

Carnegie Mellon Music

Carnegie Mellon University College of Fine Arts

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

PATRIMONIO UC

The Carnegie Mellon Philharmonic **Juan Pablo Izquierdo, conductor** **Enrique Graf, piano**

Friday, October 17, 1997 at 8:30 pm
Soldiers & Sailors Memorial Hall, Oakland

Carnegie Mellon University College of Fine Arts
School of Music
presents

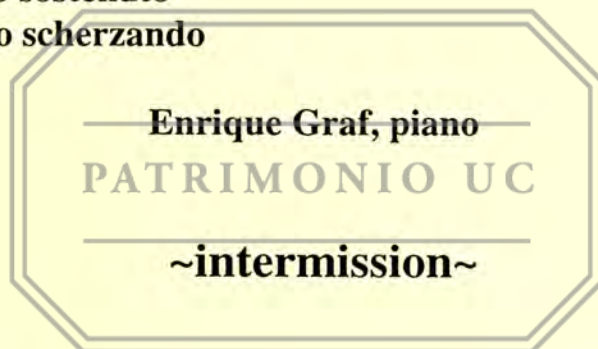
The Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, conductor

Piano Concerto No. 2

Sergei Rachmaninoff
(1873 - 1943)

Moderato
Adagio sostenuto
Allegro scherzando



Symphony No. 7 in A Major, op. 92

Ludwig van Beethoven
(1770 - 1827)

Poco sostenuto
Allegretto
Presto
Allegro con brio

NOTES ON THE PROGRAM

Concerto No. 2 in C minor, for piano & orchestra, op. 18

Rachmaninoff (1873-1943) showed promising talent as a young pianist. He began piano lessons at age four and was studying at the St. Petersburg Conservatory at age ten. He soon fell under the tutelage of Nikoli Zverev, a strict disciplinarian who insisted his pupils live, practice and study in his house.

In 1886 Rachmaninoff entered a composition and harmony class at the Conservatory taught by Arensky. Rachmaninoff enjoyed the aspects of composition and enrolled in a special division for composition at the Conservatory. Because this change took time away from Rachmaninoff's piano practice, Zverev became angry and consequently Rachmaninoff left his studio.

Rachmaninoff was able to prove his compositional abilities near the end of his studies at the Conservatory by completing a final project, a one-act opera entitled *Aleko*, in just 17 days. With his diploma he received a Gold Medal, the third ever to have been awarded at the Conservatory. His conflicts with Zverev were also resolved by this event.

After Rachmaninoff's first visit to London in 1889, he promised to return with a new piano concerto because he was unsatisfied with the first. However, the disastrous premiere of his First Symphony in 1897 left the composer languished. Marred by self-criticism, he was unable to compose. Several family members and friends, even Tolstoy, tried to lift Rachmaninoff out of his depression. A four year silence was broken soon after he underwent suggestive hypnosis sessions with Dr. Nikolai Dahl. Rachmaninoff said musical ideas began to stir within him; these ideas eventually became the Second Concerto for Piano, which Rachmaninoff graciously dedicated to Dr. Dahl.

Rachmaninoff completed the second and third movements of the concerto first and gave a concert performance of them on 2 December 1900. The completed work premiered on 27 October 1901, Alexander Ziloti conducted both concerts in Moscow.

In 1917 Rachmaninoff left Russia and never returned. Extensive tours as a concert pianist brought him to America in 1918. It is interesting that Rachmaninoff returned to the form of piano concerto again after not having composed during the ten years of touring (he composed his Fourth and final concerto in 1927). Rachmaninoff's piano works, both solo and with orchestral accompaniment, are his most well-known and frequently performed works. He is known for exposing both the lyrical and percussive qualities of the piano, especially in his Second Concerto.

-Bethany Ryker

Symphony No. 7 in A Major, op. 84.

Following the premiere performances of the Fifth and Sixth (the “Pastoral”) Symphonies in 1808, Beethoven (1770 - 1827) did not compose any symphonies for four years, and then completed both the Seventh and Eighth in 1812. The Seventh Symphony premiered in Vienna on 8 December 1813 with Beethoven himself conducting. The reception of the Seventh symphony elevated Beethoven’s popularity to a level higher than ever before.

Based on the account of Spohr, who was performing in the orchestra that night along with many of Vienna’s finest musicians, the audience was so enthralled with the *Allegretto* that they demanded an encore before the third movement could proceed. As in the Eighth symphony, Beethoven replaced the traditional slow movement with a march-like *Allegretto*. In this case the *Allegretto* seems slow in contrast to the tempi of its surrounding movements.

The prodigious vitality of rhythm in this symphony creates its character of exuberance and festive energy. The dance-like rhythms generate a perpetuating sense of motion in all of the movements. Berlioz called the first movement a “Ronde des Paysans,” which translated to a “peasant round (or folk) dance”. In 1849 Wagner gave the Seventh its lasting appellation of the “Apotheosis of the Dance.” Donald Tovey refers to the final movement as a “Bacchic fury.” Often the terms “Dionysiac,” and “Corybantic” are linked to this work. No matter what the term, Beethoven’s Seventh Symphony has produced myriad effects on listeners since its debut.

1. *Poco Sostenuto - Vivace* Beethoven begins with a slow introduction and utilizes the woodwinds to set up the rhythmic structure that opens the *Vivace* section and dominates the first movement. The principal rhythmic motif of dotted-eighth-sixteenth-eighth carries the energy of the *Vivace* to a striking finish.
2. *Allegretto* The opening two bars state the rhythmic structure that remains unchanged throughout the movement. This structure, however, does not produce impressions of stagnant repetition nor does it hinder the spirit of the movement. Rather, like the sonata form itself, it acts as a parameter which permits the composer considerable expressive freedom. After an intricate *fugato* section, the orchestra builds to the restatement of the opening theme.
3. *Presto - Assai meno presto* The Scherzo begins in a lively tempo which allows the Trio for woodwinds and horns act as a stately resting point. Later this Trio section sheds its passivity and makes an impressive fortissimo statement.
4. *Allegro con brio* Surging rhythm again drives not only the character of this movement, but also the character of the entire symphony. Appropriately, the energy builds to the finish, with the motion coming to a sudden halt; leaving silence as its greatest contrast.

-Bethany Ryker

Enrique Graf

Enrique Graf has established his reputation internationally since winning the First Prize of the William Kapell International Piano Competition.

Graf has played in important halls in the United States, Latin America, and South Asia such as Lincoln Center, Kennedy Center, Carnegie Recital Hall, and Teatro Colon. He has performed with orchestras in New Jersey, New York, South Carolina, Tennessee, Baltimore, Fort Lauderdale, Tampa, Indianapolis, Richmond, Washington, D.C., and Springfield. Abroad, the list includes the Czech Republic, Moscow, Bogota, Montevideo, Caracas, Santiago, and San Juan (Puerto Rico).

Graf's expressive range is known for its versatility. As comfortable and convincing with the depth of late Beethoven as with the color and warmth in the music of the Romantics like Chopin and Liszt, he also makes Bach, Debussy, and Albeniz come alive. He has introduced many audiences to contemporary music by composers such as Lee Hoiby, John Pozdro, Hector Tosar, Juarez le Marque Pons, and Eduardo Gilardoni.

Graf is Associate Professor and Artist-in-Residence at the College of Charleston, S.C. and is founder and Artistic Director of the International Piano Series at Charleston. He is Artistic Director of a new music festival in Trujillo, Spain, and Visiting Artist Teacher at Carnegie Mellon University. He has presented master-classes in universities and conservatories in the United States, South America, Europe, and South East Asia. Mr. Graf received the Director's Recognition Award for outstanding teaching from the Peabody Institute of the Johns Hopkins University where he was the Distinguished Senior Faculty Member of the Preparatory Department and Chairman of the Preparatory Piano Department. The 1992 Fellow in Piano Performance from the South Carolina Arts Commission was awarded to Graf. He came to the United States in 1973 to study with Leon Fleisher, after being awarded a grant from the organization of American States and a full scholarship from the Peabody Conservatory.

Graf is a Founder-Director of Artists to End Hunger in Baltimore and has given concerts to benefit the homeless and the American Cancer Society.

His compact disk, *Enrique Graf Plays Bach*, has been lauded as "an end to the debate over whether or not Bach should be played on the piano." (Paul Hume, Critic Emeritus, *The Washington Post*) His recording *Concertos I and II by Beethoven* with Dennis Burkh and the Janacek Philharmonic was called "ideal performances." (*Fanfare*) A recording of the Grieg Concerto with the Moscow Philharmonic and the Liszt Sonata for Fanfare/Masterworks was recently released. An all-Poulenc disk on Fanfare/Carlton Classics in his latest CD.

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 School 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 available on Mode Records. In the spring of 1997, the orchestra presented *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.

CARNEGIE MELLON PHILHARMONIC PERSONNEL

Juan Pablo Izquierdo, Director of Orchestral Studies

First Violins

Susan Perelman *
Ivan Perez +
Joanna Bello
Nicole Sharlow
Lucyane Guedes
Karen Lord
Seong-Shin Jeon
Mary Beth Rhodes
Todd Sullavin
Carla Fabiani
Janie Spangler
Milene Moreira

Second Violins

Ikuko Takahashi *
Karla Galva
Alexis Koh
John Crosby
Nadia Behizadeh
Liz Keller
Jennifer Ho
Luis Casal
Tiffany Sammons
Lisa Miles
Warren Davidson
Carrie Walsh

Violas

Caesar Suarez *
Carlos Boltes
Doug Lischner
Paulina Sauvalle
Julie Edwards
Raul Faure
Glenn Loontjens
Barbara Underraga
David Sinclair

Cellos

Jorge Espinoza *
Herine Coetzee
Youn-Kyuong Bae +
Mauricio Betanzo
Kamil Musaeu
Roberto Becerra
Jamie Beiber
Jeanne Strittmater
Wayne Wang
Hong Yang
Nathan Shannon

Basses

Jordi Boltes
Jacob Ellul-Blake
Walter Guerrero

Louis Levitt
Darryl Mielke
Lautaro Miranda
Robert Skavronski
Marcie Solomon

Flutes

Lida Kim*
Jacunthe Forand +
Simone Madden-Grey
Peggy Yoo

Oboes

Renate Sakins * +
Theresa Antonetti
Sarah Lume
Erin Lutz

Clarinets

Michael Doyle* +
Sunshine Simmons
Tara Dambach
Kenneth Gould

Bassoons

Julie Balch +
Will Genz *
Jose Arion Linares
Michael Davis

Horns

Scott Bohannon * +
Elisabeth Doherty
Heather Drecnik
Mariela Rodriguez
Bethany Ryker

Trumpets

Herman Arenas * +
William Hughes
Patrick McDermott
Brian Neibauer

Trombones

Gonzalo Fernandez * +
Ross Garin
Jeffery Lucas

Tuba

Ray Stephens * +

Timpani

Damien Bassman *
Marc Churchill +

Percussion

Joe Caputo
Carol Nelson

Keyboard

Jocelyn Chapman

Harp

Gretchen Thiemecke

*= principal Beethoven #7

+ = principal Rachmaninoff

Upcoming Events

Carnegie Mellon Music

October 23 Carnegie Mellon Contemporary Ensemble Concert
Ralph Zitterbart, piano; Alberto Almarza, flute; Joen Vasquez, viola
Alumni Concert Hall ~ College of Fine Arts ~ 8:00 pm
free admission

October 24 Carnegie Mellon Philharmonic Concert
Christopher Wu, violin Atar Arad, viola
Soldiers & Sailors Memorial Hall - 8:00 pm \$5/\$4 with CMU ID
October 25 (as above) at Rangos Ballroom - University Center
Carnegie Mellon University International Festival

October 26 The Carnegie Mellon Repertory Chorus "All Bernstein" Concert
McConomy Auditorium ~ University Center ~ 2:30 pm
free admission

Tuesday, October 28 The Carnegie Mellon Concert Choir
McConomy Auditorium - University Center 8:00 pm
\$5/\$4 with CMU ID

ConcertLine: 268-2383

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In addition, Carnegie Mellon University does not discriminate in admission, employment or administration of its programs on the basis of religion, creed, ancestry, belief, age, veteran status, sexual orientation or in violation of federal, state, or local laws or executive orders. However, in the judgment of the Carnegie Mellon Human Relations Commission, the Department of Defense policy of, "Don't ask, don't tell, don't pursue," excludes openly gay, lesbian and bisexual students from receiving ROTC scholarships or serving in the military. Nevertheless, all ROTC classes at Carnegie Mellon University are available to all students.

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.