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MUSIC

Concert

Kenneth A. Keeling, Sr., Head

PATRIMONIO UC

Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, conductor

Carnegie Music Hall

Friday, April 28, 2000 • 8 pm

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

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PROGRAM

Divertimento in D Major, K. 136

W. A. Mozart (1756-1791)

Bassoon Concerto in B-flat Major, K. 191 *

W. A. Mozart

**cadenzas by Julie Balch*

Julie Balch, bassoon

PATRIMONIO UC

Intermission

Concerto for Violin No. 1 in D Major, Op. 19

Sergei Prokofiev (1891-1953)

Nicole Sharlow, violin

Ala et Lolly, Op. 20

Sergei Prokofiev

Night

The Cortège of the Sun

Divertimento in D Major, K. 136

W. A. Mozart

Wolfgang Amadeus Mozart was born in the ancient salt-mining town of Salzburg, capital of the archbishopric-principality of the same name, known to the Romans as Juvavum or Colonia Hadriana, and to the Celts as something even more obscure. K.136 is nominally the first of that group of lesser-known Mozart quartets referred to as the “early” quartets. The first three of this group of fifteen were written in Salzburg during the spring of 1772, and are designated as “divertimenti” in the manuscript, although not by the composer. All three quartets K. 136-136-138 were written for private performance in the chamber music salon of Count Firmian, the Austrian governor-general of Milan, as part of an Italian tour undertaken by Mozart and his father Leopold in the last part of 1772.

Bassoon Concerto in B-flat Major, K. 191

W. A. Mozart

The origin of Mozart’s Bassoon Concerto is veiled in obscurity, rumor and innuendo. The work was not printed until ten years after Mozart’s death, and the original manuscript is long gone. There is however, some reason to suppose that the Concerto might have been commissioned by a certain Freiherr Thaddeus von Dürnitz, who was an amateur bassoonist. According to the hearsay of shadowy sources, the music collections of von Dürnitz included four works under Mozart’s name: the sonata for Bassoon and Cello K. 292, plus three bassoon concertos, one in C Major and the other two in Bb, and all three different from the K. 191 concerto. Whereas the von Dürnitz concertos probably date from early 1775, the vanished autograph manuscript of K. 191 is known to have borne the inscription “a Salisburgo li 4 di Guigno 1774”.

Concerto for Violin No. 1 in D Major, Op. 19

Sergei Prokofiev

The composition of the two ballets *Ala et Lolly* (1914-15) and *The Tale of the Buffoon* (1915) was an exhausting and not entirely pleasant experience for Prokofiev. Partly as a result of all the strain, his composing style changed noticeably. As the denouement of World War I drew nigh, he modulated to a more deliberately “charming” style, producing five of his most popular works: the *Classical Symphony*

(1916-17), the Third Piano Concerto (1917-21), the Third and Fourth Piano sonatas (1917) and neither last nor least, the First Violin Concerto (1916-17).

Since Prokofiev, like most people, did not play the violin particularly well, he relied on the Polish violinist Paul Kochanski for technical advice in writing the Concerto. The premiere was planned for November 1917 in Petrograd (St. Petersburg) with Kochanski as soloist, but had to be cancelled due to a conflict with the Russian Revolution. It was eventually premiered in Paris some five years later.

Ala et Lolli, Op. 20

Sergei Prokofiev

Stravinsky's *Rite of Spring* and Prokofiev's *Ala and Lolli* both are redolent of the good old pre-war fin-de-siècle days back when people still knew how to build a nice solid piece of barbaric futurism that would last. As the writer K. Chukovsky described it, "poets wore themselves out trying to roar like wild animals. The craze for the savage, the primitive and the beast of the forest became the outstanding feature of the epoch." If politics makes strange bedfellows, history has made even stranger ones, with both the Fauvists and the Futurists pursuing the same agenda until World War I, would prove them both right.

The idea for *Ala and Lolli* can be traced back to the enigmatic, omnipresent impresario Sergei Diaghilev, who originally wanted to present Prokofiev's *Second Piano Concerto* as a ballet, but changed his mind and commissioned the composer to write a new work on a "prehistoric" theme. *Ala and Lolli* was begun in 1914, with Sergei Gorodetsky writing the scenario. Gorodetsky, who was a member of the so-called "Acmeists", concocted names for the pagan gods, such as Chuzhbug, Ala, Lolly and Veles. Ala was the god of the creative energy of nature, personified as a wooden idol; Chuzhbug worked on behalf of the destructive energy of evil; Lolly was a Scythian warrior who attempts to rescue Ala from the clutches of Chuzhbug, but is himself saved by the intervention of Veles, the god of the sun.

Unfortunately, the project dragged on from the autumn of 1914 on into the winter of 1915. More unfortunately, neither one knew anything about writing a ballet, a truth acknowledged by Diaghilev when he rejected the work upon hearing it. Prokofiev salvaged much of the material, recasting it in 1915 as the Scythian Suite.

—Emilio Dienhardt

JUAN PABLO IZQUIERDO is the conductor and music director of the Orquesta Sinfónica de Chile in his native Santiago. His international career includes conducting the Vienna Symphony Orchestra and major orchestras in Hamburg, Berlin, Frankfurt, Dresden, Leipzig, Madrid, Paris and Brussels; and the BBC Glasgow, Holland Radio Orchestra and the Bavarian Radio Orchestra. He has been principal conductor of the Gulbenkian Orchestra in Lisbon and the Santiago Philharmonic Orchestra which he reorganized and conducted until 1986. In the Middle East, Izquierdo has conducted the Jerusalem Symphony and the Israel Chamber Orchestra, and was music director of the Testimonium Israel Festival in Jerusalem and Tel-Aviv from 1974 until 1985. In 1976 he was awarded the National Music Prize by the Israel Ministry of Culture. He has also conducted at the Holland, Paris, Strasbourg, Berlin, Munich, and Budapest music festivals, and in 1998 received the National Critics Award for the second time.

Juan Pablo Izquierdo began his career conducting Chile's National Orchestra and Philharmonic Orchestra. In 1966 he won First Prize in the Dimitri Mitropolous International Competition for Conductors, and was named assistant conductor to Leonard Bernstein for the New York Philharmonic.

While his interpretations of the Viennese masters of the nineteenth century continue a long-standing European tradition and reflect the brilliance of his teacher and mentor, Hermann Scherchen, Izquierdo is also known internationally for his bold interpretations of avant-garde music of the twentieth century. As music director of the Carnegie Mellon Philharmonic, he has presented that orchestra in works by Iannis Xenakis (Carnegie Hall, Hew York), Edgar Varèse (Kennedy Center, Washington, D.C.), Olivier Messiaen (Symphony Hall, Boston), and Giacinto Scelsi. His recordings with the Carnegie Mellon Philharmonic appear on the Mode and New Albion labels, and on International Music from Carnegie Mellon, a radio series with international distribution in three languages.

Izquierdo is currently professor of music and director of orchestral studies at Carnegie Mellon.

In May 1999, **JULIE BALCH** was graduated from Carnegie Mellon University with a BA in both Biological Sciences and Music Performance. While at Carnegie Mellon, she was president of the Mortar Board Honor Society, Vice-President of Programming and Special Events for Doctors of Carnegie and co-captain of the varsity tennis team. She was a member of the University Disciplinary Committee and the Residence Hall Judicial Board, manager of the Women-in-Sports House and the Tennis House and was a University "Ambassador". She was on the Dean's list every semester and was inducted into both the Phi Beta Kappa and Pi Kappa Lambda honor societies. Julie made the National Dean's List and was the recipient of the National Society of Collegiate Scholars Merit Award. In 1999, she was chosen as one of twenty students in the United States to be named to the All-USA College Academic First Team by USA Today. Julie has been a member of the Jeunesses Musicales World Orchestra for 3 years and has performed in Germany, Austria, Poland, Switzerland, Holland, Canada, the U.S., Taiwan, Japan, Korea and the Philippines. Currently, Julie attends Yale University where she is pursuing a Master of Music in Bassoon Performance. She will attend medical school in following graduation from Yale.

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NICOLE SHARLOW, violin, is currently working on her Master of Music degree at Manhattan School of Music as a student of Lucie Robert. A graduate from the studio of Andres Cardenes at Carnegie Mellon University, she received her Bachelor of Music degree in May 1999. During her studies at CMU, Ms. Sharlow was a co-winner of the 1999 CMU Concerto Competition, the recipient of a scholarship from the Starling Foundation, the winner of the Silberman Violin Award and the winner of the 1998 Silberman Chamber Music Competition. A participant in music festivals across the world, she has most recently performed as principal 2nd violinist with the 1999-2000 Jerusalem International Symphony Orchestra, as concertmaster of the 1999 Schleswig-Holstein Music Festival Orchestra in Germany, and as soloist with the 1998 National Repertory Orchestra in Breckenridge, CO. Ms. Sharlow is performing on a 1753 Johannes Baptista Guadagnini violin on loan from Morel and Gradoux-Matt Inc. of New York City.

Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Director of Orchestral Studies

Violin I

Joanna Bello
Mary Beth Glasgow
Blythe Teh
Sara Enns
Maria Lorcas
Leena Gilbert
Jennifer Ho
Jennifer Faure
Galina Istomin
Sebastian Orlando

Violin II

Ines Voglar
Virginia Gonzalez
Mariana Aguilera
Carloine Krause
Danijela Zezelj
Karen Strittmatter
Rodolfo Mellado
Steve Cisar

Viola

Cesar Suarez
Christopher Dozoryst
Luis Casal
Shawn Somerville
Carlos Guadarrama
Juliana Rufail
Gabriel Mateos
Raul Faure

Cello

Elisa Kohanski
Nicole Myers
Nathan Shannon
Jessica Hays
Luis Miguel Rojas
Laura Dubau
Sandra Park

Bass

Marcie Solomon
Mark Gentile
Matthew Aronoff
Susan Chudd
Jennifer Stulman
Juan Pablo Navarro

Flute

Kathleen Schott
Sharon Juby
Nicole Esposito
Julie Seftick
Meredith Veysey

Oboe

Sarah Lume
Erin Lutz
Brian James
Kathi Jo Smith

Clarinet

Jorge Rodriguez
Dana Howell
Lauren McCoy
Julieta Ugartemendia, e-flat

Bassoon

Hana Lee
Jessica Garduno
Jacob Smith
Cara Whetstone

Horn

Elizabeth Doherty
Chung-Chieh Hsaio
Ricardo Aguilera
Craig Matta
David Romberger

Victoria McCoy
Amber Ramsey
Kirsten Raschdorf

Trumpet

William Hughes
Stephen McGough
Brian Neibauer
Patrick McDermott

Trombone

Gonzalo Fernandez
Ross Garin
Robert Tupper
Christopher Balas

Tuba

Eric Zacherl
Jeffrey Cadle

Percussion

Leonardo Soto
Hiroko Okada
Jeffrey Luft
Brandon Barnes
Sergio Carreno
I-Jen Fang
Andree-Anne Gingras-Roy
Bobbie Overton

Harp

Anne Dickey
Bo Cheng

Keyboard

Rodrigo Ojeda

Celeste

Tara Tupper

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Upcoming Musical Events at Carnegie Mellon

Saturday, April 29 • Mellon Institute Auditorium • 3 pm
Cuarteto Latinoamericano with James Ferla, guitar
Tickets \$10, \$8 with CMU ID & senior citizens

Saturday, April 29 • Mellon Institute Auditorium • 6 pm
Graduate recital
Ciro Fedore, piano

Sunday, April 30 • Mellon Institute Auditorium • 3 pm
Student Chamber Music Recital
Students of Cuarteto Latinoamericano

Sunday, April 30 • Mellon Institute Auditorium • 8 pm
Keiko Shindo, piano
Senior Recital

Monday, May 1 • Mellon Institute Auditorium • 8 pm
Stephanie Kurtzman, violin
Graduate Recital

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Tuesday, May 2 • Alumni Concert Hall • 8 pm

John D'Amico, piano
Dave Pellow, bass
Artist/Faculty Jazz Concert

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.

Obtain general information about Carnegie Mellon University by calling (412) 268-2000