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Department of Music, Marilyn Taft Thomas, Head

PATRIMONIO UC

Carnegie Mellon Philharmonic Orchestra
Juan Pablo Izquierdo, Director of Orchestral Studies

September 29, 1991 8:00 p.m.
Carnegie Music Hall Oakland

Carnegie Mellon University College of Fine Arts
Department of Music

presents

The Philharmonic Orchestra
Juan Pablo Izquierdo, conductor

Mother Goose Suite

Joseph Maurice Ravel
(1875-1937)

I. Pavane de la Belle au Bois dormant

II. Petit Poucet

III. Laideronnette, Imperatrice des Pagodes

IV. Les entretiens de la Belle et de la Bete

V. Le jardin feerique

PATRIMONIO UC

Concerto per Clavicembalo, Flauto, Oboe,
Clarinetto, Violino e Violoncello

Manuel de Falla
(1876-1946)

Allegro

Lento, giubiloso ed energico

Vivace

Christopher Connell, harpsichord; Raul Cragg, clarinet; Maarika Jarvi, flute; Guillermo Milla, Oboe; Sarah O'Boyle, violin; Polly Smith, cello

--INTERMISSION--

Symphony No. 7

Poco sostenuto; vivace

Allegretto

Scherzo, presto; trio

Finale, Allegro con brio

Ludwig van Beethoven
(1770-1827)

About the Conductor

Juan Pablo Izquierdo, a pupil of the renowned German conductor, Hermann Scherchen, initiated his conducting career in Chile with the National and Philharmonic Orchestras. In 1966, he won first prize in the Dimitri Mitropoulos International Competition for Conductors, and was named Assistant Conductor to Leonard Bernstein with the New York Philharmonic. His international career includes conducting such orchestras as the Bavarian, Hamburg, Berlin, Frankfurt, Leipzig, Madrid, BBC, Glasgow, Paris, and Brussels Radio Orchestras. He has conducted the Vienna Symphony, the Dresden Philharmonic, the Jerusalem Symphony and the Israel Chamber Orchestra, among others. Juan Pablo Izquierdo has been Principal Conductor of the Gulbenkian Orchestra in Lisbon, and the Santiago Philharmonic Orchestra, which he reorganized and conducted until 1986. He was Professor in Residence at Indiana University, and has directed many seminars on twentieth century music, as well as master classes on conducting in Germany and South America.

In December of 1990, Mr. Izquierdo inaugurated the new Claudio Arrau Symphony Orchestra in Santiago, Chile, before a stadium audience of 15,000. Instrumental in forming the new orchestra, he now serves as its musical director. Currently the director of Orchestral Studies at Carnegie Mellon, Mr. Izquierdo will, in addition to concert tours in South America and Europe, conduct in the 1991-92 season a series of eleven concerts with the Radio-Television and National Symphony Orchestras of Madrid.

PROGRAM NOTES

Ravel-- Mother Goose Suite

Joseph-Maurice Ravel was born on March 7, 1875 in Ciboure, France, and died in Paris on December 28, 1937. His family moved to Paris when he was very young. At the age of seven, Ravel began piano lessons with Henry Ghis; when he was twelve, he undertook the study of harmony. Two years later, he entered the Paris Conservatory as a piano major, winning the First Prize for Piano in 1891. He later studied composition with Gabriel Fauré, and counterpoint with André Gédalge, who was also the teacher of Honegger and Milhaud.

Ma Mère l'Oye ("My Mother, the Goose", or "Mother Goose") was composed during the summer of 1908, while Ravel was vacationing at the country place of his friends, Cyprien and Ida Godebski. It was for the Godebski children, Jean and Mimie, that Ravel had sketched out an impromptu piece for piano, four hands, with no thought of publishing it. As fate would have it, however, Jacques Durand showed up later that summer; he was so impressed by a spur-of-the-moment rendition by the two children that he insisted Ravel develop the piece into "something serious." Although Ravel had wanted Jean and Mimie to give *Ma Mère l'Oye* its première, they were scared senseless at the mere prospect. Therefore, in something of a compromise with reality, the work was introduced by Geneviève Durony, age 10, and Jeanne Leleu, age 6, at Paris's Salle Gaveau on April 20, 1910. The orchestral version was written for a ballet in late 1911, and first given at the Théâtre des Arts, on January 28, 1912.

Falla--Concerto per Clavicembalo, Flauto, Oboe, Clarinetto, Violino e Violoncello:

Manuel de Falla y Matheu was born at Cádiz, Spain, on November 23, 1876, and died at Alta Gracia, Argentina, in November 14, 1946. He began as a pianist, studying with José Trago at the Madrid Conservatory in the 1890's. From 1901 to 1904, he studied composition with the musicologist, Felipe Pedrell, who had an enormous influence on his compositional style and thought. In 1905 de Falla won the coveted Ortiz y Cussó Piano Prize, and two years later moved to Paris (where else?), where he joined the circle of Ravel, Debussy, and Paul Dukas. After seven years in France, de Falla returned to Spain, where he remained until the end of the Spanish Civil War in 1939. From that time until the end of his life, he lived in relative seclusion (read "exile") in the rural setting of Alta Gracia, Argentina.

It was the Franco-Polish harpsichord revivalist, Wanda Landowska, who commissioned the Harpsichord Concerto from de Falla, whom she no doubt met during his Paris days just before World War I. This was no easy assignment, for de Falla needed three whole years (1923-26) to complete this short but highly concentrated composition. Madame Landowska was the soloist in the work's première in Barcelona, on November 5, 1926.

Beethoven--Symphony No. 7

Ludwig van Beethoven was born in Bonn, Germany, on either December 15 or December 16, 1770, and died in Vienna, Austria, at the height of a horrible thunderstorm on March 26, 1827. The family name is of Flemish-Dutch origin, in which languages it means "beet garden." Beethoven's forebears were involved with music to some degree for at least two generations back, and his father taught him the first essentials of the craft. He then studied piano with Tobias Pfeiffer, and theory with Gilles van Eeden. Both Franz Ries and Franz Rovantini instructed him in violin playing, and Nikolaus Simrock taught him French horn. Although Beethoven's interest in academic study seems to have been minimal (with good reason), he did register for at least one semester in 1789 at the University of Bonn. He also studied composition with Christian Gottlob Neefe (who also taught him improvisation), Joseph Haydn, Johann Schenk, J.G. Albrechtsberger, and Antonio Salieri.

The **Seventh Symphony** was written in 1812, by which time Beethoven had gone completely deaf. He was also working on the Eighth Symphony, as well as parts of the Ninth. Naturally, Beethoven was keeping his eyes open for any opportunity to bring the works before the public. Nothing materialized, however, until the following year, when Johann Nepomuk Maelzel talked Beethoven into coming up with a "sensational programmatic symphony" that would arrest the attention of the public and provide the occasion to include other works (e.g., the Seventh and Eighth Symphonies) on the same program. Maelzel, who was not only the inventor of the metronome, but interested in musical robotics as well, had produced a sort of band organ, which he called a "panharmonicum." In order to publicize this invention, and also a "mechanical trumpeter," Maelzel organized an absolute blowout of a concert in University Hall in Vienna (where else?), the whole project to benefit wounded survivors of the Battle of Hanau (September 19-20, 1813; 100,000 French against 300,000 Austrian, Bavarian, and Russian troops.)

This extravaganza (the concert, not the battle) was the genesis of Beethoven's most notorious piece of work, namely, *Wellington's Victory*, composed expressly for the panharmonicum and later arranged for orchestra. It was in this roundabout way that the Seventh Symphony had its première, squeezed in with works by Ignaz Pleyel and J.L. Dussek (perhaps his "Naval Battle and Total Defeat of the Dutch Fleet by Admiral Duncan?") performed by the mechanical trumpeter, and not only last, but surely least, *Wellington's Victory*. This memorable benefit concert took place on December 8, 1813.

--Kenneth Langevin

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*Charles Bingham (Beethoven)

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Matthew Thorpe

Paula Jones

Larry Arthur Yagello

Eleanor Cameron

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Paul Kikuchi

Violin II

*Claudia Mahave

Richard Downs

Michele Otteson

Elisa Quintero

Michelle Giansante

Pablo Ardiles

Hermes Mejia

Debra Burkhart

Crystal Lennartz

Deborah Barber

Viola

*Nicole Brockmann

+Fred Horwitz

Laura Duryea

James Steich

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Christina Melucci

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Mark Livingston

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*Beth Ann Snyder

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Shouy Youn Fu

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Oboe

*Guillermo Milla

Lenny Young

Harp

*Francis Duffy

Celesta

*Andrew Gordon

Clarinet

*Raul Cragg

+David Allen

Grover Edwards

Valerie Lewis

Nicholas Lewis

Bassoon

*Lynn Johnson

Virginia Schulz

(Contrabassoon -Ravel)

Horn

*Josh Knaver

Chuck Ament

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(English Horn-Ravel)

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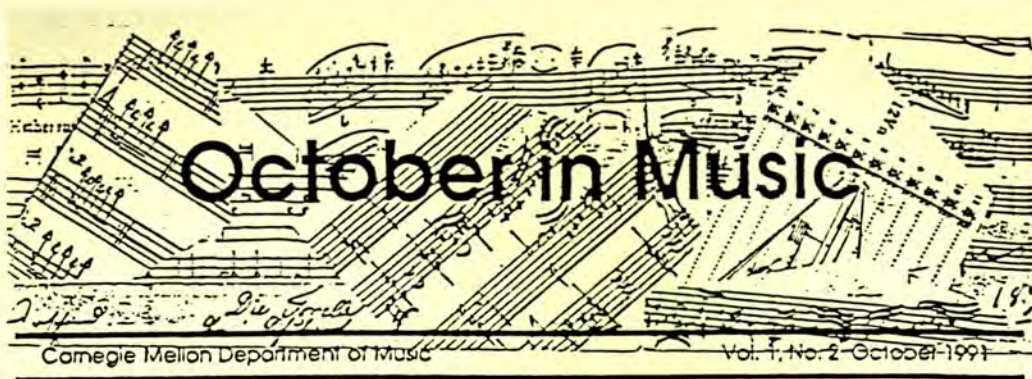
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*Heather Borsun

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Savio Rossi Daminic

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Friday October 4 *Homecoming Concert*
Philharmonic Orchestra and Choir
8:00 p.m. Carnegie Music Hall Admission \$5.00

Tuesday October 15 *Jazz Concert*
Carnegie Mellon Jazz Ensembles
8:00 p.m. Skibo Ballroom Free Admission

Wednesday October 16 *Gorell Young Artist Series*
Scott St. John, violin
8:00 p.m. Mellon Institute Auditorium Admission \$10.00

Tuesday October 22 *Winds*
Carnegie Mellon Wind Ensemble
8:00 p.m. Fulton Theatre Downtown Free Admission

Sunday October 27 *The Carnegie Series*
Carnegie Mellon Philharmonic Orchestra
8:00 p.m. Carnegie Music Hall Admission \$5.00

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