

Carnegie Mellon Music

Carnegie Mellon University College of Fine Arts

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

PATRIMONIO UC

The Carnegie Mellon Philharmonic
Juan Pablo Izquierdo, conductor

Friday, March 6, 1998 at 8:00 pm

Carnegie Music Hall, Oakland

Carnegie Mellon University College of Fine Arts
School of Music
presents

The Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, conductor

Concerto in d minor Francis Poulenc (1899 - 1963)

for two pianos and orchestra

PATRIMONIO UC

- I. Allegro ma non troppo
- II. Larghetto
- III. Finale

Jocelyn Chapman & Walter Morales, piano

~intermission~

Rite of Spring

Igor Stravinsky (1882 - 1971)

Adoration of the Earth

Introduction

The Augurs of Spring: Dances of the Young Girls

Ritual of Abduction

Spring Rounds

Ritual of the Rival Tribes

Procession of the Sage

The Sage

Dance of the Earth

The Sacrifice

Introduction

Mystic Circles of the Young Girls

Glorification of the Chosen One

Evocation of the Ancestors

Ritual Action of the Ancestors

Sacrificial Dance (The Chosen One)

Program Notes

Francis Poulenc (1899-1963) was given music lessons by his mother at an early age. He was a talented pianist and the most famous pupil of Ricardo Viñes. After serving in the French Army between 1918 and 1921, he began studying composition with Charles Koechlin.

Poulenc soon entered the Parisian artistic and social circles of Jean Cocteau and attracted the attention of Erik Satie. Both Cocteau and Satie were honored by many French composers and artists as modern arbiters of taste. Poulenc joined composers Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud and Germaine Tailleferre in averting the attributes of Germanic Romanticism around 1917. The group called themselves the *Nouveaux Jeunes* (the “New Youths”). They promoted a classic style of French clarity, by politely entertaining the aspects of life which they considered devoid of complication, such as childhood, the circus and jazz bands. The group was dubbed *Les Six* in 1920 by the French critic Henri Collet in an article published in *Comoedia*. Collet was making a gratuitous comparison of the French group to the “Russian Five” in his article. The title remained even after the members of *Les Six* went separate ways.

In comparison to the group of six, Poulenc is a classicist. He revered established classical forms and continued in the path of Ravel’s piano works, avoiding currents of futurism or mechanical composition. Poulenc’s composition is often witty, giving a tinge of humor to his use of classical forms, as in the Concerto for two pianos in D minor. He is cited as being “demonstratively antisentimental”. Passages in his compositions that appear overtly emotional can be credited to his sardonic humor.

Princess Edmond de Polignac, well-known for her patronage in the arts, commissioned Poulenc to write a concerto for two pianos. Poulenc completed the work in less than three months and it was first presented at the International Society of Contemporary Music in Venice. The composer and his friend Jacques Février performed the concerto on 5 September 1932 with Désiré Defauw conducting the orchestra of La Scala.

The Concerto for two pianos reflects many of Poulenc’s compositional traits. The light thematic material is presented energetically in the opening and is soon treated delicately, displaying Poulenc’s clever Neoclassical side. The second movement, *Larghetto*, continues the Neoclassical spirit and is truly a tribute to Mozart’s style.

Nijinsky, the *Ballets Russes* most famous dancer, choreographed the premiere production of the *Rite of Spring*. The dancers and the choreographer are documented as having tremendous difficulty learning the metrics. No less than 120 rehearsals were held, during many of which Stravinsky played his score on the piano. The dancers mockingly called these rehearsals “arithmetic classes.”

The famous premiere at the *Théâtre des Champs-Élysées* in Paris occurred on 29 May 1913 with Pierre Monteux conducting. In addition to *The Rite*, the *Ballets Russes* also presented *Les Sylphides* (Stravinsky’s own 1909 arrangement for the troupe), *The Spectre of the Rose* and the *Polovitsian Dances* from Borodin’s *Prince Igor*. The premiere’s notoriety comes from audience outbursts and rioting which occurred during and after the performance. The music was barely audible over the audience noise; the dancers were not able to hear the orchestra from only a few feet away! Nijinsky, standing on a chair, counted out loud from the wings of the stage.

After three Paris performances and three in London the Nijinsky version was never again seen. However, concert performances soon received much acclaim from audiences all across Europe. Serge Koussevitzky conducted in Moscow in February of 1914. At the Casino de Paris, again under Monteux’s direction, Paris audiences favorably applauded the concert, not even a year after the scandalous stage production.

Stravinsky conducted *The Rite* himself for a 1928 recording. Later he dispelled what he believed was only a myth: that *The Rite* was a difficult piece to conduct. “It is arduous,” he said, “but not difficult. The conductor is a mechanical agent, a time-beater who fires a pistol at the beginning of each section but lets the music run by itself.”

Whether it was the music or choreography (or a particular degree of both) which caused the outbursts at the premiere cannot be determined. Regardless, *The Rite of Spring* does not owe its place in history merely to the outrageous premiere eighty-five years ago. By looking to a vision of his ancestors, Stravinsky created something that was very new to audiences, largely by employing the roots of music (rhythm, harmony, folk song and instrumentation) in a different and original manner. More than a glance at “Pagan Russia”, it is interesting that a piece looking back to tradition would become itself such a tradition and ancestor. As Boulez says, “This ritual attains a dimension quite beyond its point of departure; it has become the ritual — and the myth — of modern music.”

-Bethany Ryker

About the Artists

Jocelyn Chapman is currently a junior at Carnegie Mellon's School of Music and studies with Enrique Graf. Most recently she was the winner of the Concerto Competition. Later this month, she will perform the G Major Piano Concerto by Maurice Ravel, with the Westmoreland Symphony. Jocelyn has been the pianist with the Carnegie Mellon Contemporary Ensemble and the Carnegie Mellon Philharmonic since 1995.

In the past Jocelyn has participated in masterclasses given by Earl Wild, Lorin Hollander, Vladimir Feltsman and Eunice Norton. She has been awarded prizes in the 1997 Silberman Chamber Music Competition and was the winner of the Rotary Club Music Scholarship Competition, the A. Ramon Rivera Scholarship Competition, the Manchester Young Artist Competition, the Young Performer's Concerto Competition at the Longy School of Music, the Missouri Music Teacher's Association Competition - special merit division - and the NMTA National Competition.

Walter Morales began his piano studies at age fourteen at the School of Music of the University of Costa Rica. In 1991 he came to the United States to pursue a Bachelor of Arts degree in music at the College of Charleston as a student of Enrique Graf. Mr. Morales is a recent graduate of the Master of Music program at the Mason Gross School of the Arts of Rutgers University, where he studied with Ilana Vered and Marina Yung. He has performed recitals in Maryland, Washington, D.C., North Carolina, South Carolina and New York City.

Mr. Morales has appeared at the Piccolo Spoleto Festival, the International Piano Series and at Rutgers SummerFest, and has performed with the University of Costa Rica Symphony, the University of Costa Rica Chamber Orchestra, the Charleston Symphony, the College of Charleston Community Orchestra, the Rutgers SummerFest Orchestra and the Princeton Pro Musica. This season, he is associate conductor for the Pittsburgh Opera Theatre and is staff accompanist at Duquesne University. Morales is currently a candidate for the Master of Music in Orchestral Conducting in Carnegie Mellon's School of Music and a student of Juan Pablo Izquierdo.

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.

Rite of Spring

Igor Stravinsky (1882-1971) was first asked to compose for the *Ballets Russes* by the impresario Sergey Diaghilev after he attended the 1908 premiere of Stravinsky's orchestral piece *Fireworks*. Stravinsky's first original composition for the troupe was the *Firebird*, originally intended for the composer Anatol Liadov. While completing the score for *The Firebird* in 1910, Stravinsky envisioned "a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death". Over the coming years this was to develop into his best-known ballet, *The Rite of Spring*.

Stravinsky's initial vision was not joined by any specific musical ideas. In fact the development of musical material for his "scenes of pagan Russia" was interrupted by his composition of a *Konzertstück* for piano and orchestra which eventually became his second famous Diaghilev ballet, *Petrushka*.

In July 1911, after the first performances of *Petrushka*, Stravinsky began to concentrate on ideas for his new ballet. Stravinsky collaborated with Nicolaus Roerich for his skills in visual art and his authority in archaeology, especially on ancient Slavs. (Roerich designed a Maltese cross for the tomb of Rimsky-Korsakov, Stravinsky's teacher.) Stravinsky met with Roerich at Princess Tenichev's estate to plan the ballet's scenario and view the Princess's collection of ethnic Russian art. Stravinsky was so eager to pursue the new work, he rode in the cattle car of a freight train in order to get to Smolensk without having to wait two days for the next passenger train.

The single idea of *The Rite*, according to Stravinsky's life-long friend Robert Craft, was the composer's attraction to the mystery and great surge of the creative power of Spring. One of the most memorable parts of Stravinsky's childhood came yearly when the earth broke free of winter's grasp and was enlivened by spring. Stravinsky wanted the *Prelude of The Rite* to describe the "awakening of nature, the scratching, gnawing, [and] wiggling of beasts."

Stravinsky and Roerich's scenario looks back to the ancient Russian pagans. Their interest in Primitivism was not unique during the early decades of the twentieth century. Many members of the Russian musical avant-garde had interests in Scythian civilization. The Fauves, including Matisse, whose bold use of color gave them their title which translates to "wild beasts" form a tangent to the aspects of Primitivism. Picasso's interest in African masks and his controversial painting *Les Femmes d'Alger (O. J. R. M.)* is another example of the European currents which look back to the ancient and primeval.

The Rite is without a true plot. Stravinsky and Roerich's configuration of thirteen scenes enacting a ritual was unusual for the current ballet repertoire. Also contrary to the typical ballet was the absence of named characters. Except for the Sage (or the Wise One) and the Chosen One, who will dance herself to death, all other characters are unnamed tribal members. The composer assigns certain symphonic treatments to different scenes in order to create atmosphere, and most importantly, to give coherence to the ballet. For example, the scenes danced by girls alone are lyrical with melodic material reaching the fore. The youths' scenes are lively and accentuated with explosive rhythm. The elders proceed from an archaic, austere landscape. The combination of these elements generates the dramatic development, especially the conflict of the ballet.

Many of Stravinsky's compositional techniques seem "contemporary." Pierre Boulez regards *The Rite* as the reference point for all who want a "birth certificate of contemporary music." Stravinsky's use of rhythmic matter essentially procures this distinction. Often a simple meter is used, as in the *Augurs of Spring*, but irregular accents create an agitated forward motion. Other times meters change every bar, some with an extra, unexpected beat. The punctuating sounds become more intense when Stravinsky juxtaposes them with unpredictable lengths of silence. Each rhythmic voice is precisely metered and is not intrinsically difficult. The combination of separate and discordant lines, however, causes incredible rhythmic complexity. Stravinsky's best example of this *ostinato* technique is in the conclusion of the *Procession of the Sage*.

Stravinsky gives percussion greater presence in the orchestra compared to most symphonic works prior to *The Rite*. A larger number of percussion instruments are used, serving as a foundation of the piece—not as accompaniment. Stravinsky also explores the percussive caliber of all of the orchestral instruments by using sharp, often repetitive rhythms with little harmonic variance. Nearly all instruments have solo passages at some time in the piece, frequently in extreme registers of the instrument. The use of extreme registers in the woodwinds and brass constructs particular tone colors in the orchestra. Because of this parallels are again drawn to Picasso and the Fauves, known primarily for their explosive use of color.

In the composer's first two Diaghilev ballets, traditional folk melodies are quoted from both his memory and from Rimsky-Korsakov's published collections of Eastern European melodies. He credited only one folk song usage in *The Rite*: the Lithuanian melody played by the solo bassoon in the opening. From looking at his sketches, musicologists believe that nine other traditional melodies are used in the completed score. Here the usage of folk tunes differs from the earlier ballets because the quoted passages are not stated directly as they were in *The Firebird* and *Petrushka*. In *The Rite* folk melodies are given in fragments, concealed by transformations and intersections of diatonic and octatonic arrangements.

CARNEGIE MELLON PHILHARMONIC ORCHESTRA

Juan Pablo Isquierdo, Director of Orchestral Studies

Efrain Amaya, Assistant Conductor

First Violins

Ivan Perez
Milene Moreira
Susan Perelman
Joanna Bello
Lucyane Guedes
Karen Lord
Seong-Shin Jeon
Mary Beth Rhodes
Todd Sullivan
Carla Fabiani
Tomislav Dimov
Jenifer Jones
Eduardo Luduena
Galina Istomin

Second Violins

Nicole Sharlow
Alexis Koh
Ikuko Takahashi
John Crosby
Liz Keller
Jennifer Ho
Luis Casal
Carrie Walsh
Janie Spangler
Karla Galva
Scott Moser
Peter Stone

Violas

Tamara Coll
Karen Bea
David Sinclair
Carlos Boltes
Doug Lischner
Raul Faure
Dalia Garcia
Warren Davidson

Cellos

Jorge Espinoza
Youn-Kyoung Bae
Mauricio Betanzo
Nathan Shannon
Kamil Musaeu
Roberto Baccera
Jamie Beiber
Jeanne Strittmatter
Wayne Wang
Hong Yang
Rachel Brown

Basses

Robert Skavronski
Jordi Boltes
Jacob Ellul-Blake
Lautaro Miranda
Walter Guerrero
Marcie Solomon
Beth Durban
Jill Congdon
Dave Pellow

Flutes

Peggy Yoo
Simone Madden-Grey
Sacha Place
Dilshad Billimoria,
Piccolo
Jacinthe Forand, Alto

Oboes

Theresa Antonetti
Sarah Lume
Jane Borthwick
Rebecca Tingleff
Erin Lutz, English horn

Clarinets

Tara Dambach
Sunshine Simmons
Jamian Green, Eb
Michael Doyle, Bass

Bassoons

Jose Arion Linares
Julie Balch
Paige Belcher
Will Genz
Michael Davis, Contrabassoon

Horns

Scott Bohannon
Ricardo Aguilera
Mariela R. de Bohannon
Bethany Rykern
Heather Drecnik
Sarah Andre
Elizabeth Doherty
Jamie Dean

Trumpets

David Gedris, Piccolo
Herman Arenas
Brian Neibauer
Patrick McDermott
Stephen McGough
Robert Tupper, Bass

Trombones

Gonzalo Fernandes
Ross Garin
Jeffrey Lucas

Tuba

Ray Stephens
Eric Zacharel

Timpani

Marc Churchill
Mark Shope

Percussion

Matt Grosland
Carol Nelson
Gerardo Salazar

Marc Churchill, Manager

Jamian Green, Librarian

Upcoming Events

Carnegie Mellon Music

Saturday, March 7 **Senior Recital Rebecca Tingleff, oboe**
Mellon Institute Auditorium 3:00 pm

Saturday, March 7 **Senior Recital Melissa Collom, mezzo-soprano**
Mellon Institute Auditorium 5:00 pm

Saturday, March 7 **Graduate Recital Kym Weston, mezzo-soprano**
Mellon Institute Auditorium 8:00 pm

Sunday March 8 **Senior Recital Arlette Buckley, soprano**
Alumni Concert Hall 3:00 pm

Sunday, March 8 **Junior Recital Steve McGough, trumpet**
Alumni Concert Hall 5:00 pm

Sunday March 8 **Junior Recital Julie Balch, bassoon & Hung Chi Cheng, piano**
Mellon Institute Auditorium 7:00 pm

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.
