

# 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

May 1, 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

**Chansons de Ronsard**

A une Fontaine

A Cupidon

Tais-toi, Babillarde

Dieu vous gard?

**Darius Milhaud**

(1892-1974)

Katy Shackleton, soprano

**Chamber Symphony, Op. 9\***

**Arnold Schoenberg**

(1874-1951)

Sarah O'Boyle, violin; Chizuko Matsusaka, cello;

Carmen Almarza, flute; David Allen, clarinet; Luz Manríquez, piano

- INTERMISSION -

**Essay for Orchestra**

**Mark Snyder**

**L'Oiseau de Feu**

**Igor Stravinsky**

Suite, reorchestrated 1919

(1882-1971)

Introduction

Ronde des princesses

Danse infernale du roi Kastcheï

Berceuse

Final

\*version by Anton Webern. Performed as part of the Schoenberg Seminar given by Juan Pablo Izquierdo.

## 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.

### PATRIMONIO UC

**Katy Shackleton**, a winner of the Carnegie Mellon Concerto Competition, is a senior voice major at Carnegie Mellon. She studies with Dr. Lee Cass. She has appeared in several operas at CMU, performing as Barbarina in *The Marriage of Figaro* and as Adele in *Die Fledermaus*. She also appeared in the Opera Theater of Pittsburgh's production of *The Crucible*, in the role of Mercy Lewis, under the direction of Gary Race. In addition, she has attended the Chautauqua Institute and performed there as Sister Constance in *Dialogues of the Carmelites*. She has also performed the role of Jenny Lind in *Barnum*. Ms. Shackleton has competed for the last four years in the NATS Competition and this past year won first place. Following graduation, she plans to attend graduate school.

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## Chansons de Ronsard

### A Une Fontaine

But listen, lively little fountain,  
Who dost my thirst so oft appease,  
Reclining here beneath the mountain,  
Idle in the refreshing breeze.

When frugal summer is reclaiming  
The fruit of Ceres' bared breast,  
With ev'ry threshing floor exclaiming  
Beneath the weight of her bequest.

O thus may thou remain forever,  
A sacred place for all those,  
Who, sick with life's eternal fever,  
Share thy discourse, thy repose.

And may the moon at midnight, glancing  
Upon the valley always see  
The nymphs that rally here for dancing  
To leap and bound in revelry.

### A Cupidon

The day pursues the night,  
AND evening's shades  
In turn put day to flight  
As sunlight fades,

So summer yields to fall,  
No sound of thunder,  
No rain, nor windy squall  
Bursts calm asunder.

But the fever of love  
Torments me still,  
A thing I can't remove,  
Do what I will.

It was not at me, Boy,  
You should have aimed  
Some other might enjoy  
Being thus maimed.

Pursue some idle beaux  
Whom it amuses,  
But neither me nor those  
Loved of the muses.

### Tais-Toi, Babillarde

Be still you noisy little bird  
Or I shall pluck your pretty wing  
First chance I get,  
I'll close for good that busy bill  
That prattles from the window sill  
And makes my morning sleep a joke.

There in my chimney make your nest,  
And sing all day without a rest,  
All evening too, I shall not chide,  
But in the morning please be fair  
And let there be no music there  
To steal Cassandra from my side.

### Dieu Vous Gard'

God keep you, you who never fail  
To herald spring, lyric nightingale,  
Swallows, cuckoos, happy peewees,  
You doves, wild birds now northward winging,  
Who with a hundred kinds of singing  
Animate the air and the trees.

God keep you in your lovely bowers,  
Pretty roses, all fragrant flowers,  
And you, new bud, in whose soft vein  
Flows the blood of Ajax and Narcissus,  
And you, thyme, anis and melissa,  
May you always come back again.

God keep you, pretty company  
Of butterflies who in the lea  
Now suck the herbs' sweet fragrant food,  
And the bees invading pretty bowers  
To steal the fruit of laden flowers  
And store it safe within the wood.

A thousand times I greet anew,  
Your lovely, gentle spring debut,  
What lively thoughts does spring arouse  
With the sweet discourse of the stream,  
Tis worth the winter's sombre dream  
Which kept me shuttered in the house.

## Program Notes

**Chansons de Ronsard** - Pierre de Ronsard, known to the French as the "Prince of Poets," was born in the Château de la Poissonniere, near the village of Couture, on September 11, 1524, and died at his priory of Saint-Cosme in Tours on December 27, 1585. After a considerable period as diplomatic attaché in Scotland, England, and Flanders, he became the leader of a group of Renaissance poets later known as "Les Sept": Ronsard, Du Bellay, Baif, Belleau, DeTyard, Jodelle, and Daurat. Under the patronage of King Charles IX, this group, more famously known as the Pleiade, would wield a potent Neoplatonic influence over the first shaky steps opera was taking in Florence, Italy.

Darius Milhaud returned to France in 1918 after spending two years in Rio de Janeiro as diplomatic secretary to the ambassador, Paul Claudel. Two years later, he became involved with a group of Neo-classic composers soon to be referred to as "Les Six" by the critic Henri Collet: Milhaud, Poulenc, Honegger, Tailleferre, Durey, and Auric. In 1940, after the German invasion of France, Milhaud, his wife Madeleine, and their son David escaped to the U.S., where his *Quatre Chansons de Ronsard* had its premiere at the Waldorf-Astoria in December of 1941.

The first, second, and fourth songs are settings of poems from Ronsard's *Odes* from 1550, dedicated to King Henry II, father of Charles IX; the third song is from a collection entitled *Les Meslanges*, written by Ronsard in 1555.

**Chamber Symphony, Op. 9** - Anton Friedrich Wilhelm von Webern was born in Vienna on December 3, 1883, and died when accidentally shot by an American soldier in Mittersill, Austria, on September 15, 1945, shortly after the end of World War II. His first music teacher was his mother, an amateur pianist; he later studied piano, cello, and theory with Edwin Komauer in Klagenfurt. In 1902 he was accepted at the University of Vienna, where he took harmony with Hermann Grädener, counterpoint with Karel Navrátil, and musicology with Guido Adler. In 1906 he received his Ph.D., having done his dissertation on the *Choralis Constantinus* of Heinrich Isaac (c. 1450-1517).

Webern arranged Schoenberg's Opus 99 Chamber Symphony of 1906 for flute (or two violins), clarinet (or viola), violin, cello, and piano in late 1922 and early 1923. Schoenberg's original version was for fifteen solo instruments: flute, oboe, English horn, E-flat clarinet, B-flat clarinet, bass clarinet, bassoon, contrabassoon, two horns, first and second violin, viola, cello, and double-bass. Regarding this first of his two chamber symphonies, Schoenberg wrote in 1949: "If this work is a turning point of my career..., it is even more significant in that it presents a first attempt to create a chamber orchestra. The advent of radio was perhaps already to be foreseen, when a chamber orchestra would be capable of filling a living room with a sufficient amount of sound. There was perhaps the possibility in prospect, also, that one could rehearse a small group more thoroughly and at less cost, avoiding the forbidding expenses of our mammoth orchestras. History has disappointed me in this respect; the size of orchestras continued to grow, and in spite of a great number of compositions for small orchestra, I had to write again for the large orchestra."

--Dr. Kenneth Langevin

**Essay for Orchestra** - was written during the Fall of 1992. It is comprised of two main thematic ideas. The first is stated in the opening clarinet line. It is made up of the intervals of a perfect fourth followed by a major sixth. The second idea enters immediately after, and is a rhythmic motive that appears throughout the work as a sort of musical cesura. During the course of the work, the first motive is developed, transformed, and incorporated into many different thematic and harmonic situations. The second motive stays almost identical to its opening statement, though, acting as a sort of bridge to the different settings of the first. The entire piece is conceived as an attempt to create different timbres and moods, while creating a feeling of stability for the listener through the use of recurrent thematic material.

--Mark Snyder

# 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  
Susan Britton  
Larry Yagello

## Violin II

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

## Viola

\*Nicole Brockmann  
+Roberto Curiel  
Deana Urban  
Tanya Dudkin  
Carol Casteel  
Rebecca Rothermel  
Daniel Elyar

## Cello

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

## Bass

\*\*Douglas Basye  
\*\*Joel Reist  
Darryl Mielke  
Daniel Bodwell  
Christopher Bedford  
Shouw-Youn Fu

## Flute

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

## Oboe

\*Guillermo Milla  
Lenny Young (also  
English horn)

## Clarinet

\*David Allen  
Grover Edwards  
Anthony Franco

## Bassoon

\*Lynn Johnson  
Virginia Schultz

## French Horn

\*Marc Silverstein  
Alison Hamilton  
Kathy Brewster  
Keith Dom Powell

## Trumpet

\*#Matthew J. Keys  
+Drew Fennell  
Randy Telfer

## Trombone

\*Mark Snyder  
Bob Tupper  
Keith Johnston (bass  
trombone)

## Tuba

Philip Van Ouse

## Saxophone

Anthony Franco

## Timpani

Darren Humbert

## Percussion

Darren Humbert  
Heather Borsum  
Kenneth Sacks  
Jordan Tsveikoff

## Harp

Lee-Fei Chen

## Piano

Efrain Amaya-Ricaurte

\*Principal/Concertmaster

\*\*Co-principal

+Assistant Principal

#Orchestra Manager

## Upcoming Musical Events at Carnegie Mellon

May 2 Recital: Valerie Stadler, soprano  
Mellon Institute Auditorium, 8:00 p.m.  
Free Admission

May 4 Recital: Brass Chamber Music  
Alumni Concert Hall, 8:00 p.m.

May 8 Recital: Mark Heverly, guitar  
Mellon Institute, 3:00 p.m.

Carnegie Mellon Jazz Ensembles,  
Alumni Concert Hall, 6:30 p.m.  
Recital: Dana Cefalo, soprano  
Mellon Institute Auditorium, 8:00 p.m.

**PATRIMONIO UC**  
May 9 Student Guitar Recital  
Mellon Institute Auditorium, 11:30 a.m.

All performances listed above are free to the public.  
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.

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