

Carnegie Mellon Music

Carnegie Mellon University College of Fine Arts

Department of Music, Marilyn Taft Thomas, Head

PATRIMONIO UC

The Carnegie Mellon Philharmonic Orchestra
Juan Pablo Izquierdo, Director of Orchestral Studies
The Carnegie Mellon University Choirs
Robert Page, Director of Choral Studies

April 8, 1994 8:00 p.m.
Carnegie Music Hall Oakland

Carnegie Mellon University College of Fine Arts
Department of Music
presents

The Carnegie Mellon Philharmonic Orchestra
Juan Pablo Izquierdo, Director of Orchestral Studies
The Carnegie Mellon University Choirs
Robert Page, Director of Choral Studies

Rapsodie Espagnole

Maurice Ravel

I. Prélude à la Nuit

(1875-1937)

II. Malagueña

III. Habanera

IV. Feria

The Carnegie Mellon Philharmonic Orchestra

Concert Piece for Piano and Chamber Orchestra

Marilyn Taft Thomas

(b. 1943)

PATRIMONIO UC

David Deveau, piano

The Carnegie Mellon Philharmonic Orchestra

--INTERMISSION--

*Escenas Borrascosas (Thunderous Scenes)

Leonardo Balada

1. Mirad!

(b. 1933)

2. Jerusalem!

3. Amadisimas!

4. Perdonadme!

"Colón" Matthew Walley, tenor

"Isabel" Katy Shackleton, soprano

"Beatriz" Nancy María Balach, mezzo-soprano

The Carnegie Mellon Philharmonic Orchestras and Choirs

Mandú-Carárá

Heitor Villa-Lobos

Poema Sinfónico ou Bailado

(1887-1959)

WQED-FM 89.3

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Program Notes

PATRIMONIO UC

Rapsodie Espagnole (Ravel) - Joseph Maurice Ravel was born in the extreme southwest corner of the hexagon that is France, in the Basque village of Ciboure, on March 7, 1875; he died in Paris on December 28, 1937, nine days after an unsuccessful brain operation. Ravel's mother came from a Basque family, whereas his father was an engineer from Switzerland. The Ravels left Ciboure for Paris soon after the composer's birth, where he studied piano with Charles de Bériot, the bastard pianist son of a famous violinist, Charles-Auguste de Bériot. It was as a student at the Conservatory that Ravel wrote a Habanera for two pianos, a piece later incorporated into his *Rapsodie espagnole*, premiered on March 15, 1908, in Paris.

--Dr. Kenneth Langevin

Escenas Borrascosas (Balada) - These four scenes for vocal soloists, mixed choir and orchestra are based on four dark moments in the real and unreal life of Christopher Columbus, after his return to Spain from the Indies following his discovery trip.

Mirad! (*Look!*) depicts the moment when Columbus is sent back to Spain after his third trip, a prisoner shackled with chains. He has been accused by his enemies in the court of Castile of incompetence and treason and expresses his deep anguish and humiliation for the way he has been treated, he, whose discovery brought so much new land to the Queen.

In *Jerusalem!*, back in Spain, we find Columbus confronted by the King, the Queen and the court in Castille.

(continued)

Program Notes (continued)

The courtiers laugh at the sight of Columbus, call him "Admiral without a sea" and accuse him of several misdeeds. Although Queen Isabella shows discontent towards her protegee, Columbus is able to convince her of his innocence. With the help of the Bible--showing the prophecies of the prophets Isaiah and Jeremiah--convinces her that he is God's chosen one to free Jerusalem and find the Holy Sepulcher. "He who frees the islands of the Ocean, will open the gates of the Holy City," Columbus reads from the Bible. The Queen is clearly moved by the conviction and arguments of Columbus and in a short lyrical interlude expresses her fondness for the Admiral and how the two are like "...a stream which waters are life and destiny for Humanity." Isabella now encourages Columbus to take a new adventure to free Jerusalem.

Nevertheless, the support of the Queen has diminished through the years. Also heavy on Columbus's conscience is his lover Beatriz who is left alone for years during his trips. The two women were of great significance in Columbus's life. The first, as supporter of his dreams of discovery; the latter, as the mother of one of his two sons. In *Amadisimas! (Beloved Ones!)* his relationship with the two women is like a distant and abstract mirror of Columbus's conscience and guilty feelings. In a "duetto," the two women sing, very softly with clustered harmonics by the strings, their disappointment with Columbus. The Queen, because of Columbus's mistreatment of the Indians; Beatriz, because "...all alone I saw the years go by without the warmth of your kisses." Columbus joins the two women at the end and Isabella--while dying--promises to pray for Columbus from Heaven.

In *Perdonadme! (Forgive Me!)* Columbus is in his ultimate tormented delirium at the gate of death. It is a "collage"-- a chorus of Franciscan monks sing the "ave-verum" while Columbus, on his death bed, hears the past and foresees a dark future for mankind. He asks forgiveness from his close ones, humanity and nature. He dies singing, "In manus tuas Domine commendo spiritum meum" (reported to be his actual words). In this scene we hear electronic sounds, as well as recorded replay of fragments from Balada's opera *Christopher Columbus*--suggesting Columbus's past--mixed with dramatic orchestral textures and a high solo cello, accompanying the lonely spirit of the Admiral.

Thunderous Scenes, with libretto by the composer, was premiered at the Alicante International Contemporary Music Festival, Spain, in September 1992, performed by the National Orchestra of Spain and chorus. The four scenes of that work are part of the opera *Death of Columbus* finished in February 1994. This opera is a sequel to *Christopher Columbus*, premiered in 1989 at the opera house of Barcelona with Jose Carreras and Montserrat Caballe singing the leading parts.

--Leonardo Balada

Concert Piece for Piano and Chamber Orchestra (Taft Thomas) - Concert Piece for Piano and Chamber Orchestra is a ten-minute work in one movement that develops from a single melodic line introduced by the solo horn at the beginning of the piece. The rest of the composition evolves out of this initial material.

Gradually the mood changes from the somewhat rhapsodic treatment of the piano into a quicker dance-like section, with traces of jazz beginning to emerge. As the piece develops, the rhythmic elements become sharper, the harmonies thicker, and the dialogue between the piano and orchestra grows into a struggle. Tension mounts and the dynamic and rhythmic intensity continue to build until, at the climactic point, the piano is propelled into an extended cadenza, expressing with passion all of the material that has come before.

As the piano completes its outburst with a dramatic flourish of crashing chords, the strings re-enter in a twelve-tone cloud of sound, serving as a backdrop for the quiet return of the muted horn. The piece ends as it began, the piano and orchestra in harmony, with just a hint of a question left in the piano's final phrase.

--Marilyn Taft Thomas

Mandú-Cárará (Villa-Lobos) - Heitor Villa-Lobos was born in Rio de Janeiro on March 5, 1887, and died there on November 17, 1959. His father, a writer who played the cello, was his first music teacher. When Villa-Lobos was only twelve his father died, and so the young musician grubbed a living by playing the cello in the cabaret district. When he was twenty, he began his studies at the National Institute in Rio, where he worked with Francisco Braga, Frederico Nascimento, and Angelo Franca. His big break came on November 13, 1915, when he gave a concert of his own works in Rio, an event for which he had prepared by, among other things, making two trips into the Boondocas Brazilieras to gather authentic folk material. *Mandú-Cárará* dates from 1940; it was first performed on January 23, 1948, in New York City.

--Dr. Kenneth Langevin

The Composers

Leonardo Balada - According to *Stereo Review*, "Balada's is clearly a major talent." Born in Barcelona, Spain, on September 22, 1933, he graduated from the "Conservatorio del Liceo" of that city and the Juilliard School in 1960. Since 1970 he has been Professor of Composition at Carnegie Mellon University. Balada's works are being performed by the world's leading orchestras, such as the Philharmonics of New York, Los Angeles, Israel; the Philadelphia Orchestra, the Philharmonia Orchestra of London, the symphonies of Cincinnati, Detroit, Dallas, Washington, D.C., Prague, Barcelona, Mexico; the radio orchestras of Leipzig, Madrid, Hanover, Moscow, Helsinki, Luxembourg, BBC, Jerusalem; the National Orchestra of Spain, Lyon, Toulouse, Marseille, conducted by artists like Maazel, Rostropovitch, Fruhbeck de Burgos, Lopez-Cobos, etc.

He has been commissioned by many outstanding organizations in the U.S. and Europe, including the Aspen Festival, the San Diego Opera, the Pittsburgh Symphony, National Endowment for the Arts, Benedum Center for the Performing Arts, the Lausanne Chamber Orchestra, The Millennium of Catalonia, Sociedad Estatal del V Centenario and the National Orchestra of Spain, and has composed works for artists like Alicia de Larrocha, the American Brass Quintet, Andres Segovia, Narcisco Yepes and has collaborated with artists and writers like Salvador Dali, Camilo Jose Cela and Jose Ferrer. A large number of his compositions are recorded on The Louisville Orchestra Editions, Deutsche Grammophone, Serenus Records, Grenadilla Records, and New World Records. The last of his recordings--his *Steel Symphony*--was recorded by the Pittsburgh Symphony conducted by Lorin Maazel. His *Preludis Obstinants* are shortly to be recorded by pianist Alicia de Larrocha.

Balada's large catalog of works includes, in addition to chamber and symphonic compositions, cantatas, a chamber opera and two full length ones: *Zapata* written for Sherrill Milnes, and *Christopher Columbus*. This opera was premiered in Barcelona in September 1989 with Jose Carreras and Montserrat Caballe singing the leading roles and it attracted international attention. *The New York Times* calls Balada's

The Composers (continued)

contribution "a gift to his native Catalonia," while the *Washington Times* calls the work "a masterpiece...a landmark score in the lyric theatre of our time." This opera will soon be released on a CD recording.

This past year Balada had four symphonic world premieres by the Spanish RTV Symphony, The Lausanne Chamber Orchestra, the Prague Symphony and the National Orchestra of Spain. This year, his *Music for Oboe and Orchestra*, commissioned by Lorin Maazel and the Pittsburgh Symphony, received its world premiere with these same artists.

Marilyn Taft Thomas is head of the Department of Music at Carnegie Mellon and associate professor of theory and composition. Dr. Thomas is an active composer with works for orchestra, choir, piano, voice and chamber ensembles. She has won prizes from the National Federation of Music Clubs and the "National Harvey Gaul Competition." She has also received six awards in composition from ASCAP. A recipient of commissions from the Pennsylvania Council on the Arts, the McKeesport Symphony Orchestra, Carnegie Mellon University, The American Music Center and the Pittsburgh New Music Ensemble, critics have described Dr. Thomas' music as "very inventive, strong, exciting, and definitely of our century." A pioneer in her field, Dr. Thomas was the first woman to receive a Ph.D. in composition from the University of Pittsburgh, and the first woman to serve as president of the Pittsburgh Alliance of Composers. Equally at home in the electronic/computer music studio, her computer music research and development of music theory software is internationally known. As a teacher of music theory and composition, her innovative teaching methods have been cited by the Associated Press and honored by Carnegie Mellon with its prestigious Henry Hornbostel Teaching Award for the College of Fine Arts.

This Evening's Pianist

David Deveau has appeared as guest soloist with the Boston Symphony and Boston Pops, the St. Louis, Houston and San Francisco Symphonies, the Minnesota Orchestra, L'Orchestre du Capitole de Toulouse, the Handel and Haydn Society and Pacific Symphony, and countless metropolitan orchestras throughout the U.S. Mr. Deveau made his formal New York debut at Alice Tully Hall in Lincoln Center in 1982 as the recipient of a coveted Solo Recitalist Award from the National Endowment for the Arts, and has appeared in recital at New York's Merkin Hall, Town Hall, the Whitney Museum, and Weill Hall at Carnegie Hall. He has given critically acclaimed recitals at Washington's Kennedy Center, at Orchestra Hall in Minneapolis, and on myriad college recital series throughout the U.S. and Canada. He is a prizewinner of the International Concert Artist Guild Competition in New York, the Houston Symphony National Young Artists Competition, the Juilliard and New England Conservatory Piano Competitions and the National Arts Club Award.

In chamber music, Mr. Deveau is the pianist of the Carnegie Mellon Trio (with Andres Cardenes and Arne Martindale Williams). He has also appeared at Tanglewood, the Seattle Chamber Music Festival, Chamber Music at Prussia Cove (U.K.), the Montana Music Festival, and festivals throughout New England, New York, Colorado, and Canada. Mr. Deveau can be heard on the Centaur label (Liszt) and the Ecoclassics label (Schumann), and is currently recording the complete Beethoven Sonatas for piano and violin with Andres Cardenes.

The Conductors

Juan Pablo Izquierdo, Director of Orchestral Studies at Carnegie Mellon University, was a pupil of the renowned German conductor, Hermann Scherchen. Maestro Izquierdo initiated his conducting career in Chile with the National Philharmonic Orchestra. 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. In December 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 music director. Mr. Izquierdo, in addition to concert tours in South America and Europe, conducted, in the 1991-92 season, a series of eleven concerts with the Radio-Television and National Symphony Orchestras of Madrid. Recently, Maestro Izquierdo has been on new tours with Israel's Jerusalem Symphony and the Berlin Radio Orchestra, where he did the first performance of Schidlow's *Carrea*, based on poems of Pablo Neruda, and *Ameriques* by Edgard Varese, along with works by Mozart and Schumann with Gerald Rose, pianist. He is now preparing for another European tour which will include performances with the Budapest Philharmonic. He will also conduct new programs in Santiago, Buenos Aires, and Mexico City.

Dr. Robert Page is regarded as one of the most distinguished choral conductors of this country, and his choirs can be heard on forty recordings issued on major labels, including Columbia, London, RCA, Telarc, Decca and Sony Classics. From 1971-1989 Page was the Director of Choruses and Assistant Conductor of The Cleveland Orchestra and is currently Director of Special Projects and Choral Activities with the Pittsburgh Symphony Orchestra. Page joined the Carnegie Mellon University faculty first in 1975 and was Head of the Department of Music until 1980. He rejoined the faculty in 1988 as Director of Choral Studies. Page has been the music director/conductor of The Mendelssohn Choir of Pittsburgh since 1979. Page has received eight Grammy nominations, and received the coveted award for the recordings of Orff's *Catulli Carmina* (Philadelphia Orchestra) and *Carmina Burana* (Cleveland Orchestra). He has also won a Grand Prix du Disque for Gershwin's *Porgy and Bess* and a Prix Mondiale de Montreaux for his world-premiere recording of the Shostakovich *Symphony No. 13: Babi Yar*. He has been associated with many significant American and world premieres of works by Alberto Ginastera, Samuel Barber, Ned Rorem, Krzysztof Penderecki, Bernard Rands and Richard Hundley.

Department of Choral Studies
Robert Page, Director
Thom Douglas, Assistant Conductor
Andrea Baxter, Conducting Assistant
Justin Grize and Justin Gumlak, Stage Managers
Chun-Hee Chung, Librarian

Carnegie Mellon University Concert Choir

Soprano	Mezzo-Soprano/Alto	Tenor	Baritone/Bass
Katherine Andrews	Laura Ahr	Lawrence Cummings	Michael Breen
Noelle Banks	Colleen Cosgrove	Justin Gumlak	Brian Curfman
Aimee Beal	Karen Dryer	Matthew Hughes	Brian Deutsch
Christina Budig	Kate Ersevum	Jeff Kunins	Joseph Domencic
Brenda Bush	Rebecca Harvey	Michael Kunsmann	Robert Fire
Kristin Carbone	Kimberly Oczkowski	Andrew Lee	Justin Grize
Rosena Hill	Erica Olden	Mark Maimone	James Lynn
Michele Kalman	Blythe Osner	Jason Poole	Manu Narayan
Linh Kauffman	Hia Phua	Scott Reilly	
Robin Korsin	Lee Anne Pokego	Erik Winger	
Stephanie Riso	Michele Sarko		
Katy Shackleton	Kathryn Thomas		
Tami Smith	Carey White		
Lauren Thomas			
Melanie Vaccari			

Carnegie Mellon University Repertory Chorus

Soprano	Mezzo-Soprano/Alto	Tenor	Baritone/Bass
Lee Abernathy	Rebecca Albrecht	Aaron Berkson	Rusty Hamrick
Tara Angeloni	Rachel Cerrone	Justin Carroll	Mario Martinez
Noelle Barbera	Kerry Hagan	Robert Ferry	John Ockerbloom
Dana Bhatnagar	Lisa Kruglak	Benjamin Good	Rodrigo Pincheira
Shu-Yen Cheng	Heidi Lee	Ebert Jones	Brian Robick
Christina Farrell	May Lee	Seth Kopchak	Caleb Sidel
Rachel Gates	Tonya Menich	Kenneth Legum	Gabrien Symons
Eve Gigliotti	Rachel Noack	Patrick Regan	Jonathan Taaffe
Danielle Herman	Janice Rybicki	David Schoenbrun	
Jessica Johnson	Ananda Thananart		
Hsing-Yi Lin	Darlene Yun		
Wen-Ping Lin			
Miyako Sakagami			
Hillary Schacht			

CARNEGIE MELLON PHILHARMONIC ORCHESTRA

Juan Pablo Izquierdo, Director of Orchestral Studies

Violin I

*Kathy Kim
Andrea Campos
I-Chun Hsieh
Wen Yuan Gu
Matthew Thorpe
Inger Petersen
Gabriel Pliego
Dectora Gander
Judy Weaver
Claudia Mahave
Patricia Kates

Violin II

*Timothy Tan
*Jennifer Barrie
Ivan Perez
Krista Krauja
Leigh Mahoney
#Matthew Petrone
Meng-Hau Liu
Peter Stone
Yanit Epstein
Mairi Cooper

Viola

*Louise Guerrieri
+Regina Ketter
Susanna Caudell
Deana Urban
Tatyana Dudkin
Holly Tait
Roberto Curiel
Mervin Goh

*Principal/Concertmaster
+Assistant Principal
#Orchestra Manager

Cello

*Chizuko Matsusaka
+Elizabeth Vandervennet
Susanna Reilly
Erin Eyles
Grace Wu
Carolyn Segermark
Rachael Brown
Sue Ann Forbat

Bass

*Douglas Basye
+Daniel Bodwell
Shouw-Youn Fu
Christopher Bedford
Darryl Mielke
David Pellow

Joel Reist
Brian Stahurski

Flute

*Makiko Nishio
*Lida Kim
JuHee Kim
Elana Hoffman
Melissa Knight

Oboe

*Lenny Young
+Carey Shinbaum
Nancy Kranak (English Horn)

Harps

Frances Duffy Snyder
Lee-Fei Chen

Keyboards

Efraín Amaya
Jorge Ibanez

Clarinet

*Grover Edwards (bass clarinet)
*Anthony Franco
Tara McDonald
Nicholas Lewis

Bassoon

*Lynn Johnson
Palmer Shepherd
Chia-Ying Yu
Megan Ulmer (contrabassoon)

French Horn

*David Warnke
Karla Isenberg
Andrew Copper
Keith Powell

Trumpet

*Drew Fennell
+Andrew Augustine
Randal Telfer

Trombone

*Mark Snyder
Robert Tupper
E. Keith Johnston
Christopher Balas (bass)

Tuba

*Jason Venesky

Timpani

Heather Borsum

Percussion

Paul Evans
Darren Humbert
Todd Hartman
Christopher Brown
Daniel Nesaw
Efraín Amaya
Nizan Liebovich

Upcoming Musical Events at Carnegie Mellon

April 9 Cuarteto Latinoamericano
Mellon Institute Auditorium, 3:00 p.m.
Tickets: \$10/CMU price \$8

April 10 Student Guitar Recital
Alumni Concert Hall, 11:30 a.m.
Free Admission

April 10 Student Recital: Rachael Brown, cello
Mellon Institute Auditorium, 6:00 p.m.

Free Admission

PATRIMONIO UC

April 11 Student Recital: Kyeongju Hwang, piano
Mellon Institute Auditorium, 8:00 p.m.
Free Admission

Concert Line: 268-2383

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Inquiries concerning application of these statements should be directed to the Provost, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213, telephone (412) 268-6684 or the Vice President for Enrollment, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213, telephone (412) 268-2056.