

# 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

September 30, 1994 at 8:00 p.m.

Soldiers and Sailors Memorial 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

Symphony No. 5 in C minor, Op. 67

Allegro con brio  
Andante con moto  
Scherzo: Allegro  
Allegro

Ludwig van Beethoven  
(1770-1827)



- INTERMISSION -  
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Carmen Suite

Les Toréadors  
Aragonaise  
Habanera  
Danse Bohème

Georges Bizet  
(1838-1875)

Bolero

Maurice Ravel  
(1875-1937)

## Program Notes (continued)

### Ravel: Bolero

Joseph-Maurice Ravel was born in Ciboure, France, on March 7, 1875 (four days after the premiere of Carmen) and died in Paris on December 28, 1937. At age fourteen he commenced his studies at the Paris Conservatory, studying piano with Charles de Bériot, harmony with Émile Pessard, counterpoint with André Gédalge, and composition with Gabriel Fauré. Ravel was expelled from Fauré's composition class in 1900 and never attained any higher academic status than "former student." Regarding his unsuccessful entry in the 1901 Prix de Rome competition, Ravel himself wrote: "A rather curious thing was explained to me: I possess a melodic tap at a place which you will not permit me to designate more clearly, and music flows from it effortlessly. This gracious metaphor comes to me from your dear teacher X. Leroux..." Leroux, of course, had been a member of the Prix de Rome jury.

Boléro (originally titled Fandango) was composed as music for a ballet at the request of Madame Ida Rubinstein. Ravel took about five minutes to write it, and it was premiered at the Paris Opera by the Rubinstein troupe on November 22, 1928. The 1934 Paramount Pictures film Bolero, starring Carole Lombard and George Raft, utilized the piece extensively throughout the sound track.

~~Kenneth Langevin

## About the Conductor

**Juan Pablo Izquierdo** was born in Santiago, Chile. After graduating in Composition at the University of Chile he became a pupil of the renowned German conductor Hermann Scherchen with whom he studied for three years in Switzerland. He initiated his career conducting National and Philharmonic Orchestras in Santiago.

In 1966 he won the First Prize in the Dimitri Mitropoulos International Competition for Conductors in New York, and was named Assistant Conductor to Leonard Bernstein with the New York Philharmonic.

From 1974 to 1985 he was Music Director of the Testimonium Israel Festival in Jerusalem and Tel-Aviv conducting world first performances of major contemporary composers such as Iannis Xenakis, Mauricio Kagel, Gilbert Amy, Tomas Marco, Emmanuel Nunes, Leon Schidlowsky, and Samuel Adler, among others.

He has been awarded the National Critics Award in Santiago and in 1976 the National Music Prize by the Israel Ministry of Culture.

He has been Music Director of the Gulbenkian Orchestra in Lisbon and Music Director of the Santiago Philharmonic Orchestra which he reorganized and conducted until 1986. In 1990 he inaugurated the Claudio Arrau Symphony Orchestra in Santiago with an opening attendance of 15,000. Instrumental in forming the new orchestra, he is now its Music Director.

Mr. Izquierdo has been professor-in-residence at Indiana University in Bloomington and is currently Director of Orchestral Studies at Carnegie Mellon University in Pittsburgh, PA.

His international career includes conducting orchestra such as: Bavarian Radio Orchestra, Hamburg Radio Orchestra, Frankfurt Radio Orchestra, Vienna Symphony, Leipzig Radio Orchestra, Berlin Radio Orchestra, Dresden Philharmonic, New Philharmonic, National Orcestra and Ensemble Intercontemporain in Paris, the Jerusalem Symphony and Israel Chamber Orchestras, Radio TV and National Symphony of Spain, and Radio Philharmonic of Holland, among others.

He has conducted in world famous music festivals such as: Berlin Festival, at the Berlin Philharmonie; Holland Festival, at the Concertgebouw in Amsterdam; Frankfurt Festival, at the Alte Oper; Paris Automme Festival at Radio France; Vienna Fesitval, at the Musikverein; Testimonium Israel Festival in Tel-Aviv and Jerusalem and Strasbourg Festival, among others.

He has recently, during the 1992-1993 season, conducted an extended series of 11 performances in Madrid. He has worked again with the Jerusalem Symphony and last May conducted several first performances for the Rhein Festival in Germany and a number on concerts in Santiago with the Claudio Arrau Orchestra in which he included the first South American performance of the "Ballet Mecanique" by George Antheil.

During the past season he has been conducting the Philharmonic Orchestra of Mexico City, the Berlin Radio Orchestra in Berlin, the Budapest Philharmonic in Budapest, the Teatro Colon Philharmonic in Buenos Aires and the usual concert series in Santiago.

## Program Notes

### Beethoven: Symphony No. 5 in C minor

Beethoven's Symphony No. 5 in C minor, Op. 67, is probably more inseparably identified with the very notion of "classical" music than any other work, particularly its inescapably familiar opening "da-da-da-duhhh" motif. There is some reason to believe that this motif was taken from one of the numerous bird-calls that so intrigued Beethoven, specifically, that of the European bunting, Emberiza citrinella. As this pattern of three shorts and a long stands for the letter "V" in Morse code, the motif was used by the Allies in World War II as a victory symbol, and "Beethoven's Fifth" became a household word and radio favorite. Nicholas Slonimsky has also pointed out that "the Germans could not very well jail people for whistling a Beethoven tune, so they took it over themselves as the first letter of the archaic German word Biktor, and trumpeted it blithely over their radios."

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Like most of Beethoven's works, the Fifth Symphony gradually coalesced over an extended period of time, in this case, from around 1800 to March of 1808. Beethoven interrupted work on it in the summer of 1806 to compose his Fourth Symphony, and the Sixth ("Pastoral") was also "under construction" at this time. Moreover, Beethoven was also rumored to be in the market for a librettist for a projected opera on Goethe's Faust. This "Grand Symphony in C minor" was premiered with "A Symphony entitled 'A Recollection of Country Life' " (i.e., the "Pastoral") and other new pieces by Beethoven on Thursday, December 22, 1808, at the Theater-an-der-Wein in Vienna, the composer conducting. It was released in Leipzig by Breitkopf and Härtel in April of 1809, with the Sixth Symphony (Op. 68) following in May.

## Program Notes (continued)

### **Bizet: Carmen Suite**

Alexandre-César-Léopold Bizet was born at No. 26 Rue de la Tour d'Auvergne in Paris on October 25, 1838. His godfather, Philippe-Louis Brulley de la Brunière, however, did not like that name and called him Georges instead; the name stuck. Bizet's father was a singing teacher; his mother was a capable pianist of considerable intellect. At the age of nine Bizet entered the Paris Conservatory, where he studied piano with Antoine-François Marmontel, organ with François Benoist, harmony with Pierre-Joseph-Guillaume Zimmerman, and composition with Jacques-François-Fromental-Élie Halévy. In 1857 he won the Prix de Rome.

Bizet's opera Carmen is generally considered his best work. Based on the 1847 novel by Prosper Mérimée, via the libretto of Henri Meilhac and Ludovic Halévy (nephew of J.-F.-F.-E.), it opened at the Paris Opéra-Comique on March 3, 1875 with Célestine Galli-Marié in the title role. Eerily, on June 2 during the Act III reading of the cards, when Carmen foretells her own death ("moi d'abord, ensuite lui, pour tous les deux la mort!"), Galli-Marié became oppressed with foreboding and fainted upon reaching the wings. Unbeknownst to her, Bizet, confined to his bed, had lost consciousness for the last time during Act III and would be dead by 3 a.m.

Excerpts from Carmen known as the first and second "Carmen" suites consists of material reworked by Fritz Hoffmann in 1906 for Breitkopf und Härtel.

# CARNEGIE MELLON PHILHARMONIC ORCHESTRA

Juan Pablo Izquierdo, Director of Orchestral Studies

## Violin I

\*Andrea Campos  
\*Kathy Kim  
I-Chun Hsieh  
Matthew Thorpe  
Stephanie Kurtzman  
Gabriel Pliego  
Inger Peterson Carle  
Sharon Andrews  
Jeremy Williams  
Edith Bradway  
Sarah O'Boyle  
Judy Weaver

## Violin II

\*Ivan Perez  
+Leigh Mahoney  
Abel Romero  
#Matthew Petrone  
Kristina Krauja  
Peter Stone  
Carrie Walsh  
Ying Lin  
Shih-Shu Lo  
Elizabeth Keller  
Yanit Epstein

## Viola

\*Karen Bea  
+Meng-Hau Liu  
Adriana Linares  
Ten-Lan Chu  
Deana Urban  
Tatyana Dudkin  
Holly Tait  
Ruth Vestrat

\*Principal/Concertmaster  
+Assistant Principal  
#Orchestra Manager

## Cello

\*Chizuko Matsusaka  
+Elizabeth Vandervennet  
+Susanna Reilly  
Erin Eyles  
Grace Wu  
Carolyn Segermark  
Rachael Brown  
Yiu-Wen Chou  
Jeanne Strittmatter  
Jonathan Simon

## Bass

\*Daniel Bodwell  
+Shouh-Youn Fu  
David Pellow

David Larocca  
Daryl Mielke  
Gregg Sheer

## Flute

\*Makiko Nishio  
\*Lida Kim  
+JuHee Kim  
Ellen Vance (alto flute,  
piccolo)

## Oboe

\*Renate Sakins  
+Jennifer Raymond  
+Lenny Young  
Nancy Kranak (English horn,  
oboe d'amore)

## Clarinet

\*Anthony Franco  
+Nicholas Lewis  
Tara McDonald  
Hwekyoung Kim

## Celeste

Ram Shenkar

## Bassoon

\*Jose Arion Linares  
+Cortney Eshelman  
Palmer Shepherd (contrabassoon)  
Annie Yu

## Saxophone

Jeremy Fletcher (tenor)  
Manu Narayan (soprano)

## French Horn

\*David Warnke  
Jennifer Little  
Andrew Copper  
Constance Thomas

## Trumpet

\*Drew Fennell  
+Andrew Augustine  
Matthew Barabas  
David Gedris

## Trombone

\*Mark Snyder  
Robert Tupper  
Christopher Balas (bass)

## Tuba

Christopher Meeder  
Jason Venesky

## Harp

Lee-Fei Chen  
Gretchen Thiemecke

## Percussion

\*Paul Evans  
Todd Hartman  
I-Chih Hsieh  
Michael Lanford  
Ben Noble

## Upcoming Events

**October 1 Tour of Pianos**  
**Leaving from the Grand Foyer by Alumni Concert Hall**  
**College of Fine Arts; 1:00-3:00 p.m.**

**October 1 A Tribute to Lee Cass: A Retrospective Video**  
**Alumni Concert Hall, College of Fine Arts; 2:00 p.m.**

**October 1 The CMU Trio**  
**Mellon Institute Auditorium; 3:00 p.m.**

**Tickets: \$10.00**

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**Concert Line: 268-2383**

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