

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

October 22, 1994 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

Trumpet Concerto, Hob.: Vlle, 1

Allegro

Andante

Finale: Allegro

Joseph Haydn

(1732-1809)

Drew Fennell, trumpet

Piano Concerto #1

I. Allegro

II. Ethereal

III. Fast with energy

Nancy Galbraith

(1951-)

Ralph Zitterbart, piano

~INTERMISSION~

Die Meistersinger von Nürnberg

Prelude

Dance of the Apprentices

Procession of the Mastersingers

Richard Wagner

(1813-1883)



THE CARNEGIE

The Carnegie Music Hall is a residence of the
Carnegie Mellon Philharmonic Orchestra.

Program Notes

Franz Joseph Haydn was born on either March 31, 1732, or the next day, April 1, at four o'clock in the afternoon. This event took place in the village of Trstnik, also known as Rohrau, near the Austro-Hungarian border. Of the twelve children of Mathias Haydn and his first wife, Anna Marie Koller, Joseph, Johann Michael, and Johann Evangelist all became professional musicians. Johann Michael (1737-1806) became a celebrated Salzburg composer highly respected for his sacred music; Johann Evangelist (1743-1805) was a tenor in Eisenstadt with the Esterházy place singers.

The Trumpet Concerto was written at Haydn's home in the Vienna suburb of Mariahilf in 1796, for Anton Weidinger, builder of the first keyed trumpet. It is not known whether Weidinger ever performed the Concerto in public. The original orchestration called for first and second violins, viola, contrabass, two flutes, two oboes, two bassoons, two horns, two trumpets, and kettledrums.

--Dr. Kenneth Langevin

PATRIMONIO UC

Piano Concerto #1, a 3 movement work which was completed in the summer of 1993, combines both spiritual and worldly influences. It makes use of lively rhythms, repeated patterns, tonal melodies, and pandiatonic harmonies, which combine to display a distinctly North American style.

After a quiet introduction by the orchestra, the first movement unfolds as a piano solo with sensuous rhythmic pulses in the accompanying strings. Throughout the development of this movement, the piano frequently combines with the percussion and winds to form lush exotic textures. It ends in an ethereal aura created by a high string tremolo that moves *attacca* into the eerie introduction of the second movement. The second movement evolves into a slow lyrical piano solo unaccompanied by the orchestra, and ends in a meditative and unearthly atmosphere created by the piano and orchestra. The third movement explodes with an even stronger rhythmic pulse than the first and then, for a time, uses the orchestra as a foreground voice while the piano accompanies with textural rhythms. Eventually the piano returns to state the final musical ideas and, after a driving *cadenza* accented with percussion, the work closes with a fortissimo *tutti*.

--Nancy Galbraith

Program Notes (continued)

Wilhelm Richard Wagner was born in Leipzig on May 22, 1813, and died in Venice, late in the afternoon on February 13, 1883. After his boyhood studies at the Dresden Kreuzschule, he was enrolled at the Nicolaischule back home in Leipzig in 1828. Here he began harmony lessons with Gottfried Müller, a local theater violinist, who considered the young Wagner both arrogant and weird, actually pretty much like the old Wagner would turn out. In 1830 he entered the Thomasschule, where he composed his first string quartet, some piano music, and his first publicly performed piece, an overture in Bb. Having succeeded in getting a performance of this work, he naturally decided to consecrate his life to musical composition. For this he went to Theodor Weinlig, the cantor of the Thomaskirche, who imparted to Wagner a Teutonically solid craftsmanship in counterpoint and dependable compositional techniques.

Wagner's early professional life centered around two buildings in Leipzig: the old Gewandhaus and the Leipzig Theater, homes to the orchestra and the opera, respectively. In this milieu he was able to get numerous works performed, including three overtures and his Symphony in C major. By 1832 he was deep into the composition of opera, and essentially never looked back.

Die Meistersinger von Nürnberg was originally sketched out in 1845, the year of the premiere of *Tannhäuser*; *Lohengrin* and *Tristan* then intervened, with the completion of *Meistersinger* having to wait until 1867. The opera opened on June 21, 1868 in Munich, with Hans von Bülow conducting.

--Dr. Kenneth Langevin

About the Composer

The music of Nancy Galbraith, assistant professor of composition at Carnegie Mellon, has been enthusiastically received by audiences, critics, and the musicians and conductors who have performed her symphony and chamber compositions. Sometimes serene and mysterious, sometimes intense and rhythmically driving, her music is always well-crafted and filled with warm, rich, colorful orchestration.

Ms. Galbraith's orchestral composition *Morning Litany* was recently performed by the Pittsburgh Symphony Orchestra under the baton of the highly distinguished Russian conductor Gennady Rozhdestrensky as part of the orchestra's 1987-88 subscription concert season.

She has received commissions to compose for a number of accomplished performance groups, such as the Pittsburgh New Music Ensemble, the Renaissance City Woodwind Quintet, the McKeesport Symphony, and the Butler County Symphony. She has also received grants from the Pennsylvania Council on the Arts, and a Creative Advancement Award grant for overseas study.

About the Artists

Ralph Zitterbart, associate professor of piano, received both his bachelor of fine arts and master of fine arts from the Carnegie Institute of Technology (now Carnegie Mellon). Mr. Zitterbart made his solo debut recital in Town Hall, New York, in 1966 and was greeted with rave reviews. Since then, he has given several recitals in cities such as New York, Boston, and Washington, D.C. He has specialized in vocal and operatic literature, and has premiered numerous contemporary American song cycles. He has appeared as co-artist with such singers as Mildred Miller and Robert Goodloe from the Metropolitan Opera, Patricia Kern, Shoshana Shoshan, and Carnegie Mellon's Beatrice Krebs, Mimi Lerner, and Lee Cass.

Mr. Zitterbart has assisted in master classes with singers including Placido Domingo, Todd Duncan, Mildred Miller, Pablo Casals, and Franco Iglesias. He has served as musical director and conductor for many opera companies including C.W. Post Opera in New York and Pittsburgh Opera Theater, where his musical direction of Scarlatti's opera, *Triumph of Honor*, was voted one of Pittsburgh's top 10 musical events of 1987. Professor Zitterbart is especially well-known as a teacher of piano and as a vocal coach. He has also taught theory, vocal literature, and chamber music. He has been a member of Carnegie Mellon's faculty since 1963 and is currently instructor of piano.

Drew Fennell received his Bachelor of Fine Arts in Music Performance (Trumpet) in 1994 from Carnegie Mellon University, where he is now completing his music education certificate. While at CMU, Drew has been principal trumpet in the Philharmonic Orchestra, co-principal trumpet in the Wind Ensemble, and lead trumpet in the CMU Jazz Ensemble. He has also performed with the River City Brass Band, the McKeesport and Altoona Symphonies, the Carnegie, Encore, and Armstrong Brass Quintets, and is currently principal trumpet of the Butler Symphony Orchestra. He has been a member of the Phi Mu Alpha National Honorary Music Fraternity since 1991 and a Department of Music Merit Scholarship winner since 1990. His major teachers have been Robert Skummy and Calvin Weber, and he presently studies with Anthony Pasquarelli.

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 the 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 Festival, 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 of 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.

CARNEGIE MELLON PHILHARMONIC ORCHESTRA

Juan Pablo Izquierdo, Director of Orchestral Studies

Violin I

*I-Chun Hseih
*Matthew Thorpe
Andrea Campos
Kethy Kim
Stephanie Kurtzman
Gabriel Pliego
Inger Peterson Carle
Sharon Andrews
Jeremy Williams
Edith Bradway
Yanit Epstein
Yao Ming-Ming

Violin II

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

Viola

*Karen Bea
+Meng-Hau Liu
Adriana Linares
Ten-Lan Chu
Deana Urban
Tatyana Dudkin
Holly Tait
Huan Zhu
Timothy Gudger

Cello

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

Bass

*Daniel Bodwell
+Shouw-Youn Fu
Stiliana Nikolova
David Larocca
Daryl Mielke
Gregg Sheer

Flute

*Makiko Nishio
*Lida Kim
+JuHee Kim
Ellen Vance

Oboe

*Renate Sakins
+Jennifer Raymond
+Lenny Young
Nancy Kranak

Clarinet

*Nicholas Lewis
Tara McDonald
Hwekyoung Kim

Bassoon

*Jose Arion Linares
+Cortney Eshelman
Palmer Shepherd
Annie Yu

French Horn

*David Warnke
Jenifer Little
Andrew Copper
Constance Thomas

Trumpet

*Drew Fennell
+Andrew Augustine
Matthew Barabas

Trombone

*Mark Snyder
Robert Tupper
Christopher Balas (bass)

Tuba

Christopher Meeder
Jason Venesky

Harp

Lee-Fei Chen
Gretchen Thiemecke

Percussion

*Paul Evans
Chris Brown
Todd Hartman
I-Chih Hsieh
Ben Noble

*Principal/Concertmaster
+Assistant Principal
#Orchestra Manager

Upcoming Events

October 30 Student Recital: Ellen Vance, flute
Mellon Institute Auditorium, 7:00 p.m.
Free Admission

November 4, 5, 11, 12 The Music Man
Bellefield Auditorium, 8:00 p.m.
Tickets: \$5.00

November 12 The Carnegie Mellon Trio
Mellon Institute Auditorium, 3:00 p.m.
Tickets: \$10.00

November 13 CMU Philharmonic Orchestra
Carnegie Music Hall, 8:00 p.m.
Tickets: \$5.00

Concert Line: 268-2383

Carnegie Mellon University is committed to Equal Employment Opportunity and Affirmative Action (EEO/AA).

The university is committed to basing its employment decisions on the principle of equal employment opportunity. All personnel actions including but not limited to recruitment, hiring, training, promotion, compensation, benefits, transfer, layoff, return from layoff, education tuition assistance, and social and recreational programs are administered in accordance with the university's commitment to non-discrimination.

Further, the university is committed to affirmative action to attract qualified candidates for employment who are minority, female, individuals with disabilities, disabled veterans and veterans of the Vietnam Era; to insuring that bona fide job-related and valid requirements are used to evaluate employees for promotion and applicants for employment; and to complying with applicable federal, state and local laws, statutes, orders and regulations prohibiting discrimination on the basis of race, color, religion, gender, age, national or ethnic origin, sexual orientation, veteran status or non-job related disability.

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.
