

# 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

Guest Artist: Jean Pierre DuPuy, piano

March 13, 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

Five Ent'racts

from the opera *Katerina Ismailova*

Dmitri Shostakovich  
(1906-1975)

Largo

Allegretto

E-flat cornets: Jeffrey Nicodemus, Bernard Black

B-flat cornets: Matthew Barabas, Devid Gedris

Trumpets: Brendan Cassin, Denis Colwell

French horns: Amber Ramsey, Elizabeth Van Ouse

Trombones: Kenneth Sharp, Christopher Desrocher

Baritones: Joseph Zuback, Milton Orkin

Tubas: Christopher Meeder, Philip Van Ouse

Autodafe, Concierto Barroco

Tomas Marco  
(b. 1942)

Jean Pierre DuPuy, piano

-INTERMISSION-

Concerto for Prepared Piano and Chamber Orchestra

John Cage  
(b. 1912)

Jean Pierre DuPuy, piano

The Miraculous Mandarin Suite

Bela Bartok  
(1881-1945)

## 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. 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.

### PATRIMONIO UC

**Jean Pierre DuPuy**, guest pianist, pursues a double career as a pianist and orchestral conductor, which he chooses to devote to twentieth century music. Often his concerts are very different in conception from usual piano recitals. His creative impulse is, in fact, frequently at the base of his "concert-spectacles" which go exploring the very depths of the "theatricality" of sound. His deep interest in doing research into new means of play such as oral expression, the employment of gestures and electroacoustic devices, and mixed music and sound, his originality and inventiveness, place him far ahead in the ventures carried out in his domain. Living in Spain, Jean Pierre Dupuy has been one of the first to promote and make known young Spanish music, especially in France and beyond.

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## Program Notes

Béla Bartók was born in the former Nagyszentmiklós, Hungary (now known as Sinnicolau Mare, Rumania), on March 25, 1881; he died in New York City on September 26, 1945. His mother was a rather capable pianist, and it was she who guided Bartók's first steps toward what was hoped would be a major concert career. When Bartók was 13, his family headed west across the prairies of Hungary to Pressburg, ancient capital city of Slovakia Province, capital of Hungary itself from 1541 to 1784, and recently, under the name of Bratislava, capital of the independent state of Slovakia. Here the young Bartók studied piano with László Erkel, son of Ferenc Erkel, father of the Hungarian operatic tradition, and took harmony lessons from Anton Hyrtl. In 1899 he went on to the Royal Academy of Music in Budapest, graduating in 1903.

*The Miraculous Mandarin*, a one-act pantomime, was composed in 1918-1919, and was first performed in Cologne, Germany, on November 27, 1926. The orchestral suite was written in 1924, revised in 1927, and first performed on October 15, 1928, in Budapest, under the baton of Ernst von Dohnányi, grandfather of Christoph von Dohnányi, music director of the Cleveland (Ohio) Orchestra.

Dmitri Shostakovich was born in St. Petersburg, September 15, 1906, and died in Moscow, August 9, 1975, much like his ill-fated opera, *Lady Macbeth of the District of Mtzensk*, alias *Katerina Ismailova*. As in the well-known case of Bartók, Shostakovich's mother was a pianist, and he received his first music lessons (on piano, of course) from her. At age 14 he entered the Petrograd (formerly "St. Petersburg" and yet to be known as "Leningrad") Conservatory, where he took piano with Leonid Nikolayev and composition with Maximilian Steinberg. He received his diploma in piano in 1923; that in composition in 1925. Eleven years later Shostakovich was up to his proletarian neck in some very hot water because of his opera, *Lady Macbeth*.

The libretto was based on the 1865 short story by Nikolai Semenovich Leskov (1831-1895), who, in the words of Prince Mirsky, showed "a greater and fuller knowledge of the Russian character and an infinitely wider range of observation than any other Russian novelist; he knows all classes, from the very highest to the very outcasts - vagabonds, convicts, tramps." Leskov's *Katerina Izmailova* is a light-hearted tale of adultery, murder, and suicide in your typical Czarist suburban household. The opera premiered in Leningrad on January 22, 1934, and opened its Moscow run two days later under the title *Katerina Izmailova*. After playing New York, Cleveland (Ohio), Zürich, Prague, London, and other cities, it was characterized in the January 26, 1936, issue of *Pravda* as "A Mess Instead of Music," whereupon the work was withdrawn from performance.

John Cage was born in Los Angeles on September 5, 1912, and died in New York City on August 12, 1992. He studied piano there with Richard Buhlig and Fanny Dillon, and then with Lazare Lévy in Paris. Upon his return to the U.S., he took composition lessons from Henry Cowell, Adolph Weiss, and attended some of Schoenberg's classes at UCLA. Cage began to attract serious attention in the late 1930's, when he made a series of moves from dance accompanist at Seattle's Cornish School, to the Chicago School of Design, to the Merce Cunningham dancers in New York. Moving beyond his interest in chess, Cage also became an expert in the gathering (and, no doubt, consumption) of mushrooms, and even taught a course in this subject for an indeterminate length of time at the New School for Social Research.

In considering Cage's music, it is well to remember that his father had been a professional inventor of such things as a device for detecting submarines. The *Concerto for Prepared Piano and Chamber Orchestra* dates from 1951, and is, in certain ways, a product of Cage's longstanding collaboration with David Tudor.

Tomás Marco was born in Madrid on September 12, 1942, and majored in composition and violin at the University of Madrid. In 1967 he founded *Sonda* (i.e., "probe") Magazine. His music has evoked various shades of critical response, such as "experimental," "theatrical," and even downright "exhibitionistic."

--Dr. Kenneth Langevin

# CARNEGIE MELLON PHILHARMONIC ORCHESTRA

Juan Pablo Izquierdo, Director of Orchestral Studies

## Violin I

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

## Violin II

\*Timothy Tan  
+Jennifer Barrie  
Ivan Perez  
Krista Krauja  
Leigh Mahoney  
#Matthew Petrone  
Meng-Hau Liu  
Peter Stone  
Yanit Epstein  
Patricia Kates

## Viola

\*Louise Guerrieri  
+Regina Ketter  
Susanna Caudell  
Deana Urban  
Tatyana Dudkin  
Holly Tait  
Rebecca Rothermel  
Arthur Dibble

## Cello

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

## Bass

\*Joel Reist  
+Daniel Bodwell  
Shou-Youn Fu  
David Pellow  
Brian Stahurski  
Christopher Bedford  
Beth Snyder

## Flute

\*Makiko Nishio  
\*Lida Kim  
JuHee Kim  
Melissa Knight

## Oboe

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

## Clarinet

\*Grover Edwards (E flat Clarinet)  
\*Anthony Franco (E flat Clarinet)  
Tara McDonald  
Valerie Lewis (bass Clarinet)

## Bassoon

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

## French Horn

\*David Warnke  
Karla Isenberg  
Andrew Copper  
Keith Powell

## Trumpet

\*Drew Fennell  
+Andrew Augustine  
Randal Telfer

## Trombone

\*Mark Snyder  
Robert Tupper  
Christopher Balas

## Tuba

\*Jason Vanesky

## Timpani

Heather Borsum

## Percussion

Paul Evans  
Darren Humbert  
Paul De Chancie  
Daniel Nesaw

## Keyboards

Efrain Amaya  
Jorge Ibanez  
Nizan Liebovich

\*Principal/Concertmaster

\*\*Co-principal

+Assistant Principal

#Orchestra Manager

# Upcoming Musical Events at Carnegie Mellon

March 16 Trio Neos  
Mellon Institute Auditorium, 8:00 p.m.  
Free Admission

March 17 Student Recital: Ellen Vance, flute  
Mellon Institute Auditorium, 8:00 p.m.  
Free Admission

March 19 The Carnegie Mellon Trio  
Mellon Institute Auditorium, 3:00 p.m.

~~Tickets: \$10 / CMU price \$8~~

**PATRIMONIO UC**

**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.