

Carnegie Mellon

SCHOOL

of

MUSIC

Concert

Kenneth A. Keeling, Sr., Head

PATRIMONIO UC

Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, music director

Walter Morales, conductor

Inés Voglar, violin

Carnegie Music Hall

Friday, November 17, 2000 • 8 pm

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PROGRAM

Violin Concerto No. 2 (1938)

Béla Bartók (1881-1945)

Allegro non troppo

Andante tranquillo

Allegro molto

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Inés Voglar, violin

Juan Pablo Izquierdo, conductor

Intermission

Symphony No. 7 in d minor, Op. 70

Antonin Dvorak (1841-1904)

Allegro maestoso

Poco adagio

Scherzo

Finale

Walter Morales, conductor

The Dvorak Symphony No. 7 in d minor is conducted by Walter Morales in partial fulfillment of the requirements for the Artist Diploma in Conducting.

BÉLA BARTÓK was born on March 25, 1881 in Nagyszentmiklós, Transylvania, and died on September 26, 1945 in New York City. His earliest piano teacher was his mother, who was a professional-quality player. When he was 15 his family moved to Pressburg (now Bratislava, the Slovakian capital), where he began piano studies with László Erkel, son of Ferenc Erkel, the Hungarian composer considered to be the founder of the specifically Hungarian operatic style, whose best known work is the opera *Bánk-Ban* of 1861. At age 18 Bartók entered the Royal Academy of Music in Budapest, graduating in 1903.

Although he had been trained as a concert pianist, Bartók never pursued a regular performing career. Soon after leaving the Budapest Academy, he began working with Zoltán Kodály, collecting vestigial melodies of the vanishing Mitteleuropa folk traditions, which they published in 1906. Later on Bartók went to North Africa to investigate the indigenous music of that region. As William Austin has noted, "There, in a dingy inn, he had had the vision of a map that would show connections among many national songs, and he had resolved to work for the realization of this vision throughout his life. Bartók's nationalism was a necessary stage of his development but nationalism is an utterly wrong label for his work as a whole."

The *Second Violin Concerto* was composed in 1937-38, and first performed in Amsterdam on March 23, 1939, with Endre Szekely as soloist and Willem Mengelberg conducting. A *First Violin Concerto* from 1907-08 was discovered in 1958, and premiered that year in Basel on May 30, with Schneeberger as soloist under the direction of Paul Sacher.

—Emilio Dienhardt

ANTONIN DVORÁK was born on September 8, 1841 in Muhlhausen Bohemia, and died in Prague on May 1, 1904. His first music teacher was the local schoolmaster who taught him violin playing. When he was 16, he went to Prague, where he supported himself by playing in an obscure orchestra for about four years. Although he had studied music formally at the Prague

Organ School, his first break came 12 years later when his chorus-with-orchestra “Hymnus” garnered fleeting attention. However, real relief had to wait another two years, when his 1873 *Symphony No. 3 in E-flat, Op. 10*, was given the Austrian State Prize after being performed under the baton of Bedrich Smetana in 1874. In subsequent years, Liszt, Brahms and Hans von Bulow helped Dvorák’s works to win audiences and publishers. The composer was even commissioned to write a work for the prestigious Birmingham, England Choral Festival.

The *Symphony No. 7 in d minor, Op. 70* dates from the 1884-85 period, i.e., the same period as Dvorák’s Birmingham Festival cantata, *The Spectre’s Bride, Op. 69*. The next year he was back again in England, this time to conduct his oratorio *St. Ludmila* at the Leeds Festival. By now his career was careening down the road of fame, Dvorák getting doubly doctored most honorably by Cambridge and Prague Universities in 1891. In 1892 he was inveigled by Jeanette Thurber to head up the National Conservatory of Music in New York, whereupon his career careened headlong into controversies which have not subsided even to this day.

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—Emilio Dienhardt

Venezuelan INÉS VOGLAR received her bachelor’s degree in violin performance from Duquesne University in 1999 where her principal teachers were Louis Lev and Hong-Guan Jia. During the summer of 2000, Ms. Voglar was selected to be a member of the prestigious National Repertory Orchestra (CO.), where she performed Vivaldi’s *Four Seasons*. Already an active performer, Ms. Voglar has engagements during the 2000-01 season with the Pittsburgh Symphony Orchestra in Bartók’s *Violin Concerto No. 2*, and performances of *The Philosopher’s Stone* by David Stock with the Duquesne University Contemporary Ensemble. She is also a member of the Pittsburgh Opera Orchestra, the Pittsburgh New Music Ensemble and is the concertmistress of the Carnegie Mellon University Philharmonic. Ms. Voglar, currently studying with Andrés

Cárdenes, will graduate from Carnegie Mellon University School of Music in May of 2001 with a master's degree in violin performance.

WALTER MORALES began his piano studies at age fifteen at the University of Costa Rica. In 1994 he graduated from the College of Charleston as a student of Enrique Graf. Mr. Morales holds a Master of Music in Piano Performance from Rutgers University, where he studied with Ilana Vered, and is a recent graduate of the Masters Program in Orchestral Conducting at Carnegie Mellon University. He has performed recitals in Maryland, Washington, D.C., North Carolina, South Carolina, Pennsylvania and in New York City at Weill Recital Hall, Steinway Hall and at Lincoln Center. Mr. Morales has won prizes at the University of Costa Rica Concerto Competition, the Carlos Enrique Vargas Piano Competition, the South-eastern Community College Competition, the MTNA South Carolina State Competition, the Silberman Chamber Music Competition, the Carnegie Mellon Concerto Competition, and the Pittsburgh Concert Society, and has appeared at the Piccolo Spoleto Festival, the Jill Watson Festival of the Arts, the International Piano Series, the Rutgers SummerFest, and Chile's Frutillar Music Festival. He has performed as soloist with the University of Costa Rica Symphony, the College of Charleston Orchestra, the Princeton Pro Musica, the Carnegie Mellon Contemporary Ensemble, the Carnegie Mellon Philharmonic, the Orquesta Sinfonica de Chile, and last season performed the cycle of Beethoven Piano Concertos with members of the Carnegie Mellon Philharmonic. He has also collaborated with such artists as violinist Midori, and horn player Meir Rimon. Mr. Morales has worked as conductor with Charleston Theatre Works Company, Rutgers Opera, Helix New Music Ensemble, Rutgers Chamber Orchestra, Three Rivers Young People's Orchestra, and Opera Theatre of Pittsburgh (OTP). Last season he was associate conductor for the Young People's Orchestra and performed as guest conductor with the McKeesport Symphony Orchestra and the Wheeling Symphony Orchestra. Last year he was assistant conductor for the OTP's production of Kurt Weill's opera "Die Burgschaft" with Julius Rudel, and has also been associate conductor and chorus master for OTP's productions of *Susannah* and *Candide*. This season he is music director for the OTP's production of Menotti's *Amahl and the Night Visitors*, and will be assistant conductor for the Carnegie Mellon School of Music production of Janacek's *Cunning Little Vixen* in January 2001. Mr. Morales is currently a candidate for the Artist Diploma in Conducting at Carnegie Mellon School of Music and is a student of Maestro Juan Pablo Izquierdo.

JUAN PABLO IZQUIERDO is the newly-appointed 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 in Santiago 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, New 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.

Carnegie Mellon Philharmonic

Violin I

Blythe Teh*
Inés Voglar*
Hector Viveras*
Jan Fiser+
Annemieke Milks+
Marla Woods
Karen Strittmatter
Danijela Zezelj
Mariana Aguilera
Virginia Gonzalez
Gustavo Ramos
Jennifer Faure
Maria Lorcas

Violin II

Beth Kirton*
Caroline Krause*
Michelle Mitchell
Leena Gilbert
YoonJu Rho
Anne Jackovic
Dolores Nycz
Angela Cassette
Pablo Lopez
Mariano Ceballos
Jaye Chiu
Lisa Miles

Viola

Cesar Suarez*
Gabriel Mateos+
Maria Rufail
Carlos Guadarrama
Alisa Innocenti

Virna Cornejo
Pedro Fainguersch
Becky Rothermel
Raul Faure

Cello

Elisa Kohanski*
Nicole Myers*
Laura Dubau
Diego Fainguersch
Jessica Hays
Sergio Menem
Georgina Mussini
Nathan Shannon
Meredith Spisak

Bass

Juan Pablo Navarro*
Marcie Solomon+
Matthew Aronoff
Mark Gentile
Jason Guerra
Susan Chudd
Jennifer Stulman

Flute

Jessica Hull*
Meredith Veysey*
Julie Seftick*
Belinda Batson
Valerie Debaele
Nicole Esposito (piccolo)

Oboe

Brian James*
Erin Brophesy*
Nicholas Gatto*
Kathi Smith*
Lisa Krebs

Clarinet

Roy Mezare*
Dana Howell*
Julieta Ugartemendia+

Bassoon

Ezequiel Fainguersch*
Hana Lee*
Cara Whetsone+
Jacob Smith
Jessica Garduno
Fletcher Forehand
(contrabassoon)

French Horn

Chung-Chieh Hsiao*
Victoria McCoy
Marcelo Orlando
Kirsten Raschdorf
David Romberger
Joanna Rostetter
Rodrigo Zelaya

Trumpet

Stephen McGough*
Patrick McDermott+
William Hughes
Brian Neibauer
Rodolfo Castillo

Trombone

Gonzalo Fernandez*
Ross Garin+

Bass Trombone

Robert Tupper*

Tuba

Eric Zacherl*

Harp

Songye Han*
Anne Dickey

Percussion

Brandon Barnes
Sergio Carreno
Chad Curlow
Andree-Anne Gingas-Roy
Matthew Grosland
Michael Laubach
Nena Lorenz
Jeff Luft
Hiroko Okada
Bobbie Overton
Gary Parsons
Michael Passaris
Leonardo Soto

* Principal

+Assistant Principal

Upcoming Musical Events at Carnegie Mellon

Saturday, November 18 • Kresge Theater • 3 pm
Carnegie Mellon Wind Ensemble Concert
Denis Colwell, conductor
Broadcast live on WQED-FM 89.3

Saturday, November 18 • Mellon Institute Auditorium • 8 pm
Jeremy O'Dell, piano
Graduate Recital

Sunday, November 19 • Mellon Institute Auditorium • 3 pm
Leena Gilbert, violin
Junior Recital

Sunday, November 19 • Mellon Institute Auditorium • 5 pm
Jaime Cerota, soprano
Matthew Aronoff, bass
Junior Recital

Wednesday, November 29 • Mellon Institute Auditorium • 8 pm
Jessica Hull, flute
Graduate Recital

Concert Line • 268-2383

Mission Statement of the School of Music

The mission of the School of Music is to provide an education that will produce outstanding musicians who are skilled, knowledgeable, creative and articulate.

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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 judgement 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