

Carnegie Mellon

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MUSIC

Concert

Kenneth A. Keeling, Sr., Head

PATRIMONIO UC

Carnegie Mellon Philharmonic
Juan Pablo Izquierdo, conductor
Carnegie Music Hall
Saturday, October 16, 1999 • 3:00 pm

CARNEGIE MELLON UNIVERSITY, COLLEGE OF FINE ARTS, SCHOOL OF MUSIC PRESENTS

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PROGRAM

Selections from the *Art of the Fugue*

J.S. Bach

PATRIMONIO UC

Star-Isle

Toru Takemitsu

Intermission

Hymnos

Giacinto Scelsi

Bolero

Maurice Ravel

Selections from the *Art of the Fugue*

The *Art of the Fugue* written by J.S. BACH (1685-1750) was composed with no indications concerning instrumentation, articulation, dynamics or tempi. I have realized and conducted several versions of this masterpiece of counterpoint. In 1972, premiered in Santiago with the Chilean Chamber Orchestra; in 1979, premiered with the New Philharmonic Orchestra of Radio France and in 1995 with the Chilean Chamber Orchestra.

I wrote the current version as part of my sabbatical program from Carnegie Mellon during the spring 1999 semester. It is scored for 2 oboes, oboe d'amore, 2 bassoons, 2 keyboards and strings.

Selections from the *Art of the Fugue*

Contrapunctus I

Main subject treated in a simple fugal manner (strings)

Contrapunctus IV

Fugue on the Inverted Subject (strings)

Contrapunctus XII

Canon in the Lower Octave (keyboards)

Contrapunctus V

Stretto Fugue in Contrary Motion (oboes, bassoons, strngs)

Contrapunctus XV

Canon in the Twelve (keyboards)

Contrapunctus VIII

Fugue with Three Subjects (oboes, bassoons, strings)

Contrapunctus IX

Double Fugue (oboes, bassoons, strings)

—Juan Pablo Izquierdo

Star-Isle

TORU TAKEMITSU was born in Tokyo on October 8, 1930, between 4 and 5 a.m. In these last days (15 months, actually) of the irony-saturated 20th century, it comes as no surprise that it was John Cage who first interested Takemitsu in Japanese music and culture. Moreover, it was none other than Igor Stravinsky who launched Takemitsu's career in 1959, by publicly remarking of the composer's *Requiem for Strings* (1957) that "This is good music, a very impressive and intense music".

Although it is not untrue to say that Toru Takemitsu has never formally studied music, in 1948 he did approach Yasuji Kiyose, one of Japan's most distinguished composers, with his first piano work. Following Kiyose's approval of the piece, two years of "lessons" took place, more like informal conversations about art in general, than structured instruction in critique of technique. In the first of a set of thirteen essays written in 1962, Takemitsu likened modern lifestyles to the state of contemporary music, characterizing both as suffering from "an abnormal swelling of the peripheral nervous system". In other words, there is a deceptive liveliness on the surface, but the inner structure is weakening.

Star-Isle dates from 1982, and is one of a number of orchestral works by Takemitsu bearing titles related to truly stellar subjects, beginning as far back as his *Asterism* of 1967, or even in a sense, the composer's well-known *Dorian Horizon* of the year before. Toru Takemitsu has also composed sound tracks for more than 80 films.

—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.

Even for the well-immersed listener, the aura of a phantom choir that miraculously appears about halfway through the piece as a result of accumulated pedal tones and their harmonics is a chilling experience.

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.

—Riccardo Schulz

Bolero

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, Leon-Paul Fargue, even wrote that this bunch of tough guys had a shared enthusiasm for “Chinese art, Mallarme, Verlaine, Rimbaud, Corbiere, Cezanne, VanGogh, Rameau, Chopin, Whistler, Valery, the Russians and Debussy”.

The story of *Bolero* begins in late 1927, with Ravel's promise to orchestrate a ballet for his friend Ida Rubinstein, based on six pieces from Isaac Albeniz'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

Violin I

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

Violin II

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

Viola

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

Cello

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

Bass

Robert Skavronski *

Marcie Solomon
Walter Guerrero
Mark Gentile
Susan Chudd
Matthew Aronoff

Flute

Jessica Hull *
Katie Schott *
Sharon Juby
Nicole Esposito
Julie Seftik

Oboe

Sarah Lume *
Angela Caceres *
Erin Lutz *
Kathi Smith

Clarinet

Julietta Ugartemendia *
Jorge Rodriguez *
Dana Howell
Jennifer Hublin

Bassoon

Hana Lee *
Jessica Garduno *
Jacob Smith
Cara Whetstone

Saxophone

Dana Howell (soprano)
Richard Mansfield (tenor)

Horn

Mariela Rodriguez-Bohannon *
Chung-Chieh Hsaio
Elizabeth Doherty
David Romberger

Craig Matta
Tiffany Zarker

Trumpet

Herman Arenas *
William Hughes
Brian Neibauer
Patrick McDermott
Stephen McGough

Trombone

Gonzalo Fernandez *
Ross Garin *
Robert Tupper

Tuba

Eric Zacherl *
Jeff Cadle

Percussion

Gerardo Salazar *
Leonardo Soto *
Hiroko Okada
Andre-Anne Gingas-Roy
Bobbie Overton
Brandon Barnes
Jeff Luft
I-Jen Fang
Sergio Carreno

Keyboard

Walter Morales
Rodrigo Ojeda

Harp

Anne Dickey

*principal players

Upcoming Musical Events at Carnegie Mellon

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

Wednesday, October 20 • Carnegie Music Hall • 8 pm
Carnegie Mellon Wind Ensemble
Tickets: \$5/ \$4 with CMU ID

Saturday, October 23 • Mellon Institute Auditorium • 3 pm
Cuarteto Latinoamericano
Tickets: \$10/ \$8 with CMU ID

Tuesday, October 26 • Mellon Institute Auditorium • 8 pm
Luis Casal, viola
Graduate recital

Tuesday, October 26 • University Center, McConomy Auditorium • 7:30 pm
“An Overview of Jews in Opera, with Concentration on Richard Tucker, the American Caruso”

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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