

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

HOME COMING CONCERT

October 25, 1996 at 8:30 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~

Sensemaya

PATRIMONIO UC

Silvestre Revueltas

Daphnis et Chloé: Suite no. 2

Maurice Ravel



THE CARNEGIE

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

ABOUT THE CONDUCTOR

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.'

NOTES ON THE PROGRAM

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.

--Riccardo Schulz

MAURICE RAVEL was born in the French Pyrénées on March 7, 1875. He resided in Paris until his death on December 28, 1937. Ravel's father noticed and encouraged his son's musical talent. At age seven Maurice Ravel began studying the piano and later continued his education at the Paris Conservatory where he studied composition under Fauré until 1895. Ravel made many attempts to attain the Prix de Rome in composition. Though he never claimed a prize, he contributed a strong individual style to French music and was regarded as an eminent composer during and through his days. The year 1909 marks the Paris debut of impresario Serge Diaghliiev's *Ballets Russes*. The lively troupe soon became one of the most influential artistic unions of the 20th century; incorporating, during its span, the artistic genius of contemporary figures such as Picasso, Marisse, Stravinsky, Debussy, Prokofiev, Nijinsky, Bakst and many others. Ravel began composition for *Daphnis et Chloé* in 1910 for Diaghliiev at the request of choreographer Mikhail Fokine. The scenario is based upon the poem by the 5th Century Greek sophist Longus.

Ravel was very sensitive to the nature of the piece, thus the end product of three years of composition is refined, detailed and evocative of motion and sensuality throughout the large orchestra. The classical landscapes of painters such as Watteau and Poussin, as well as the elegance connected to Louis XIV and the Palace of Versailles, influenced Ravel's vision of antiquity which he sought to aurally reproduce. Ravel himself explains his intent to create a "vast musical fresco less concerned with archaism than with fidelity to the Greece of my dreams which is close to that imagined and painted by French artists of the 18th Century.

The symphonic nature of *Daphnis et Chloé* caused Ravel to arrange two orchestral suites for the concert hall. Ravel referred to the ballet as a "choreographic symphony". In fact, *Daphnis et Chloé* is most commonly performed today without staged dance. The second suite opens with sweeping crescendos representing daybreak. Chloé, who was abducted by pirates, soon reappears to the shepherd Daphnis. The reunited lovers mime the story of Pan and Syrinx as a tribute to Pan who aided in Chloé's escape. An ecstatic *Danse Générale* follows, celebrating the reunion and betrothal of the two lovers.

--Bethany Ryker

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

—Riccardo Schulz

NOTES ON THE PERFORMERS

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 Iannis 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 Iannis Xenakis and Edgar Varèse is slated for release on Mode Records. In the spring of 1997, the orchestra will present *Turangalîla 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 89.3 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.

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 Varella
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 Ganicensco*
Jeffery Lucas
Christopher Balas (bass)

Tuba

Ray Stephens

Percussion

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

Keyboard

Jocelyn Chapman

*= principal

+ = assistant principal

Upcoming Events

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 Operas
Suor Angelica & Suor Isabella

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

November 9 Cuarteto Latinoamericano with
Irene Schreier, piano & Mimi Lerner, mezzo soprano
Mellon Institute Auditorium 3:00 p.m.
Tickets \$10/\$8 CMU ID & senior citizens
concertline: 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.
