

# 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

March 12, 1995 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

*Il quattro stagione ("The Four Seasons")*

for Violin, Strings and Continuo, op. 8, Nos. 1-4

Antonio Vivaldi

(1678-1741)

I. SPRING (E Major)

Allegro

Largo

Allegro

II. SUMMER (G minor)

Allegro non moto

Adagio

Presto

III. AUTUMN (F Major)

Allegro

Adagio molto

Allegro

IV. WINTER (F minor)

Allegro non moto

Largo

Allegro

— Andres Cardenes, violin —

~~INTERMISSION~~

*Morning Music (Amanecer)*

for flute and orchestra

Leonardo Balada

(b. 1933)

Julius Baker, flute

*Amériques*

Edgar Varèse

(1883-1965)



THE CARNEGIE

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

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## ALL CLASSICAL ALL DAY

### Program Notes

**Antonio Vivaldi: Il quattro stagione (“The Four Seasons”) for violin, strings, and continuo, op. 8, Nos. 1-4**

Antonio Vivaldi (1678-1741) began his musical studies on the violin with his father, Giovanni Battista Vivaldi, and in theory with Giovanni Legrenzi. He became a priest, taking Holy Orders in 1703. His red hair earned him the nickname “the Red Priest.” In 1703 he began teaching violin at the Ospedale della Pietà, and from 1718-1720 he was music director at the court of Prince Philip, landgrave of Hesse Darmstadt at Mantua. His collection of 12 violin concertos (published in 1725) were dedicated to Emperor Charles VI, who then invited Vivaldi to come to his court in Vienna. Vivaldi remained in Vienna until the end of his life.

In Venice there were four “ospedali,” charitable institutions for orphaned, abandoned, or poor girls. Vivaldi was closely associated with the most famous of them, the Ospedale della Pietà. It was founded in 1346, and occupied, in Vivaldi’s time, a building which faces the island of S. Giorgio Maggiore across the Canale de S. Marco. This institution, the same as the other “ospedali,” was supported by the state of Venice.

The girls were divided into two groups: the ones who received general education and the “figlie di coro” which received musical education in a conservatory-type setting. The music school consisted of a choir of 18 singers, a string orchestra, two organists, vocal soloists, and a director for each of these groups. The performers were often reinforced with wind and percussion instruments. The studies of singing, theory, and instrumental playing were organized so that the most prepared students would teach the younger ones.

The groups could be compared with the best virtuosi of their time in the opinion of connoisseurs. The orchestra of the Pietà was considered even more perfect than famous orchestras such as the Paris Opera, according to Charles de Brosses (1709-77), the classical French scholar.

Jean Jacques Rousseau gives us a description in his Confessions: "Music of a kind that is very superior in my opinion to that of the operas and that has not its equal throughout Italy or perhaps the world is that of the 'scuole.' Every Sunday at the church of each of these four scuole during vespers, motets for a large chorus with a large orchestra, which was prepared and directed by the greatest masters in Italy, are performed in barred-off galleries solely by girls, of whom the oldest is not twenty years old."

Vivaldi was associated with the Ospedale della Pietà during most of his life as a composer, teacher, and performer. "The Four Seasons" belongs to a series of twelve concertos, published in Amsterdam by Le Cène. The complete series is called "Il Cimento dell' Armonia e dell' Inventione, op. 8" (*The contest between harmony and invention*); that is, the contest between the scientific and imaginative sides of music

"The Four Seasons" has become the most well-known of Vivaldi concerto collections. To explain and justify the most extraordinary inventions Vivaldi added a sonnet to each season as a programmatic guide ("Soneto Dimostrativo"). An elaborate system of letters printed over the musical text, together with extracts of the sonnets, help us to follow the descriptions of each season. (The parts also contain some details not included in the sonnets, such as the barking of a dog in the slow movement of the first concerto.)

According to the original desire of Vivaldi, we include the four original sonnets and an English prose translation by Rolando Bozzolla and Riccardo Schulz:

### Primavera

Giunt' è la Primavera e festosetti  
La salutàn gl' Augei con lieto canto,  
E i fonti allo spirar de Zeffiretti  
Con dolce mormorio scórrono intanto:

Vengon' coprendo l' aer di nero amanto  
E Lampi, e tuoni ad annuntiarla eletti  
Indi tacendo questi, gl' Augelletti,  
Tornan' de nuovo al lor canoro incanto:

E quindi sul fiorito ameno prato  
Al caro mormorio di fronde e piante  
Dorme' l Caprar col fido can à lato.

Di pastoral Zampogna al suon festante  
Danzan Ninfe e Pastor nel tetto amato  
Di primavera all' apparir brillante

### Spring

Spring has arrived, and festively,  
With their singing, the birds salute her.  
And the brooks sweetly murmur,  
Caressed by the breath of the Zephyr.

With lightning and thunder  
To announce it, a black cloud covers the sky.  
When they are silenced, the little birds begin once again  
to sing.

And there on the flowering meadow,  
To the sweet sounds of the branches and leaves,  
The shepherd sleeps, his dog at the guard.

With the playful sound of the shepherd's pipes,  
Dancing nymphs and shepherds are in love  
With the brilliant showing of spring.

## L'estade

Sotto dura stagion dal sole accesa  
Langue l'huom, langue 'l gregge, ed arde il Pino,  
Scioglie, il cucco la Voce, e tosto intesa  
Canta la Tortorella e'l gardelino.

Zeffiro dolce spira, mà contesa  
Muove Borea improvviso al suo vicino,  
E piange il Pastorel, perche sospesa  
Teme fiera borasca, e'l suo destino,

Toglie all membra lasse il suo riposo  
Il timore de' Lampi, e tuoni fieri  
E de mosche, e mossino il stuol furioso!

Ah che pur troppo I suoi timor son veri  
Tuona e fulmina il Ciel e grandinoso  
Tronca il capo alle spiche e a' grani alteri.

## L'autunno

Celebra il Vilanel con balli e Canti  
Del felice raccolto il bel piacere  
E del liquor di Bacco accesi tanti  
Finiscono col sonno il lor godere

Fa ch'ogn'uno tralasci e balli e canti  
L'aria che temperata dà piacere.  
E la stagion ch'invita tanti e tanti  
D'un dolcissimo sonno al bel godere.

I cacciator alla nov'alba à caccia  
Con corni, schioppi, e canni escono fuore  
Fugge la belua, e seguono la traccia,

Già sbiogottita, e lassa al gran rumore  
De' schioppi e canni ferita minaccia  
Languida di fuggir, mà oppressa muore.

## L'inverno

Aggiacciato tremar tra nevi algenti  
Al severo spirar d'orrido Vento,  
Correr battendo I piedi ogni momento,  
E pel soverchio gel batter I denti

## Summer

During the difficult season of the burning sun  
Rests a man, rests his herd, while the trees are scorched.  
The cuckoo can be heard, blending its voice  
With the turtle-dove and the finch.

The gentle wind rustles, but suddenly  
The North Wind begins to stir, and  
Crying, the shepherd fears  
The effects of the fierce storm.

No rest for his weary limbs  
At the fear of the lightning and fierce thunder,  
And the insects in furious swarms.

Alas, his worst fears come true;  
Thunder and lightning split the sky,  
And hailstones slice the tops of the corn-spikes and the  
proud wheat.

## Autumn

With dance and song the peasants  
Celebrate a good harvest;  
And with generous swigs of Bacchus' liqueur,  
Their joy ends in slumber.

Leave aside the singing and dancing  
To enjoy the temperate air.  
This is the season that invites one and all  
To a restful sweet sleep.

At dawn the hunters go hunting;  
With horns, guns, and dogs they go forth.  
The animals flee; hunters follow their tracks.

Already weary, and frightened by the commotion  
Of the guns and wounded dogs,  
They languish in fear; then, cowering, they die.

## Winter

Frozen and trembling between the frozen snow  
And the cold wind,  
Running and stomping the feet to keep moving every  
instant,  
The teeth chatter from the bitter cold.

### (Winter continued)

Passar al foco I di quieti e contenti  
Mentre la pioggia fuor bagna ben cento  
Caminar sopra 'l giaccio, e a passo lento  
Per timor di cader gersene intenti,

Moving to the fire and quiet contentment,  
While the rain outside drenches everything.  
Walking over the ice—slowly—  
For fear of a bad fall.

Gir forte sdruzzolar, cader a terra  
Di nuovo ir sopra 'l giaccio e correr forte  
Sin ch'il giaccio si rompe, e si disserra,

Moving quickly—a fall to the ground.  
Up once again, to run quickly  
Until the ice breaks and melts away;

Sentir uscir dalle ferrate porte  
Sirocco borea, e tutti i Venti in guerra  
Quest' e verno, ma tal, che gioja apporta

We hear the fierce *sirocco borea* and  
All the winds in battle, through closed doors.  
Winter: but still a joyful herald.

**Leonardo Balada: Morning Music (*Amanecer*) (1994) for flute and orchestra** (dedicated to Julius Baker).

This is a slow meditative work in which the orchestra acts as the underlying shadow of the solo flute, imitating its gestures. This occurs indirectly in a clustered and texturally thick manner, generally with the strings.

After a brief introduction, the flute presents a melody which will be exploited all through the work in a simple repetitious way, although it will get shorter and shorter as the composition unfolds. Only two notes of the original melody are left at the end in an unresolved trill of the soloist.

### **Edgar Varèse: Amériques**

Edgar Varèse (1883-1965) appears more and more as a giant among 20th century composers that have had a forward-looking influence on the music of our time.

Varèse spent his early childhood in Burgundy, where he began his work in composition. He moved to Turin in 1892 with his parents and began formally studying composition with Giovanni Bolzoni. He went to Paris in 1903, and in 1904 entered the Schola Cantorum, where his major teachers were Vincent d'Indy, Albert Roussel, and Charles Bordes, and in 1906 attended Widor's classes at the Paris Conservatory. While in Paris Varèse became associated with the musicians and artists of the *avant-garde*, and as such paved the way for his move to Berlin, which was, at the time, the center of new music that offered him great opportunities.

Varèse was influenced by many (including Richard Strauss, who took an interest in the young composers' work), but most profound among them was his friendship with Busoni, whose views were a great influence on his writing. He composed industriously, but most of his large orchestral works from that time were lost mysteriously. Varèse became discouraged with the hostile reception he received from Berlin critics, but was encouraged in a letter from Debussy, whom he had met while in Paris.

The search for new musical resources began as early as 1913. He soon returned to Paris to work on related problems with Italian musical futurist Luigi Russolo, even though he disagreed with the attempt to find a way to new music through instrumental noises.

After he was discharged from the French army at the outbreak of World War I (from a chronic lung ailment) he moved to New York. He took a job as a piano salesman (which he hated) and a small role in a 1918 John Barrymore silent film to supplement his earnings, which came from minimal royalties from his published works and a monthly allowance from the wealthy artist Gertrude Vanderbilt. He also had the opportunity to appear as a conductor, for as the entrance of the U.S. into WWI grew closer, there became a great demand for French conductors to replace the German conductors who had had a monopoly on American orchestras. He conducted in New York and Cincinnati, and in New York in 1919 he formed an orchestra to perform new and unusual music. With Carlos Salzedo in 1922 he organized the International Composers' Guild, which gave its first concert on December 17, 1922. He also founded the Pan American Society, dedicated to the promotion of music of the Americas.

Based on studies with acoustician Harvey Fletcher and Russian electrical engineer Leo Theremin, he formulated the concept of "organized sound," in which the sonorous elements in themselves determined the progress of composition. This progress did away with conventional thematic development, yet formed the cohesive basis for musical ideas which made his music all the more solid. Consonances and dissonances ceased to be of importance, and he became more aware of the relation between music and the fields of mathematics and physics.

Varèse was never part of the mainstream. In the times of Schoenberg, Webern, Berg, Stravinsky, and Bartok, he was proposing and accomplishing a totally new and basic concept in music. He referred to his music as being "spatial," "as sound set free," and "organized." He thought of the entire composition as a "melodic totality" that flows "as a river flows." Being in a continual process of interaction and variation of different layers of sound, he referred to form as related to "crystallization," as "the result of a process," instead of "a mold to be filled."

His music was finally recognized as a major stimulus of modern art, and his name became joined with the names of Stravinsky, Ives, and Schoenberg, among others, as the great masters of 20th century music. On the anniversary of his birth in 1983, festivals of his music were held all over the world.

*Amérique* (1918-1922) was the first work completed in New York. The composer stressed that the title was not to be taken as "purely geographic but as symbolic of discoveries—new worlds on earth, in the sky or in the minds of men."

The piece begins with a quiet alto flute solo, interrupted by many loud orchestral outbursts. This dialogue forms the basis of the remainder of the work, presenting material in layers, rather than building toward large climaxes, creating prolonged waves of musical motion that continue to the final section. Varèse finally brings everything together in this final section, creating one of the most expansive and impressive passages in orchestral repertoire.

Varèse makes interesting use of the very large (a total of at least 11 players) percussion section in this piece. He breaks away from the use of percussion to emphasize and punctuate the other orchestral instruments and gives the percussion its own line, apart from the rest of the score. The section is featured prominently, with other sections and on its own, giving the piece a distinct flavor and influence.

The piece is scored for five of each woodwind instrument, eight horns, six trumpets, five trombones, two tubas, two harps, two sets of timpani, a very large percussion section, and a full string section.

## 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. There he has formed and directs an "Institute" that aims to develop musical thinking and performance as a unit. This Institute will be dedicated to the memory of Dr. Hermann Scherchen and will be officially inaugurated next season. Among the subjects that have been studied and performed in the past three years are: J. S. Bach, Mass in B minor; Arnold Schoenberg, Chamber Symphony op. 9; Edgar Varese, Ameriques; "A John Cage Event," and currently, "The Art of the Fugue by J. S. Bach and its projections in the music of today."

His international career includes conducting orchestras such as: the Radio Orchestras of Bavaria, Hamburg, Frankfurt, Berlin, and Leipzig; Vienna Symphony, 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 Philharmonic; 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.

Upcoming appearances of Mr. Izquierdo abroad include, among other standard repertoire programs, "Bach: The Art of the Fugue" in his own version for orchestra (Santiago), Gustav Mahler's "Song of the Earth," in transcription by Arnold Schoenberg (Tel-Aviv), and a festival dedicated to the works of Iannis Xenakis (to be held in Pittsburgh and New York's Carnegie Hall next season with the Carnegie Mellon Philharmonic) in celebration of the composer's 75th anniversary.



## About the Composer

Born in Barcelona, Spain, on September 22, 1933, **Leonardo Balada** graduated from the "Conservatorio del Liceo" of that city and The Juilliard School in 1960. Since 1970 he has been teaching at Carnegie Mellon University in Pittsburgh, PA, where he is University Professor of Composition..

Balada's works are being performed by the world's leading orchestras, such as the Philharmonics of New York, Los Angeles, Israel; the Philadelphia Orchestra, the Philharmonia Orchestra of London, the symphonies of Cincinnati, Detroit, Dallas, Washington D.C., Prague, Barcelona, Mexico; the radio orchestras of Leipzig, Madrid, Hanover, Moscow, Helsinki, Luxembourg, BBC, Jerusalem; the National Orchestras of Spain, Lyon, Toulouse, Marseilles, etc...conducted by artists such as L. Maazel, Rostropovitch, Fruhbeck de Burgos, Lopez-Cobos, Lukas Foss, etc.

He has been commissioned by many outstanding organizations in the U.S. and Europe, including the Aspen Festival, the San Diego Opera, the Pittsburgh Symphony, National Endowment for the Arts, Benedum Center for the Performing Arts, the Lausanne Chamber Orchestra, the Millennium of Catalonia, Sociedad Estatal del V Centenario and the National Orchestra of Spain, and has composed works for artists such as Alicia de Larrocha, the American Brass Quintet, Andres Segovia, Narciso Yepes and has collaborated with artists and writers such as Salvador Dali and Nobel Prize winner Camilo Jose Cela.

A large number of his compositions are recorded on The Louisville Orchestra Editions, Deutsche Grammophone, Serenus Records, Grenadilla Records, and New World Records. The last of his recordings include the cantata "Torquemada" and "Steel Symphony," this with the Pittsburgh Symphony conducted by Lorin Maazel. His "Preludis Obstinants" are shortly to be recorded by pianist Alicia de Larrocha.

Balada's large catalog of works includes, in addition to chamber and symphonic compositions, cantatas, a chamber opera and three full length ones including "Zapata" written for Sherril Milnes and "Christopher Columbus." This opera was premiered in Barcelona in September, 1989 with Jose Carreras and Montserrat Caballe singing the leading roles and attracted international attention. The New York Times calls Balada's contribution "a gift to his native Catalonia" while the Washington Times calls the work "a masterpiece...a landmark score in the lyric theater of our time." This opera will soon be released on a CD recording. Mr. Balada has recently concluded a sequel to this opera: "The Death of Columbus."

Recent symphonic world premieres of Balada's works were given by the Spanish RTV Symphony, the Lausanne Chamber Orchestra, the Prague Symphony, the National Orchestra of Spain, and the Pittsburgh Symphony. In November of 1993 that orchestra performed the world premiere of "Music for Oboe and Orchestra," commissioned by Lorin Maazel and the Pittsburgh Symphony Society.

Balada has received several international composition awards, including the "B. Martinu," "City of Zaragoza," and "City of Barcelona."

## About the Artists

**Julius Baker**, Artist Lecturer in Flute at Carnegie Mellon University, was born in Cleveland, Ohio. After graduating from the Curtis Institute of Music in Philadelphia, he returned to Cleveland to play in the orchestra there under Artur Rodzinski. Mr. Baker then went as solo flutist to the Pittsburgh Symphony under Fritz Reiner. He left Pittsburgh to become solo flutist of the Columbia Broadcasting Symphony Orchestra, New York City, where he played for eight years. During this time, he joined the famed Bach Aria Group with which he was associated for 18 years. When the CBS Orchestra was disbanded, Mr. Baker became solo flute in the Chicago Symphony Orchestra. Later he returned to New York to assume the solo flute position with the New York Philharmonic.

Now concentrating on solo performances and chamber music in addition to teaching, Mr. Baker is also on the faculty of The Juilliard School and the Curtis Institute of Music, his alma mater. For the 1985-86 season Julius Baker was named the Philadelphia National Bank Distinguished Artist at the Settlement Music School in Philadelphia. During the summer of 1987 Mr. Baker was a member of the Yamaha International Soloists, a woodwind quintet whose members were invited by Yamaha to give concerts in all the major cities of Japan in celebration of the 100th anniversary of the Yamaha company. In March, 1988, he appeared in recital in Seoul, Korea, and in June, 1988, he spent two weeks teaching at Toho University in Tokyo. Mr. Baker has performed as soloist throughout the United States and Canada as well as in Europe, Japan, Korea, and South America. He has recorded for RCA Victor, Decca, Vanguard, Westminster, Desmar, and Vox Cum Laude. His latest recordings are on the Laurel and Fanfare labels.

**Andres Cardenes**, Professor of Violin at Carnegie Mellon University, became concertmaster of the Pittsburgh Symphony in 1988, and joined the Music Department at Carnegie Mellon in 1989. Born in Havana, Cuba, and raised in the United States, Mr. Cardenes began studying violin at the age of ten. A former student of Josef Gingold, Mr. Cardenes has performed in recital and as a soloist extensively throughout Europe, North and South America, and the Far East. He has appeared with the world's leading orchestras, including the Moscow and Helsinki Philharmonics, the St. Louis and Caracas Symphonies, the National Orchestra of Belgium, and the Orchestra de Cannes. Mr. Cardenes' awards and honors include bronze medals from the 1980 Sibelius International Violin Competition in Helsinki, and the 1982 Tchaikovsky International Violin Competition in Moscow. His recording, with Jeffrey Solow and Mona Golabek, of the Tchaikovsky and Arensky Trios, earned a Grammy nomination. Mr. Cardenes records for Enharmonic and Melodya Records.

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Special thanks to Professor Ned VanderVen, Department of Physics, for technical assistance in *Amériques*.

# CARNEGIE MELLON PHILHARMONIC ORCHESTRA

Juan Pablo Izquierdo, Director of Orchestral Studies

## Violin I

\*Andrea Campos  
\*I-Chun Hsieh  
\*Kathy Kim  
\*Matthew Thorpe  
Stephanie Kurtzman  
Gabriel Pliego  
Inger Peterson Carle  
Sharon Andrews  
Jeremy Williams  
Ying Lin  
Shih-Shu Lo  
Yanit Epstein  
Galina Istomin  
Timothy Tan

## Violin II

\*Ivan Perez  
+Leigh Mahoney  
#Matthew Petrone  
Kristina Krauja  
Peter Stone  
Carrie Walsh  
Elizabeth Keller  
Claudia Sandoval  
Florencio Jaramillo  
Marian Irwin  
Yao Ming Ming  
Judy Weaver

## Viola

\*Karen Bea  
+Meng-Hau Liu  
Doug Lischner  
Adriana Linares  
Teh-Lan Chu  
Holly Tait  
Ruth Vestrat  
Regina Ketter  
Jeff Irwin  
Christy Melucci  
Huan Zhu

## Cello

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

## Bass

\*Daniel Bodwell  
+Shouw-Youn Fu  
Marcello Escobar  
Jason Guerra  
David Pellow

Gregg Sheer  
Beth Ann Snyder  
Brian Stahurski

## Flute

\*Makiko Nishio  
\*Lida Kim  
+JuHee Kim  
Ellen Vance (alto flute)  
Susan Svetlik

## Oboe

\*Renate Sakins  
+Jennifer Raymond  
+Lenny Young  
Nancy Kranak  
(English horn)  
Carey Shinbaum  
(bass oboe)

## Clarinet

\*Nicholas Lewis  
(Eb clarinet)  
+Tara McDonald  
Hwekyoung Kim  
Michael Doyle  
(bass clarinet)  
Eileen Canepari

## Bassoon

\*Jose Arion Linares  
+Cortney Eshelman  
Chia-ying Yu  
Palmer Shepherd  
(contrabassoon)  
Lynn Johnson  
(contrabassoon)

## French Horn

\*David Warnke  
Jenifer Little  
Andrew Copper  
Constance Thomas  
Amber Ramsey  
Bethany Ryker  
Jamie Ogline  
Sean Kelly  
Susan Geesey

## Celeste

Jorge Ibanèz

## Harp

Ram Shenkar

\*Principal/Concertmaster  
+Assistant Principal  
#Orchestra Manager

## Trumpet

\*Drew Fennell  
+Andrew Augustine  
Matthew Barabas  
David Gedris  
Brendan Cassin  
William Hughes

## Trombone

\*Cristian Ganicens  
Robert Tupper  
Kenneth Sharp  
Christopher Balas (bass)  
Paul Abel (bass)

## Tuba

Christopher Meeder  
Jason Venesky

## Harp

Lee-Fei Chen  
Gretchen Thiemecke

## Percussion

\*Miguel Zarate  
Mario Baeza  
Patricio Hernandez  
I-Chih Hsieh  
Efrain Amaya  
Chris Brown  
Paul Evans  
Dave Campbell  
Todd Hartman  
Mike Hoebler  
Tom Milchick  
Tom Sherwood  
John Turek

## Upcoming Events

**March 13 Graduate Recital: Christopher Meeder, tuba  
Mellon Institute Auditorium, 8:00 p.m.  
Free Admission**

**March 14 Carnegie Mellon Choirs  
Alumni Concert Hall, 8:00 p.m.  
Free Admission**

**March 15 Graduate Recital: Karen Bea, viola  
Mellon Institute Auditorium, 8:00 p.m.  
Free Admission**

**March 17 Graduate Recital: Nicholas Lewis, clarinet  
Mellon Institute Auditorium, 8:00 p.m.  
Free Admission**

**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.

Obtain general information about Carnegie Mellon University by calling (412) 268-2000.

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