachel Mellon Walton Concertmaster Chair, given by Mr. & Mrs. Richard Mellon Scaife Jacquelin Wechsler Horn Chair given in memory of Irving (Buddy) Wechsler Barbara Weldon Principal Timpani Chair Hilda M. Willis Foundation Flute Chair Thomas H. & Frances Witmer Assistant Principal Horn Chair
ENDOWED CHAIRS Principal Horn Chair, given by an Anonymous Donor First Violin Chair, given by Allen H. Berkman in memory of his beloved wife, Selma Wiener Berkman Michael & Carol Bleier Bass Chair given in memory of our parents, Tina & Charles Bleier and Ruth & Shelley Stein William Block Memorial Cello Chair Dr. Alan & Marsha Bramowitz First Violin Chair, Endowed in memory of Bach pianist Rosalyn Turek			

Current as of November 16, 2021

**deceased*



DAULER HEARING LOOP:

A system to provide better sound to hearing aid and cochlear implant users.



If you use a hearing aid or have a cochlear implant, you can have an improved listening experience at Heinz Hall concerts and events!

The Dauler Hearing Loop runs throughout the auditorium, with the exception of the Orchestra pit, first four Orchestra level rows and Grand Box left. The hearing loop system also is installed at the Heinz Hall Box Office windows, allowing you to hear the amplified voice of Box Office personnel directly through t-coil enabled hearing aids.

VISIT OR CALL THE HEINZ HALL BOX OFFICE AT 412.392.4900 WITH ANY QUESTIONS.

The Dauler Hearing Loop is named for late Pittsburgh Symphony Orchestra trustee L. Van V. Dauler, Jr and was made possible through a gift from Randi & L. Van V. Dauler, Jr. and the Emma Clyde Hodge Memorial Foundation.

TO USE THE DAULER HEARING LOOP:

If you have a hearing aid or cochlear implant with a telecoil (t-coil) you need to make sure the t-coil is activated and properly set by your audiologist. You can then activate the setting once in Heinz Hall. If you are not sure if your hearing aid has a t-coil or if you experience difficulty and require assistance, please contact your audiologist.

Sound heard through telecoils can vary from hearing aid to hearing aid and according to position in the theater. Generally, the best signal is found when you sit in the center of a row and facing toward the stage. If you need further assistance in selecting the best seats, please contact the Heinz Hall box office.

HEINZ HALL POLICIES

Heinz Hall, owned and operated by Pittsburgh Symphony Inc., is committed to the safety and well-being of all guests and patrons, and aims to provide a safe, comfortable and enjoyable entertainment experience.

ENTRANCE SECURITY POLICY

All audience members are required to enter through state-of-the-art "free-flow" scanning equipment, designed both to enhance security and convenience. Patrons using wheelchairs and mobility devices will enter via a door adjacent to the screening equipment for alternative screening. Patrons with children in strollers may enter through the screening equipment.

WEAPONS POLICY

Weapons are not permitted in the venue and/or public spaces owned or operated by Pittsburgh Symphony Inc., including Heinz Hall. Any item that could endanger public safety is considered a weapon for purposes of this policy. Violators of this policy may be subject to ejection from Heinz Hall and/or civil or criminal penalties. The only exception to this

policy is sworn law enforcement personnel and private security officers employed and/or contracted by Pittsburgh Symphony Inc.

BAG POLICY

Heinz Hall reserves the right to search any bags entering the facility. Oversized bags must fit comfortably under a seat to ensure the safety of patrons entering or exiting seats and aisles. Bags failing to meet these requirements must be checked and pass a security search, or you must remove the bags from the Hall.

SMOKING POLICY

Heinz Hall is a smoke/vapor free facility. (Smoking is permitted in the Heinz Hall Garden Plaza)

FOOD AND BEVERAGE POLICY

Outside food or alcoholic beverages are prohibited. Outside non-alcoholic beverages, such as Starbucks coffee,

may be consumed in the lobby areas, but are not permitted into the auditorium. Please note: Heinz Hall cups with lids are available for purchase at the facility's bars. These reusable cups can be brought into the facility again at a later date once purchased, but must be filled on site. These cups can be brought into the auditorium at many concerts (excluding classical programs).

COSTUME POLICY

Heinz Hall does not permit costume masks of any kind or facsimiles of weapons that would make other guests feel uncomfortable or detract from the concert experience. Guests are welcome to attend certain programs, (e.g. *The Music of Harry Potter* or *The Music of Star Wars*) in costume.

HEINZ HALL INFORMATION



ACCESSIBLE SEATS are available with companion seats. There is a level entrance and route to the main floor of the auditorium. Contact the box office for the location of the companion seats.

HEINZ HALL BOX

OFFICE HOURS are Monday through Friday, from 9 a.m. to 6 p.m.; Saturday from noon to 4 p.m. Weekend hours vary based on performance times. Tickets may be purchased by calling 412.392.4900 and are also available at the Theater Square Box Office.

BRILLE AND LARGE PRINT PROGRAMS

are available at the concierge desk for all BNY Mellon Grand Classics, PNC Pops, Fiddlesticks Family Series and Sensory-Friendly performances.

CHILDREN are encouraged to attend our youth concerts and Fiddlesticks Family Concerts. Children age six and over, are welcome at all performances with a purchased ticket. The Latecomer's Gallery and lobby video monitors are always options for restless children.

COAT CHECK is available in the Grand Lobby.

CONCIERGE SERVICE is available in the Entrance Lobby to assist with your questions and to help with dining, hotel, entertainment and transportation concerns. [Penny Vennare, Event Supervisor; Barbara Smorul, Concierge.]

DAULER HEARING LOOP to be used with hearing aid telecoil settings, portable assistive listening devices are available. Please see the ushers for assistance or contact the box office for the best locations for using the hearing loop.

DRESS CODE for all concerts is at your personal discretion and ranges from dress and business attire to casual wear.

ELEVATOR is located next to the Grand Staircase.

EMERGENCY CALLS can be referred to the concierge desk at 412.392.2880.

FIRE EXITS are to be used ONLY in case of an emergency. If the fire alarm is activated, follow the direction of Heinz Hall ushers and staff to safely evacuate the theater.

GROUPS can receive discounted tickets, priority seats, personalized service and free reception space. For more information, call 412.392.4819 or visit our website at pittsburghsymphony.org/groups for information.

LATECOMER'S GALLERY is located behind the Main Floor to enjoy the performance until you can be seated. Latecomers will be seated at suitable intervals during the program, at the discretion of the conductor. The gallery is also available for parents with restless children.

LOCKERS are located on the Lower and Gallery levels.

LOST AND FOUND items can be retrieved by calling 412.392.4844 on weekdays from 10 a.m. to 5 p.m.

MOBILE DEVICES should be turned off and put away upon entering the theater.

PHOTOGRAPHY, video, or audio recording of the performance is prohibited at all times, unless otherwise noted.

PRE-PAID PARKING is available to all ticketholders in the Sixth & Penn garage across from Heinz Hall. Ask about prepaid parking when you order your tickets.

MEN'S AND WOMEN'S RESTROOMS are located on the Lower, Grand Tier and Gallery levels. Additional women's restrooms are located off the Garden and Overlook rooms. Accessible restrooms are located on the Grand Tier level and a family/accessible restroom is available on the Main Floor.

SMOKING is not permitted in Heinz Hall. The garden is accessible during performances for this purpose.

SUPPORTING THE PSO AND HEINZ HALL

is critical to the financial future of the Pittsburgh Symphony. Ticket sales only cover a portion of our operating costs. To make a tax-deductible gift, please contact our Development department at 412.392.4880 or visit us online at pittsburghsymphony.org



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50
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