

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 13, 1993 at 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 Concert Choir
The Carnegie Mellon Repertory Chorus
Robert Page, Director of Choral Studies

Overture to *Iphigenia in Aulis* Christoph Willibald Gluck
(version by Richard Wagner) (1714-1787)

Lieder eines fahrenden Gesellen Gustav Mahler
(Songs of a Wayfarer) (1860-1911)
Mimi Lerner, mezzo-soprano

- INTERMISSION -

Les Choéphores D'Eschyle Darius Milhaud
Vociferation funèbre (1892-1974)

Libation

Incantation

Présages

Exhortation

La Justice et la lumière

Robert Parks, narrator; Colette Wilkins, Choéphore;
Nancy Balach, Elektra; Michael Monnikendam, Orestes; Theodora Fried,
soprano; Valerie Komar, contralto

The narrator is reading connecting text adapted by Juan Pablo Izquierdo
based on the original Aeschylus.

Program Notes

Overture to "Iphigenia in Aulis" - Christoph Willibald Ritter von Gluck was born in the Palatine town of Erasbach on July 2, 1714, and died in Vienna on November 15, 1787. His father, Alexander, was a forester by trade who, when Gluck was fifteen, was hired by Prince Lobkowitz of Eisenberg, whose own son was to give the younger Gluck his big break some seven years later in Vienna by hiring him as a household chamber musician. This resulted in his move to Milan the following year, where he studied composition with Giovanni Battista Sammartini and, like all good German composers of the day, learned to write in the Italian style. *Iphigenie en Aulide* was Gluck's first opera specifically written on a "serious" French libretto (in this case, a play by Racine), and opened in Paris on April 19, 1774.

Lieder eines fahrenden Gesellen - Gustav Mahler, arguably Sigmund Freud's most famous patient, was born in Kalischt, Bohemia on July 7, 1860, and died on May 18, 1911 in Vienna. He began his studies at the Vienna Conservatory when he was fifteen, taking piano with Julius Epstein, harmony with Robert Fuchs, and composition with Franz Krenn. Although known today as a composer, Mahler always worked as a conductor, starting out with a string of operetta jobs that took him from the town of Hall in Upper Austria in 1880, to the Vienna Court Opera in 1897, adding the Vienna Philharmonic for good measure the following year. In 1907 Mahler became principal conductor of the Metropolitan Opera, and two years later, the New York Philharmonic as well.

Songs of a Wayfarer dates from 1883-85, when Mahler was a theater conductor in Kassel, and also entangled in a painful romantic mess with the actress Johanne Richter. Except for the first of these four songs, Mahler wrote all the texts himself. The work was not performed until 1896, when it was premiered in Berlin on March 16, under Mahler's direction.

Les Choéphores D'Eschyle - Darius Milhaud, teacher of the well-known composers Burt Bacharach and Dave Brubeck, was born on September 4, 1892 in Aix-en-Provence, and died in Geneva, Switzerland on June 22, 1974. After improvising melodies on the family piano as a child, he moved up to violin lessons, eventually entering the Paris Conservatory at the age of seventeen. Here he studied violin with Berthelier, harmony with Leroux, counterpoint with Gédalge, and composition with Charles-Marie Widor.

When the writer Paul Claudel became French ambassador to Brazil in 1917, he hired Milhaud as his secretary. *Les Choéphores* dates from this period, and is in fact based on Claudel's French version of Aeschylus's tragedy of the same name, which forms part of the *Oresteia*. Milhaud composed the piece in 1915-16, just prior to his sojourn in Rio, and it was first performed, in Paris, on June 15, 1919, not long after his return to France. In classical Greek culture, the *Choephoroe* were women who carried the offerings intended for the departed.

- Dr. Kenneth Langevin

About the Artists

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.

Maestro Izquierdo's 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.

Robert Page, Director of Choral Studies at Carnegie Mellon University, is the Music Director and Conductor of the Mendelssohn Choir of Pittsburgh and the Director of Special Projects and Choral Activities of the Pittsburgh Symphony Orchestra. He was Head of the CMU Department of Music from 1975-1980, and rejoined the faculty in 1988. From 1971-1989, he was the Director of Choruses and Assistant Conductor of The Cleveland Orchestra and he still maintains his Cleveland connection with his professional chamber chorus, the Robert Page Singers and his position as Artist Teacher with the Cleveland Music School Settlement.

Regarded as one of the most distinguished choral conductors of this country, Page has not limited his activities to the choral idiom. He is actively sought as guest orchestral conductor and has conducted many of the major orchestras of the United States, including those of Philadelphia, Pittsburgh, Cleveland, Minnesota, Milwaukee, Dallas, Houston, San Antonio, Virginia and Florida. His European engagements include the International Youth Orchestra and Chorus in Aberdeen, Scotland, the RTL Orchestra of Luxemburg and the Royal Philharmonia Orchestra of London. He has conducted the opera companies of Cleveland, Kansas City, Toledo and Buenos Aires (Teatro Colon), and was chorus master of the world premiere of the Penderecki opera *Paradise Lost*, a joint production of the Chicago Lyric Opera and La Scala in Milano.

In the music theatre world, Page was the music director of the Maine State Music Theatre for twelve years. His two-piano adaptation of the score of Frank Loesser's *The Most Happy Fella* was just performed on Broadway, and won for Page the Los Angeles Drama Critics Award for the best musical score of 1991.

Page is a charter member of Chorus America and is president of that organization. He has earned degrees from Abilene Christian College and Indiana University and has received honorary degrees from Beaver, Quincy and Drury Colleges and his Alma Mater.

Acclaimed for the great beauty and versatility of her voice, as well as for her impressive talent as an actress, Mimi Lerner has established herself as one of today's foremost bel canto coloraturas, captivating audiences with her performances in such operas as *The Barber of Seville*, *The Marriage of Figaro*, *Anna Bolena*, *Norma*, *Le Cenerentola* and *L'Italiana in Algeri*. She has sung with the most prestigious companies worldwide, including the Metropolitan Opera, the Washington Opera, the Houston Grand Opera, the Dallas Opera, the Seattle Opera, the New York City Opera, the Pittsburgh Opera, the Teatro alla Scala, the Theatre Chatelet in Paris, L'Opera de Nice, the Netherlands Opera, the Theatre de la Monnaie in Belgium and the Glyndebourne Festival, among others. The list of conductors with whom she has worked is equally prestigious, including Christoph von Dohnanyi, Philippe Entremont, Andre Previn, James Levine, Daniel Barenboim, Julius Rudel, Michael Tilson-Thomas and James Conlon. In addition to her distinguished operatic career, she is also a popular soloist and recitalist.

A highlight of Mimi Lerner's 1991-92 season was her participation in the Rossini 200th anniversary gala concert at Avery Fisher Hall, which was broadcast nationwide on PBS's *Live from Lincoln Center* series. She also appeared with the Chicago Symphony as Marcellina in *The Marriage of Figaro*, sang the title role in the Knoxville Opera's production of *Carmen*, and was a soloist in Handel's *Messiah* with the Pacific Symphony, with the Charlotte Oratorio Singers and at Queens College, where she also performed Bach's *Magnificat*.

Her forthcoming engagements include performances of Rossini's *Semiramide* with the Metropolitan Opera as well as orchestral appearances with the Alabama Symphony for an Italian Opera Gala; to the Colorado, Pittsburgh and New World Symphonies for *Messiah* and to the San Diego Symphony for the Verdi *Requiem*. Ms. Lerner will also be the guest soloist with the Mendelssohn Choir of Pittsburgh in a program that will feature works of Sir Edward Elgar. During the summer of 1993 she is scheduled to appear with the Santa Fe Opera in Handel's *Xerxes* and in *The Magic Flute*.

Other recent engagements have included appearances with the Houston Grand Opera in its production of *Carousel*, the New Orleans Opera in *Norma*, the Seattle Opera in *Anna Bolena*, and the Pittsburgh Opera in *The Barber of Seville*. She has also performed *Die Schweigsame Frau* with the Santa Fe Opera and *Così Fan Tutte* with the Canadian Opera Company. She made her debut with the Metropolitan Opera in *The Magic Flute*, which she has sung with the Cincinnati Symphony in a concert version.

Mimi Lerner makes her home in Pittsburgh, where she is Visiting Professor of Voice at Carnegie Mellon University. Her husband is a musician with the Pittsburgh Symphony and her son is an aspiring musician. She received her degree in music education from Queens College and her Master's degree in voice from Carnegie Mellon University.



Very Special Thanks...

To all at WQED and to that station's listeners for their interest in and support of Carnegie Mellon Music.

To Catherine Warne of the International Darius Milhaud Society for providing the translation of *Les Choéphores*.



Translations

Lieder eines fahrenden Gesellen

1. Wenn mein Schatz Hochzeit macht

When my sweetheart has her wedding,
has her joyful wedding,
I will have my wretched day!
I'll go to my little room,
gloomy little room!
I'll weep! I'll weep! for my sweetheart,
for my beloved sweetheart!
Little blue flower! Little blue flower!
Wither not! Wither not!
Sweet little bird! Sweet little bird!
You sing on the green heath!
Ah! The world is so lovely!
Chirrup! Chirrup!
Sing not! Blossom not!
Spring is truly past!
All singing is now done!
Evenings when I go to bed,
I think on my pain!

2. Gieng heut' Morgens über's Feld

I went out this morning over the countryside,
dew still hung from the grass;
the merry finch spoke to me:
"Oh, it's you, is it? Good morning!
Is it not a lovely world?
Chirp! Chirp! Pretty and lively!
How the world delights me!"
The bluebells in the meadow also
rang merrily and cheerfully for me
with their little bells, ring-a-ring,
rang their morning greeting:
"Is it not a lovely world!?"
Ring, ring! Pretty thing!
How the world delights me! Ho!"
And then in the sunshine
the world at once began to sparkle,
everything, everything took on
sound and color in the sunshine!
Flower and bird, the large and the small!
"Good day! Lovely world!"
Now surely my happiness also begins?!
No! No! What I love
can never bloom for me!

3. Ich hab' ein glühend Messer

I have a glowing knife, a knife in my breast, alas,
alas!
It cuts so deep into every joy and every delight,
so deep, so deep!
Ah, what an evil guest it is!
It never keeps still, it never rests,
neither by day nor by night when I would sleep!
Alas! Alas! Alas!
When I look up to heaven,
I see two blue eyes there!
Alas! Alas!
When I walk in the yellow field,
I see from afar the blonde hair
blowing in the wind! Alas! Alas!
When I awake from the dream
and hear her silver laughter ringing, alas! alas!
I wish that I were lying on the black bier,
and could never, never open my eyes!

4. Die zwei blauen Augen von meinem Schatz

The two blue eyes of my sweetheart
have sent me into the wide world.
So I had to take leave of the dearest place!
O eyes, blue! Why did you look at me?
Now I have eternal pain and sorrow!
I went out in the still night,
over the gloomy heath.
No one said farewell to me,
Farewell! Farewell! Farewell!
My companion was love and sorrow!
On the highway stood a linden tree,
there for the first time did I rest in sleep!
Under the linden tree,
which snowed its blossoms down on me,
there I knew not how life goes,
everything was fine again,
ah, everything was fine again!
Love and pain! And world and dream!

**Carnegie Mellon University
Department of Choral Studies**

**Robert Page
Thom Douglas
Dominic-Savio Rossi, O.S.B.
Andrea Baxter
Chun-Hee Chung
Justin Grize**

**Director
Assistant Conductor and Accompanist
Manager
Assistant Manager
Librarian
Stage Manager**

The Concert Choir

Thom Douglas and Dominic-Savio Rossi, O.S.B., pianists

Nancy Maria Balach
Deborah Bletstein
Christina Budig
Brenda Bush
Kristin Carbone
Brian Deutsch
Joseph Domencic
John Donachy
Robert Fire
Neal Fischer
James Flick
Theodora Fried
Margaret Gates
Justin Gumlak
Justin Grize
Matthew Hughes
Linh Kauffman
Valerie Komar
Robin Korsin

Jeff Kunins
Mike Kunsmann
James Lynn
Mark Maimone
Colleen McGrath
Nathan McNamara
Manu Narayan
Stephen Neely
Shawn O'Donnell
Blythe Osner
Ngeng Hia Phua
Lee Anne Pokego
Jason Poole
Scott Reilly
Stephanie Riso
Jennifer Schmidt
Katy Shackleton
Lawrence Street
Kathryn Thomas
Mariana Villanueva
Tracey Wagner
Kenneth Wood III
Betty Wu
Daryl Young

PATRIMONIO

Repertory Chorus

Rebecca Albrecht
Katherine Andrews
Tara Angeloni
Noelle Banks
Aimee Beal
Jacqueline Biello
Kathryn Brennan
Brent Capron
Dana Cefalo
Ricky Cheng
Shu-Yen Cheng
Jonathan Cheyer
Chun-Hee Chung
Colleen Cosgrove
Karen Dryer
Haruko Ejima
Brian Gager
Matthew Goldberg
Benjamin Good
Mark Hardy
Jessica Johnson
Karl Kleinpaste
John Kunichika

Jarrett Laskey
Andrew Lee
Hsing-Yi Lin
Mario Martinez
Tonya Menich
John Ockerbloom
Joy Romualdez
Suzanne Sacco
Miyako Sakagami
Michelle Sarko
Tami Smith
Valerie Stadler
Lauren Thomas
Joseph Toomey
Paul Sollimo
Thomas Tudek
Melanie Vaccari
Ulysses Wu
Darlene Yun

PATRIMONIO U

CARNEGIE MELLON PHILHARMONIC ORCHESTRA

Juan Pablo Izquierdo, Director of Orchestral Studies

Violin I

*Sarah O'Boyle
*Sasha Mandl
Claudia Mahave
Wen Yuan Gu
Matthew Thorpe
Michele Ottesen
I Chun Hsieh
Kristina Krauja
Liu Meng-Hau
Deborah Barber
Eva Cappelletti
Dana Wixson

Violin II

**Jennifer Barrie
**Scott Moser
Tim Tan
Pablo Ardiles
Mariana Aguilera
Dectora Gander
Leigh Mahoney
Matthew Petrone
Hector Zavala
Yanit Epstein

Viola

*Nicole Brockmann
+Roberto Curiel
Deana Urban
Tanya Dudkin
Kendall Coffman
Rebecca Rothermel
Ruth Vestrat

Cello

*Chizuko Matsusaka
+Sue Ann Forbat
Amy Macy
Elizabeth Vandervennet
Grace Wu
Rachael Brown
Jenny Kim
Carolyn Segermark
Barrett Denmon

Bass

**Douglas Basye
**Joel Reist
Darryl Mielke
Daniel Giammar
Daniel Bodwell
Christopher Bedford
Shouu-Youn Fu
Brian Stahursky
Dave Pellow

Flute

*Carmen Almarza
+Makiko Nishio
+Damienne Fenlon
Elana Hoffman
Leslie Laibman (piccolo)
Lida Kim (piccolo)

Oboe

*Guillermo Milla
+Miguel Salazar
Lenny Young
Nancy Kranak (English horn)

Clarinet

*David Allen
Grover Edwards
Anthony Franco
Nicholas Lewis

Bassoon

*Orit Bechor
Lynn Johnson
Virginia Schultz
Meagan Uimer

French Horn

*Marc Silverstein
Alison Hamilton
Keith Dom Powell
Sandra Woodward

Trumpet

*#Matthew J. Keys
+Drew Fennell
Randy Telfer

Trombone

*Mark Snyder
+Paul Lu
Keith Johnston (bass
trombone)

Tuba

Philip Van Ouse

Timpani

Darren Humbert

Percussion

Darren Humbert
Heather Borsum
Kenneth Sacks
Jordan Tsvetkoff
Laura Arledge
Andrew Augustine
George Clayton
Sarah Robertson
Rich Strong

Harp

Lee-Fei Chen

Celeste

Efrain Amaya-Ricaurte

*Principal/Concertmaster

**Co-principal

+Assistant Principal

#Orchestra Manager

Upcoming Musical Events at Carnegie Mellon

April 15 Recital: Abbe Krieger, flute
Mellon Institute Auditorium, 8:00 p.m.

April 16 Recital: Joy Romualdez, piano
Mellon Institute Auditorium, 8:00 p.m.

April 17 Recital: Jee-Yon Kim, cello
Alumni Concert Hall, 4:00 p.m.

Recital: Shawn O'Donnell, baritone
Mellon Institute Auditorium, 8:00 p.m.

PATRIMONIO UC
April 18 Recital: Pablo Ardiles, violin
Mellon Institute Auditorium, 8:00 p.m.

Recital: Heather Borsum, percussion
Alumni Concert Hall, 8:00 p.m.

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.
