

Carnegie Mellon Music

Carnegie Mellon University College of Fine Arts

Department of Music, Marilyn Taft Thomas, Head

PATRIMONIO UC

Carnegie Mellon Philharmonic Orchestra

Juan Pablo Izquierdo, Director of Orchestral Studies

October 27, 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

Petrouchka

Dance Russe
Petrouchka
Dance of the Coachmen
Masqueraders

Igor Stravinsky
(1882-1971)

Prelude to the Afternoon of a Faun
(*Prelude à l'Après midi d'un faune*)

Arrangement for chamber orchestra done for the Society of Private Performance
in Vienna under the supervision of Arnold Schoenberg, the Society's President.

Claude Debussy
(1862-1918)

PATRIMONIO UC

Flute- Alberto Almarza* *Oboe-*Guillermo Milla
Clarinet- Raul Cragg *Harmonium-*Christopher Connell*
Piano- Lúz Manriquez *Bass-*Francisco Fernandez

The Cuarteto Latinoamericano

Violins- Saul Bitran*, Aron Bitran* *Viola-* Javier Montiel*
Cello- Alvaro Bitran*

--INTERMISSION--

Symphony No. 4

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Johannes Brahms
(1833-1897)

Program Notes

Igor Stravinsky-*Petrouchka*

Igor Stravinsky was born at Oranienbaum, near St. Petersburg, on June 17, 1882, and died in New York on April 6, 1971. As the son of Feodor Stravinsky, the Russian Imperial opera star who became famous as Mephistopheles in Gounod's *Faust*, Igor Stravinsky grew up in the musical theater. Although he had taken piano lessons since early youth, he did not begin theory until his late teens, and made only very slow progress in composition. In fact, Stravinsky, like Mozart, never attended a music school or conservatory. What he did study was law, for eight semesters at St. Petersburg University, but never finished his degree. At age 23, Stravinsky started orchestration lessons with Rimsky-Korsakov, with whom he was on close personal terms and who taught him for free.

Petrouchka was the second ballet that Stravinsky wrote for the impresario, Sergei Diaghilev. It opened in Paris on June 13, 1911, Pierre Monteux conducting, with Nijinsky dancing the title role. The 1947 revision of *Petrouchka* is the best known of several, including a virtuoso piano transcription made for Artur Schnabel in 1921. The orchestra is slightly smaller than in the 1911 original, with triple woodwinds. In the words of André Boucourechliev (via the sparkling translation of Britain's Martin Cooper), "*Petrouchka* marks the end of Romanticism: music henceforward is not to be concerned with miming emotions. Stravinsky said that for him the real *Petrouchka* is the ghost which appears on the roof, the other only a puppet, and when the ghost cocks a snook at the audience, it is indeed Stravinsky who is cocking a snook at music 'charged with meaning' and at the very post-Wagnerism of which he will henceforth be a sworn enemy."

Claude Debussy--*Prelude to the Afternoon of a Faun*

Achille-Claude Debussy was born at St.-Germain-en-Laye, some 40 miles west of Paris, on August 22, 1862, and died in Paris itself on March 25, 1918. Being a prodigiously gifted child, he was admitted to the Paris Conservatory at the age of 10. Here he distinguished himself by his firm mastery of virtually all aspects of the traditional technique that was the mainstay of the curriculum; he captured the solfège prize three years in a row, for example, hardly the work of an irresponsible iconoclast. However, he received his diploma only in 1880, after eight years of grueling discipline. He then spent four additional years preparing for the *Prix de Rome* competition, which he won in 1884 with his cantata, *L'Enfant prodigue*. Work on the *Prélude à l'Après-midi d'un faune* began eight years later, with the premiere taking place in Paris on December 23, 1894.

The "Schoenberg" arrangement of Debussy's *Faun* for flute, oboe, clarinet, harmonium, piano, antique cymbals, and string quintet is much more than that. For one thing, this version is not necessarily the product of Schoenberg's brain, but most likely the work of Anton Webern, Alban Berg, Erwin Stein, and/or other members of the *Verein für musikalische Privataufführungen*. This society was founded by Schoenberg in November 1918- curiously, right at the outbreak of the revolution in Germany- for the purpose of bridging the galloping abyss that had already opened between, yes, the contemporary composer and the former audience. Although the *Verein* excluded music critics from its performances, it presented, according to the *New Grove*, "repeated and extremely well-prepared performances of modern works, either in the original versions (chamber music, solo pieces and songs) or in piano arrangements for four or eight hands (orchestral music)." Even though the *Verein* folded in December 1921, in large part due to the disastrous economic situation stemming not only from the First World War, but from the German revolution itself, its goal remains an admirable one. Maestro Izquierdo hopes to continue this initiative by bringing together faculty and students to perform appropriate pieces from neglected areas of the repertoire. Not only would this mark a revival of the original conservatory concept, but it will give the concertgoing public a chance to hear a vanished spectrum of chamber music rarities.

Program Notes (Con't.)

Johannes Brahms-Symphony No. 4

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. Brahms' father was a double-bass player in the local theaters of Hamburg, also played cello and French horn, and even served for a time as bugler in the municipal guard. Known as "Old Brahms," he worked his way up gradually through the orchestra of the municipal theater, and finally all the way into the Hamburg Philharmonic. In 1830, Old Brahms married Christiane Detmering, and three years later Johannes Brahms came into the world.

"Young" Brahms learned the basics of music from his father, and then studied piano with Otto Cossel, who subsequently sent Brahms to his former teacher, Eduard Marxsen, who took Brahms on as a student without charge, due to his apparent potential. The turning point came after a period of rough work in restaurants and taverns, when Brahms made a successful concert tour with the Hungarian violinist, Eduard Reményi, in 1853. This led to a meeting with Schumann, who published a glowing appraisal of Brahms in the October 28, 1853 issue of *Die Neue Zeitschrift für Musik*.

The Fourth Symphony was written over the summers of 1884 and 1885, and thus followed the Third by one year. Perhaps the most severe of the composer's four symphonies, it tested not only the confidence of Brahms' closest friends (Max Kalbeck, for example, advised Brahms to trash the Scherzo, publish the Finale separately, and rewrite the rest), but that of Brahms himself, who feared the work might be too stiff for most audiences. He even went so far as to compare his creation to the climate in Mürzzuschlag, Austria, where the symphony was written; Mürzzuschlag is located about 60 miles southwest of Vienna, at an altitude of around 3,500 feet, and is surrounded by 6,000-foot-high mountains. Although this isn't yet the wildly jagged terrain of the true Alps, which lie farther to the west, the topography is none the less daunting for all its restraint.

--Dr. Kenneth Langevin

CARNEGIE MELLON PHILHARMONIC ORCHESTRA

Violin

*Sarah O'Boyle
*Alexander B. Mandl
+Eva Cappelletti
+Scott Moser
Ignacio Buqueras
Mathew Thorpe
Paula Jones
Dectora Gander
Leigh Mahoney
Paul Kikuchi
Larry Yagello

Violin II

*Claudia Mahave
*Charles Bingham
Richard Downs
Michele Ottesen
Pablo Ardiles
Elisa Quintero
Michelle Giansante
Hermes Mejia
Debra Burkhart
Deborah Barber
Stephan Coffman
Eleanor Cameron

Viola

*Nicole Brockmann
+Christina Melucci
Roberto Curiel
Fred Horwitz
Laura Duryea
James Steich
Rosario Requejo
Deana Urban
Tanya Dudkin
Ruth Vestrat
Kendal Coffman

Cello

*Lourdes Lecuona
*Polly Smith
Barret Denmon
Rachael Brown
Jenny Kim
Mark Kosmala
Jun Zhang

Bass

*Beth Ann Snyder
*Francisco Fernandez
+Joel Reist
Dave Pellow
Daniel Bodwell
Darryl Mielke
Shouy Youn Fu

Harp

Frances Duffy Snyder

Flute

*Maarika Jarvi
+Carmen Almarza
Damienne Fenlon
Leslie Laibman
Elana Hoffmann

Oboe

*Guillermo Milla
Lenny Young

English Horn

Cynthia Anderson

Clarinet

*Raul Cragg
Valerie Lewis
David Allan
Grover Edwards
Nicholas Lewis

Bassoon

*Lynn Johnson
+Virginia Schulz

Contrabassoon

James Wipple

Trumpet

##*Matthew J. Keys
+Larry Lucas
Drew Fennell

Horn

*Charles Ament
Alison Cooper
Karla Isenberg
Keith Dom Powell

Trombone

*Keith Johnston
Paul Lu

Bass Trombone

Mark Snyder

Tuba

Philip VanOuse

Timpani

Darren Humbert

Percussion

Heather Borsum
Kenneth Sacks
Dominic-Savio Rossi, O.S.B.

Assistant Conductor

Gil Rose

*Principal/Concertmaster
+Assistant Principal
#Orchestra Manager



PATRIMONIO UC

About the Artists

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 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.

About the Artists (Con't.)

The Cuarteto Latinoamericano became Quartet-in-Residence at Carnegie Mellon University and its members became teachers in the Music Department's conservatory program in September, 1987. Members of the group are Saul Bitran, violin; Aron Bitran, violin; Javier Montiel, viola; and Alvaro Bitran, cello.

The quartet was formed in Mexico City in 1981 and quickly became the leading musical force throughout Latin America. In 1983, the quartet was awarded the annual prize of the Mexican Critics Association. Soon, regular concert tours took the group to major concert halls in the United States, Canada, and the European musical capitals, including Paris, London, East Berlin, West Berlin, Prague, Stockholm, Amsterdam, Oslo, Warsaw, and Budapest. In addition, the group has been featured on radio and television stations in several countries.

Cuarteto Latinoamericano is Quartet-in-Residence in the San Miguel de Allende Chamber Music Festival in Mexico. Regular invitations to other music festivals have brought the quartet to Festival Miami, Festival Cervantino, the Idriart Festival, the Orlando Festival (Kerkade) and Session Musical Internationale (Grenoble).

The group has recorded a series of compact discs on the Elan label, which include the first digital recordings of string quartets by Heitor Villa-Lobos, Alberto Ginastera, and Silvestre Revueltas. On November 18, 1991, a new CD, also on the Elan label, will be formally released. It includes quartets by Ginastera, Villa-Lobos, Lavista and Orbón. Additional recordings on several Mexican labels include works by Latin-American composers Mario Lavista, Manuel Enriquez, Julian Carillo, Arturo Marquez, Manuel Ponce and Candelario Huizar. Their recordings of traditional repertoire include works by Ravel, Dvorak, Borodin, Grieg, Puccini and Gershwin.

Latin American composers of all periods are of special interest to the quartet. They have premiered many new works, and several string quartets have been composed especially for them.



November in Music

Carnegie Mellon Department of Music

Vol. 1, No. 3 November 1991

Monday November 4 *Subscription Series Concert*
Carnegie Mellon Trio

8:00 p.m. Mellon Institute Auditorium Admission \$15.00

Sunday November 10 *New Music*
Contemporary Ensemble

Premiere Performance: Leonardo Balada's *Torquemada: A Cantata*
8:00 p.m. Fulton Theatre Downtown Free Admission

Thursday November 14 *Distinguished Alumnus*

Brett Duggan, piano

Twice Winner of the International J.S. Bach Competition

8:00 p.m. Mellon Institute Auditorium Admission \$10.00

Sunday November 17 *The Carnegie Series*
Carnegie Mellon Philharmonic Orchestra

8:00 p.m. Carnegie Music Hall Admission \$5.00

Wednesday November 20 *Jazz*
Carnegie Mellon Jazz Ensembles

8:00 p.m. Skibo Ballroom Free Admission

Monday November 25 *Winds*
Carnegie Mellon Wind Ensemble

8:00 p.m. Fulton Theatre Downtown Free Admission

Tuesday November 26 *Subscription Series Concert*
Cuarteto Latinoamericano

8:00 p.m. Mellon Institute Auditorium Admission \$15.00

Concert Line: 268-2383

The PIANO CAMPAIGN Progress Report (10/1/91)

Steven Ambrta	Suzanne Flory	Marilyn and Kenneth Langevin*	Rose Reasa
Marjorie Anater	Barbara Folb	Catherine Laus	Iras Roback
David Anderson	Karl Forasmark	Connie and Roland Leich**	Marian Rockstroh
Bonnie and John Ashton	Robin Fountain	Paul Lennartz	Patricia and Thomas Rodgers
Donald Ashworth	Donna Fox	Edgar Lewis	David Rorick
Mincko Avery*	David Francis	Stephen Lewis	Catherine Rosaelet
Luana Ayres	Joan and Harry Franklin*	Hanna Li*	Betty Rubenstein
Julius Baker*	Cecily and Richard Franklin	Lavinia Liddell	Florence Rubin
Leonardo Balada*	Florence and Belknap Freeman	William Lindberg	Margaret Rushktn
Emma Barchfield	Nancy Galbraith*	Helen and David Liversidge	Louisa and Sheppard Salon
Deborah Barlow	Mary Gallagher	Sara and William Logan	A. Sample
Diane Barnhart	Lois Garver	Anita Lopatin	Marta Sanchez*
Karen Barr	Marc Garvin	Lesley Losacco	Sharon and Steven Saunders
Merle Bechtel	Elden Gatwood*	Lenore Loucks	Janet Scandrol
Carol and Steven Bell	Paul Gerlach*	Elneta MacAlister	Virginia and Edward Schatz
George Bentel	David Gerwig	Donald and Ortanza MacDonald	Betsy Schmidt
Mildred Bergstrom	Judith Gibson	Craig Madge	Donald Scipione
David Berlin	Eleanor Gicquelats	Marlen and Eugene Maier	Irene Schreier Scott* and
Betty Berrios	David Glick	Stella Manos	Dana Scott
Anthony Bianco*	Rena Goldsmith	Evelyn Mansfield	Joseph Sesarke
Mary Bierck	Dr. Elizabeth Graf &	Melvin Markovina	Joan and Richard Sextro
Alvaro Bitran*	Sarah Graf	Louisa Marks	Janet M. Shafer
Aron Bitran*	Alice Gray	Marta Mathews	Irene Sharp
Saul Bitran*	Harriet Green	Frances McCormick	Dorothy Siegel
Gertrude Black	Helen Green	Pear McCullough	Michael Skloff
Margaret Blackburn	Margaret Gruen	Robert McGregor	Gayla and A. Skroupa
William Blough	Anne and A. Hajjar	James McIntosh*	Betsy Smith
Judith and Ralph Bluhm	Evelyn Hall	Carol McIntyre	Joan Snider
Isabel Boardman	Janet Hait	J. McKelway	Conrad Sousa
Carolyn Braun	June Harris	Lawrence McKibben	Southwestern Bell Telephone
Paul Brautigam	Louise and John Harrison	Carol Meeder	Hazelie Stallings
Judy and Gary Bruce	Nancy Harton	Michael Megahan	Susan Standley
Frances Bruss	Mary Haugh	Victoria and Robert Mehrabian	Dottie Stanley
Andres Cardenes*	James Hawkins	Daniel Micklos	Wilma Stone
Louis Casini	Silvia and Charles Hayes	Malvina Mock	Edward Striborny
Barbara and Lee Cass*	Helen Henderson	Marianna and Javier Montiel*	Albert Suwak
Barry Catelinet	Lowell Hepler	William Moon	Annette Szuch
Phillip Catelinet**	Barbara Hepner	D. Morgan	Leon Szura
Rita Caughill	Karl Herman	Arthur Motyeka	Barbara Taylor
Jeanne Cerk	Elizabeth Hewett	Claudia Mruk	Virginia Tennant
Barbara and David Chandler	Ralph Hill	Betty Murphy	Ellen Tenney
Gary Chang	Richard Hiller	Donald Mushalko	Paul Thiessen
George Churm	Richard Hishman	Marcelle Nadel	Marilyn* and Harry Thomas
William Clark	Dorothy Hollein	Ethel Naylor	George Trent
Karen Clarke	Robert Holloway	Myrtle Nim*	Hollis and James Ulaky
Charlotte Cling	Agnes Holst	Carol Nissenson	U. S. Fidelity & Guaranty Trust
Mary and Heinrich Codelli	Judith and John Horgan	Northwestern Mutual Life	Edith and William Vehse
Mr. & Mrs. Felix A. Cohen	<i>in memory of Robert C. Taft</i>	Charles Norton	Walter Voyvodich
Paul Conrad	Bellamy Hosler	Barbara Nowicki	Wachovia Bank and Trust
Consolidated Natural Gas	Mary Hrebin	Martha Noyes	Gladys Wagman
Kathryn Cooper	Martha and George Hunter	Alta Orringer	Howard Wall
Karen Copp	Carl Huntsberger	Bessie Osborne	Dorothy Watters
Dorothy and Frederick Corey	I.B.M. Corporation	Shannon Osborn	Georgia and Paul Weber
Vincent Corrigan	Roseanna Lee Irwin*	Letti Ozaki	Martin Webster
Miles Cowdrey	Juan Pablo Izquierdo*	Natalie Ozeas*	Margaret S. Weddell
James Cox	Patricia Pratts Jennings	Marie Palmer	Marian Wethe
John Culp	Craig Johnson	Elizabeth and Todd Pascuzzi	Imogene Werder
Margaret and Richard Cyert	Joanne Johnson	Anthony Pasquarelli*	Nelson Whitaker*
Gail Czajowski	Mr. & Mrs. S. Hartley Johnston	Joanne Pasquinelli	Dorothy Whittinger
Judith Dalton	Ada Jones	Louis Paul *	Fred Whittinger
Clementine & August Degiovanni	Annabelle Joseph*	Anne Paylor	Hamilton Whittinger
Brian Designore	Kathryn Kahr	Zelma Pellillo	Kathy Wholey
Nicolas DeLuca	Portia Kamons	Patricia Phillips	Robert Wholey and Company
William Dixon	Plato Karayanis	Martha B. Pickering	Collette Wilkins* and
Daniel Dosch	Chauncey Kelley	David Pinkow	Donald Wilkins*
Peter Dundon	Henry Kelly	Marilyn Pipkin	Anne Martindale Williams*
Richard Duris	Patricia Kelly	Susan and Benjamin Pontano	Ellen Winnick
Raymond Eichenmuller	Walter Kenna	P. P. G. Industries Foundation	Joyce Wunderlich
Rosanne Emill	Carolyn B. Kennedy**	Steven Price	Bruce Young
Carter Enyeart	Ivella Kenny	Nancy Priest	Hugh Young
Exxon Corporation	Craig Kepner	Procter and Gamble Fund	Sue and Ralph Zitterbart*
Exxon Education Foundation	H. Kester	Florence Pyle	Thad Zmistowski
Andre Fecteau	Linda and Douglas Ketterer	Irene Rapaport	Dorothy Zullinger
Rudolph Fellner**	David Knapp	George Rau	Arnold High School Class '43
James Ferla*	Katherine and Paul Koch	Laura Ravotti	<i>in honor of Johnny Costa</i>
Lots Fischer		Carole Raymond	*faculty **emeritus
Patricia and Keith Florig		Wendy Relation	

We wish to express our thanks to the above donors for their generous contributions,
and to Steinway and Sons, who makes these gifts so worthwhile.

\$273,000 contributed to date