

Carnegie Mellon

SCHOOL

of

MUSIC

Concert

Kenneth A. Keeling, Sr., Head

PATRIMONIO UC

Reserved

Carnegie Mellon Philharmonic  
Juan Pablo Izquierdo, conductor  
University Center, Rangos Hall  
Friday, October 1, 1999 • 8:30 pm

# Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, conductor

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**Symphony No. 5 in C Minor, Op. 67**

Allegro con brio

Andante con moto

Allegro

Allegro

**Ludwig van Beethoven**

(1770-1827)

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*Intermission*

**Hymnos**

**Giacinto Scelci**

(1905-1988)

**Boléro**

**Maurice Ravel**

(1875-1937)

## Symphony No. 5 in C Minor, Op. 67

Count Franz von Oppersdorff was a nobleman from Upper Silesia who maintained the 18<sup>th</sup>-century equivalent of a top-of-the-line home stereo system: a symphony orchestra. In the summer of 1806, Oppersdorff invited Beethoven and their mutual friend Prince Karl Lichnowsky to spend a few days at the castle, where he treated them to a performance of Beethoven's Second Symphony, using his own in-house resources. The Count had already commissioned a new symphony (No. 4, price 500 florins) from the composer, so because a commission customarily entitled the client to keep the work for his or her personal use for six months, Beethoven left the score with Oppersdorff before returning to Vienna.

Shortly thereafter, Oppersdorff asked to be the sponsor of Beethoven's next symphony as well. The price was still 500 florins, of which 200 were paid in June, 1807, and 150 more on March 29, 1808. But still no symphony! Then, in a letter dated November 1, 1808, the long-suffering Count received this news: "Best Count"!

"You will look at me in a false light, but necessity compelled me to sell to someone else the symphony which was written for you and another as well."

Beethoven had been negotiating with his publisher, Breitkopf & Hartel, and on September 14 had been paid 100 gold ducats for five new works: the Fifth and Sixth Symphonies, the two trios of Opus 70, and the Opus 69 Cello Sonata.

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—Kenneth Langevin

## Hymnos

Italian composer GIACINTO SCELSI (1905-1988) is one of the creative geniuses of our time—one whose legacy and artistry will continue to inspire, impress, and mystify appreciative listeners and critics well into the next century.

Although Scelsi died fairly recently, little is known about his life. He forbade anyone to photograph him, and purposely and routinely changed or concealed details about his personal and public life even from those with whom he had daily contact. Born in La Spezia (Liguria) to an ancient aristocratic family, Count Giacinto Scelsi d' Ayala Valva was always courtly, at times neurotic. His social milieu was strangely assembled among a variety of wealthy friends in high society, mystic reclusion with Tibetan monks, and the most famous musicians, poets and painters of his day.

Scelsi was not a composer in the traditional mold. Although a description of 'avant-garde' would not be inaccurate, he had little to do with and did not seek entry into any other current of avant-garde music or art that was exploding in every direction from the intellectual and social adventure of the 1960s. Above all, he was a visionary who knew that his message would at first be comprehended by very few and that many years would pass before even the connoisseur could assimilate his intent. But now the time has come: the history of contemporary music will have to be rewritten, for the second half of the twentieth century is now unthinkable without Scelsi.

One salient characteristic of Scelsi's music is an obsession with the single note. In the case of *Hymnos* (1963) the note is the unison 'D' (*re*) with which the piece opens. There are microtonal variations around the note, which struggles for survival as the tonal center moves to F and B-flat. The quarter-tones color and shape the intent of the sound, revolving around a sphere whose center, in Scelsi's own words, was always his destination. In aural and spiritual dimensions, there are clear parallels with oriental music, which Scelsi had studied thoroughly.

*Hymnos*, about twelve minutes, is Scelsi's longest continuous single movement. It demands a large orchestra divided antiphonally into two almost identical groups, symmetrically placed on each side of the central axis made up of the organ, the timpani, and the percussion. Five different types of mutes are required for the brass, and four types of sticks are used in the percussion section, which abounds in special effects.

Naturally, such wildly different music demands a unique approach in learning and playing for both the conductor and the musicians. There is no precedent for a method of learning Scelsi's music; experimentation guides progress; practice makes perfection elusive. At the very least, every technical and musical skill in terms of color and intonation that the musicians have achieved in their conservatory training is demanded in full measure; at the same time the listening mechanisms and parameters which musicians rely on innately to play accurately and musically are stretched to new limits; in the end the musicians have to call upon and simultaneously abandon the very skills they need to play any music, and to venture into a new and different soundscape whose very existence is a revolution.

It took more than 25 years for *Hymnos* to receive its first performance.

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—Riccardo Schulz

## Boléro

It has been variously – and erroneously – stated at times that, in his youth, MAURICE RAVEL (1875-1937) had been a member of the *Gesellschaft der Musikfreunde*, or of the Transcendentalist social experiment *Brook Farm*, or even of Yale University's famed *Whiffenpoofs*, none of which is true. Ravel had, however, been a member of the group of avant-garde painters, poets and musicians known as *Les Apaches* or *The Apaches*.

This is a Parisian slang term for hooligan, tough, ruffian, gangster, rowdy or just plain *punk*. One of their members, Léon-Paul Fargue, even wrote that this bunch of tough guys had a shared enthusiasm for “Chinese art, Mallarmé, Verlaine, Rimbaud, Corbière, Cézanne, VanGogh, Rameau, Chopin, Whistler, Valéry, the Russians and Debussy”.

The story of *Boléro* begins in late 1927, with Ravel's promise to orchestrate a ballet for his friend Ida Rubinstein, based on six pieces from Isaac Albéniz's piano suite, *Iberia*. Stymied by a copyright problem, Ravel decided to orchestrate one of his own pieces instead, but ended up with a simple, rather strange tune that sounds like a Francois Couperin harpsichord ornament stretched on the rack of the Spanish Inquisition. “Don't you think this theme has an insistent quality?” he asked Gustave Samazeuilh. “I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can.” And so he did.

—Kenneth Langevin

# Carnegie Mellon Philharmonic Personnel

## FLUTE

Nicole Esposito  
Jessica Hull  
Sharon Juby \*  
Kathleen Schott \*

## OBOE

Angela Caceres \*  
Sarah Lume \*  
Erin Lutz (English Horn)  
Kathi Smith

## CLARINET

Jennifer Hublin  
Dana Howell (Bass Clarinet)  
Jorge Rodriguez \*  
Julieta Ugartemendia \*

## BASSOON

Jessica Garduno  
Hana Lee \*  
Jacob Smith  
Cara Whetstone (C. Bassoon)

## HARP

Anne Dickey

## SAXOPHONE

Dana Howell (soprano)  
Richard Mansfield (tenor)

## HORN

Chung-Chieh  
Elizabeth Doherty  
Craig Matta  
Mariela Rodriguez-Bohannon \*  
David Romberger  
Tiffany Zarker

## TRUMPET

Herman Arenas \*  
William Hughes \*  
Patrick McDermott  
Steve McGough  
Brian Neibauer

## TROMBONE

Gonzalo Fernandez \*  
Ross Garin \*  
Robert Tupper (Bass Trombone)

## TUBA

Jeff Cadle  
Eric Zacherl \*

## TIMPANI

Andree-Anne Gingas-Roy  
Gerardo Salazar  
Leonardo Soto

## PERCUSSION

Brandon Barnes  
Andree-Anne Gingas-Roy  
Jeff Luft  
Hiroko Okada  
Bobbie Overton  
Gerardo Salazar \*

## CELESTE

Rodrigo Ojeda

## ORGAN

Walter Morales

## STRING BASS

Matthew Aronoff  
Susan Chudd  
Mark Gentile  
Walter Guerrero  
Robert Skavronski \*  
Marcie Solomon

## VIOLIN I

Joanna Bello \*  
Sarah Enns  
Leena Gilbert  
Mary Beth Glasgow  
Jennifer Ho  
Maria Lorcas  
Milene Moreira  
Jason Posnock \*  
Blythe Teh

## VIOLIN II

Mariana Aguilera  
Virginia Gonzalez  
Caroline Krause  
Rodolfo Mellado  
Karen Strittmatter  
Ines Voglar \*  
Douglas Yung  
Daniela Zezelj

## VIOLA

Carlos Boltes  
Luis Casal  
Christopher Dir  
Carlos Guadarrama  
Gabriel Mateos  
Juliana Rufail  
Cesar Suarez \*  
Shawn Somerville

## VIOLONCELLO

Jessica Hays  
Alison Hicks  
Elisa Kohanski \*  
Nicole Myers  
Sandra Park  
Nate Shannon



# Upcoming Musical Events at Carnegie Mellon

Saturday, October 2 • Alumni Concert Hall • 8 pm  
Carnegie Mellon Concert Choir  
Homecoming Concert

Thursday, October 7 • Alumni Concert Hall • 8 pm  
Carnegie Mellon Contemporary Ensemble

Friday, October 15 • University Center, McConomy Auditorium • 12 pm  
Carnegie Mellon Jazz Vocal Ensemble

Friday, October 15 • Alumni Concert Hall • 8 pm  
Stephen McGough, trumpet  
Graduate recital

Saturday, October 16 • Carnegie Music Hall • 3 pm  
Carnegie Mellon Philharmonic  
International Festival

Tickets: \$5/ \$4 with CMU ID

**PATRIMONIO UC**

Saturday, October 16 • University Center, Rangos Hall • 8 pm  
Carnegie Mellon Contemporary Ensemble  
International Festival

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.

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