

# Carnegie Mellon Music

Carnegie Mellon University College of Fine Arts

Department of Music, Dr. Kenneth A. Keeling, Sr., Head

PATRIMONIO UC

## The Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Director of Orchestral Studies

Live Broadcast WQED-FM 89.3

October 19, 1996 at 8:00 p.m.

Carnegie Music Hall, Pittsburgh

Carnegie Mellon University College of Fine Arts  
Department of Music

presents

# The Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Director of Orchestral Studies

**Symphony No. 8, op. 93**

**Ludwig van Beethoven**

*Allegro vivace e con brio*

*Allegretto scherzando*

*Tempo di menuetto*

*Allegro vivace*

~intermission~

PATRIMONIO UC

**Selections from 'Bachianas Brasileiras' — Heitor Villa-Lobos**  
*Villa-Lobos' tribute to Johann Sebastian Bach*

**Prelude** (*from Bachianas Brasileiras No. 4*)

**Aria** (*from Bachianas Brasileiras No. 5*)

**Toccata** (*from Bachianas Brasileiras No. 2*)

**Melanie Vaccari, soprano**

**Sensemayá**

**Silvestre Revueltas**



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

**THE CARNEGIE**

## NOTES ON THE ARTISTS

**JUAN PABLO IZQUIERDO** was born in Santiago, Chile and enjoys an international career conducting the major orchestras in Berlin, Dresden, Frankfurt, Hamburg, Jerusalem, Leipzig, Madrid, Munich, Paris, Tel-Aviv, and Vienna. In December 1990 he inaugurated the new Claudio Arrau Symphony Orchestra in Santiago, Chile before a stadium audience of 15,000. He continues as music director of that orchestra, which he was instrumental in founding. Maestro Izquierdo studied with the renowned German conductor Hermann Scherchen and is a first-prize winner of the Dimitri Mitropoulos International Competition for Conductors; he was subsequently named Assistant Conductor to Leonard Bernstein with the New York Philharmonic. Izquierdo is Director of Orchestral Studies at Carnegie Mellon University in Pittsburgh, Pennsylvania (USA) and founder of the Institute for Orchestral Studies 'in Memory of Hermann Scherchen.'

**THE CARNEGIE MELLON PHILHARMONIC** is an ensemble of the Department of Music at Carnegie Mellon University, Pittsburgh Pennsylvania (USA). Under the direction of Juan Pablo Izquierdo the orchestra presents concert seasons with an emphasis on the standard orchestra repertoire and rarely performed masterpieces, including works by twentieth-century composers. Among the orchestra's highlights under the direction of Maestro Izquierdo was the celebrated performance in April 1995 of the avant-garde piece *Amériques* (1922) by Edgar Varèse at the Kennedy Center in Washington, D.C. In 1996 the orchestra presented a festival of the music of Yannis Xenakis with performances in Pittsburgh and at Carnegie Hall in New York to celebrate the 75th birthday of this outstanding composer. The Carnegie Mellon Philharmonic appears on two recently released compact discs: *Persian Folklore* (New Albion) featuring music by Reza Vali, and *Maria Sabina* (New World Records) featuring the music of Leonardo Balada. A third compact disc featuring works by Yannis Xenakis and Edgar Varèse is slated for release on Mode Records. In the spring of 1997, the orchestra will present *Turangalila Symphony* by Olivier Messiaen at Carnegie Music Hall in Pittsburgh and at Symphony Hall in Boston.

The Carnegie Mellon Philharmonic is heard in broadcasts on WQED-FM in Pittsburgh, and throughout North and South America on public radio networks of several countries. The orchestra is a resident ensemble of Carnegie Music Hall, Pittsburgh.

**MELANIE VACCARI** earned her Bachelor of Fine Arts degree in Vocal Performance with a minor in Jazz Studies in 1996 from Carnegie Mellon University. She is currently a graduate student in voice at Carnegie Mellon, where she studies with Mimi Lerner. Ms. Vaccari has appeared as Lucy in *The Telephone* by Gian-Carlo Menotti, and as Miss Wordsworth in Benjamin Britten's *Albert Herring*. In the spring of 1996 she was the soprano soloist in Carl Orff's *Carmina Burana*, conducted by Robert Page. In November 1996, Ms. Vaccari will sing the role of Isabella in Robert Rodriguez' *Suor Isabella*, which will be directed by Dorothy Danner and conducted by Robert Page. Ms. Vaccari is a native of Finleyville, Pennsylvania.

## NOTES ON THE PROGRAM

by Riccardo Schulz

**LUDWIG VAN BEETHOVEN** (1770-1827) was born in Bonn, received mediocre early training on several keyboard and string instruments, and with the help of a recommendation from Haydn and financial assistance from a wealthy count, moved to Vienna at the age of 21. He studied with Haydn, then at the peak of his career while his youthful creative genius took root and flourished in the rich cultural atmosphere of early 19th-century Vienna. During his first years in Vienna Beethoven's survival was mostly dependent on the nobility. However, Beethoven refused to wear the uniform or take the station of 'servant'—and he became the first composer to mingle with rather than serve the aristocracy. He was hardly the model of patrician poise, however; year by year he grew more unkempt, temperamental, eccentric, irritable, and unreasonable in his dealings with everyone around him.

As a composer Beethoven has contributed masterworks in the piano, chamber, and symphonic repertoire, creating a place in music history that is unique. He developed the orchestra to unprecedented size and power, and his collection of nine symphonies is one of the cornerstones of Western classical music.

For his larger works, Beethoven typically took a year or longer to sketch his musical ideas, develop them, agonize over the compositional details, and then complete the orchestration. For *Symphony No. 8* this process was telescoped into just four months in 1812, following immediately on the heels of *Symphony No. 7*. The eighth symphony is generally regarded as 'classical' in style, but there are harmonic and rhythmic elements that look adventurously to the future. The second movement, *Allegretto scherzando*, is full of playful humor, and the third movement evokes the charm and elegance of an 18th century minuet. In the outer movements the orchestra shows the power and fury which are characteristic of Beethoven's middle years. The first performance of *Symphony No. 8* was in February 1814.

**HEITOR VILLA-LOBOS** (1887-1959), Brazil's most revered musical figure, was an accomplished cellist, an extraordinary guitarist, and a composer whose international reputation is lastingly assured.

His early influences were diverse in the extreme: while still in his teens he joined a band of popular musicians ('*choroes*') and played the guitar at local pubs; during the same period he played the cello for operas, operettas, and zarzuelas at the local theater. Between the ages of 18 and 25 he traveled throughout Brazil where he collected more than a thousand melodies of the various native tribes he encountered, becoming especially interested in the African influence on Brazilian music. So remote were his travels that he once returned to Rio de Janeiro to find that his mother, believing rumors that her son had not survived an encounter with cannibals, had ordered a Mass said in his memory.

Among his early admirers was the pianist Artur Rubinstein, who supplemented a grant from the state

to sponsor Villa-Lobos in an extended trip to Europe. From 1924 to 1927 he lived primarily in Paris, where his success with the public and the press was enormous. When he returned to Brazil in 1930 he was one of the most esteemed artists of the strongly nationalistic government. He was given the task, to which he responded boldly, of restructuring the music education system for the entire country. In his later years Villa-Lobos traveled extensively, often to the United States, where his admirers included the most famous conductors of his time: Leopold Stokowski, Charles Munch, and Leonard Bernstein. He composed hundreds of works, including symphonies, concertos, operas, ballets, film scores, songs, and chamber music. Nearly all of his works contain the flavor and spirit of his Brazilian heritage, but at the same time easily surpass the obvious stage of purely national music.

Between 1930 and 1945 Villa-Lobos composed a series of nine *Bachianas Brasileiras*—pieces inspired by the music of Johann Sebastian Bach, who for Villa-Lobos was ‘a universal source of music and the intermediary between all cultures.’ These pieces were not meant to be in the style of Bach, but rather an adaptation of certain contrapuntal techniques to Brazilian folk and popular music. In Villa-Lobos’ own words, the *Bachianas Brasileiras* were a ‘genre of musical compositions in homage to the great genius of Johann Sebastian Bach.’

A selection of three movements of *Bachianas Brasileiras* are presented here in ‘Homage to Bach.’ The *Prelude* for string orchestra from *Bachianas Brasileiras No. 4* (1930-1936) is scored for full strings. The deep bass and rich sonorities under a beautiful slow melody suggest the processional quality of many of Bach’s slow movements.

The *Aria* (sung in Portuguese) from *Bachianas Brasileiras No. 5* (1938-1945) for soprano and strings, is one of Villa-Lobos’ most admired works, capturing the dreamy lyricism of Ruth Correia’s poem:

*Evening! A rosy, translucent cloud slowly crosses the drowsy and beautiful firmament.*

*The moon gently rises into infinity, adorning the evening like a sweet maiden dreamily getting ready, beautifying herself; desiring in her soul to be beautiful, she calls to the heavens, the earth, all of nature.*

*She silences the birds’ melancholy laments, and the sea reflects all her treasures ... Softly the moonlight now awakens, cruel yearning which laughs and weeps!*

*Evening! A rosy, translucent cloud slowly crosses the drowsy and beautiful firmament.*

The *Toccata* from *Bachianas Brasileiras No. 2* (1930) was named “The Little Train of the Caipira” by the composer. It depicts a chugging, clanking, whistle-blowing journey that Villa-Lobos made on a train packed with farm workers on their way from São Paulo to the Brazilian interior to pick berries. The composer claimed that he wrote the piece ‘in an hour.’

**SILVESTRE REVUELTAS** (1899-1940) wrote virtually all of his works in the last ten years of his life. He was born in rural Durango, Mexico, and began violin studies at the age of eight. At twelve he entered the Juarez Institute and at fourteen, while continuing his violin studies, also began composing under Rafael Tello. Further studies during his teen years were at Saint Edward College in Austin, Texas, and at the Chicago Musical College. Revueltas gave a series of recitals of modern music from 1924 to 1926 with pianist (and composer/conductor) Carlos Chávez, under whom Revueltas was assistant conductor of the National Symphony of Mexico, a post he held from 1929 to 1935. At the same time Revueltas taught violin and chamber music at the Conservatory of Mexico City. Despite a fairly conventional musical upbringing Revueltas acquired a distinctive personality as a composer that was characterized by spontaneity and which reflected the temperament of contemporary Mexican life. Although his music does not quote Mexican folksong directly, his melodies and harmonies reflect the shrill colors of the people and the landscape, the festivities of the marketplace, and the raw vitality of popular street music. For Revueltas it was more natural to express faithfully the remains of Mexico's primitive cultures still extant in many parts of the republic and in the mixture of different races and civilizations than to try to resurrect the 'pure' roots of strictly native elements. Despite an almost constant dissonance, Revueltas' melodies are tuneful and repetitive and full of sardonic humor.

*Sensemaya* (1938) illustrates the unique rhythmic qualities of Revueltas' music. The piece begins with the barest whisper of sound and builds gradually through the thickening of the orchestral texture and increased activity of polyrhythms to a thunderous climax. The piece was inspired by *Sensemaya: Canto para matar una culebra (Chant for Killing a Snake)* by the African-Cuban poet Nicolás Guillén. The stanzas of the poem are punctuated by a refrain of alliterative syllables (*mayombe-bombe-mayombé!*) which imitate the drum used in a cult-ceremony to hypnotize the sacrificial snake—a perfect vehicle for Revueltas' powerful and colorful musical setting.

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# WOED-FM 89.3

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ALL CLASSICAL ALL DAY

# CARNEGIE MELLON PHILHARMONIC ORCHESTRA

Juan Pablo Izquierdo, Director of Orchestral Studies

## First Violins

Andrea Campos\*  
Ivan Perez\*  
Susan Perelman  
Ying Lin  
Nicole Sharlow  
Fidel Marchena  
Freddy Varela  
Florencio Jaramillo  
Mary Beth Rhodes  
Janie Spangler  
Matthew Petrone  
Stephen Arnold  
Lucyane Guedes

## Second Violins

Carla Fabiani\*  
Shih-Shu Lo  
Seong-Shin Jeon  
Abel Romero  
Todd Sullivan  
Luis Casal  
Nelson Rios  
Virginia Gonzalez  
Claudia Sandoval  
Elisabeth Nadolny  
Liz Keller

## Violas

Douglas Lischner\*  
Karen Bea  
Carols Boltes  
David Sinclair  
Warren Davidson  
Kendal Coffman  
Guillermo Schwarzahans  
Glenn Loontjens

## Harps

Gretchen Thiemecke  
Lee-Fei Chen

## Cellos

Youn-Kyuong Bae\*  
Washington Bravo\*  
Erin Eyles\*  
Herine Coetzee +  
Jorge Espinoza +  
Jamie Beiber  
Grace Wu  
Gustavo Martin  
Yiu-Wen Chou  
Jeanne Strittmater  
Hong Yang  
Wayne Wang

## Basses

Elian Ortez\*  
Daniel Bodwell  
Rodrigo Salas  
Jordi Boltes  
Walter Guerrero  
Marcie Solomon  
Jacob Ellul-Blake  
Nelson Videla  
Nester Castillo

## Flutes

Lida Kim\*  
Kenneth Chia  
Emily Hoppe  
Karen Hendricks

## Oboes

Carey Shinbaum\*  
Lisa Traugh  
Erin Lutz  
Alia Weaver

## Clarinets

Michael Doyle\*  
Ljubomir Cvetkovic  
Sunshine Simmons  
Andrea Berresford

## Bassoons

Julie Balch\*  
Will Genz\*  
Jose Arion Linares  
Michael Davis

## Horns

Sarah Andre  
Scott Bohannon\*  
Elisabeth Doherty  
Susan Geesey  
Amber Ramsey  
Mariela Rodriguez  
Bethany Ryker

## Trumpets

Andrew Augustine\*  
David Gedris\*  
Herman Arenas  
William Hughes

## Trombones

Cristian Ganicenco\*  
Jeffery Lucas  
Christopher Balas (bass)

## Tuba

Ray Stephens

## Percussion

Damien Bassman  
Marc Churchhill  
Jon Crabiel  
Jose De La Cruz  
I-Jen Fang  
Patricio Hernandez  
I-Chih Hsieh  
Igor Kalenny  
Wei Zheng

## Keyboard

Jocelyn Chapman

\*= principal

+ = assistant principal

## Upcoming Events

**October 25 Carnegie Mellon Philharmonic  
Homecoming Concert Carnegie Music Hall 8:30 p.m.  
Tickets \$5/\$4 CMU ID & senior citizens**

**October 30 Carnegie Mellon Jazz Ensembles  
Alumni Concert Hall College of Fine Arts 8:00 p.m.  
free admission**

**November 4 Senior Recital  
Mario Martinez, piano  
Mellon Institute Auditorium 8:00 p.m. free admission**

**November 8, 9, & 10 Carnegie Mellon Voice Department Opera**

*Suor Angelica & Suor Isabella*

**Antoninian Theatre Carlow College 8:00 p.m. Nov. 8 & 9  
3:00 p.m. Nov. 10 Tickets \$5/\$4 CMU ID & senior citizens**

**PATRIMONIO UC**

**November 9 Cuarteto Latinoamericano  
Mellon Institute Auditorium 3:00 p.m.  
Tickets \$10/\$8 CMU ID & senior citizens**

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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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