

Carnegie Mellon

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of  
MUSIC

Concert

Kenneth A. Keeling, Sr., Head

PATRIMONIO UC

**Carnegie Mellon Philharmonic**

Juan Pablo Izquierdo, conductor

Carnegie Music Hall

Friday, April 27, 2001 • 8 pm

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## PROGRAM

**Four Songs of the Tropical Forest from *Forest of the Amazon* \*** **Heitor Villa-Lobos**

(1887 - 1959)

*Lilly Abreu, soprano*

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**Concerto for Flute**

**Carl Nielsen** (1865 - 1931)

*Jessica Hull, flute*

*Intermission*

**Symphony No. 4 in E Minor, Op. 98**

**Johannes Brahms** (1833 - 1897)

\* Songs of the Tropical Forest from Forest of the Amazon of Heitor Villa-Lobos are provided by arrangement with Alkamar Music Publishers, ASCAP.

### **Four Songs of the Tropical Forest from *Forest of the Amazon***

HEITOR VILLA-LOBOS was born in Rio de Janeiro on March 5, 1887 and died there on November 17, 1959. Starting at the age of twelve, he supported himself by playing the cello in restaurants and cafés. After six years of this, he went to the Amazon basin to collect indigenous folk songs. Two years later, at the age of twenty, he began formal instruction at the National Institute of Music in Rio de Janeiro. In 1912 he was back in the hinterland looking for more native material. A concert of his work in 1915 was the foundation stone of his career, for the exuberance and radicalism of his music caused a sensation.

*Erosion*, or *The Origin of the Amazon River*, *Dawn in a Tropical Forest* and the film scores *Descobrimento do Brasil* and *Green Mansions*, not to mention the enigmatic *Forest of the Amazon*, are all examples of the geophysical element in the work of Villa-Lobos.

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### **Flute Concerto**

CART AUGUST NIELSEN was born in Norre-Lyndelse on the Danish island of Fyn on June 9, 1865, and died in Copenhagen on October 3, 1931. As a boy, he took violin and trumpet lessons and played second violin in the local orchestra. When he was fourteen he joined the military band in nearby Odense as a trumpet player. It was in the city of Odense that Nielsen first tried his hand at composing music, mainly for chamber ensembles. In 1884 he was accepted at the Royal Conservatory in Copenhagen, where he studied composition with O. Rosenhoff and violin with V. Tofte. For music history, he had none other than Niels Gade, who had helped establish the Copenhagen Conservatory eighteen years before. Gade had been something of a protégé of Mendelssohn, and had become conductor of the Leipzig Gewandhaus concerts following Mendelssohn's untimely death in 1847, Gade himself being only thirty at the time.

Not surprisingly, Nielsen's earlier works remind the listener of Mendelssohn, Schumann, Brahms, Liszt and Grieg (who had studied at the Leipzig Conservatory and had been a student of Niels Gade, too). However, beginning with his Fourth Symphony (*The Inextinguishable*), premiered on February 1, 1916, shortly before the Battle of Verdun, his style took a darker, more problematic turn. Nielsen had written a Violin Concerto in 1911, but would not return to that form until fifteen years later, with the Flute Concerto of 1926, followed by the 1928 Clarinet Concerto. The Flute Concerto was premiered in Paris on October 21, 1926. Significantly, after completing the last of the three



concertos, Nielsen composed his *Three Motets* for unaccompanied chorus, first performed in 1930, proving that the ancient and venerable form still had some life left in it.

### Symphony No. 4 in E Minor, Op. 98

JOHANNES BRAHMS was born in the Free City-State of Hamburg, in Germany, on May 7, 1833, and died in Vienna on April 3, 1897. Hamburg had been officially, legally and specifically Lutheran since 1529, non-Lutherans being subject to legal punishment and expulsion from Hamburg. Although Brahms, like many another aspiring musician, “paid his dues” by playing in restaurants and bars, there is no indications (contrary to some music-appreciation-style biographies) that he ever worked in any brothels. Brahms was, however, soon to find himself between other kinds of rocks and hard places, much dicier than any ordinary Hamburg stew. Like Debussy and Ravel, decades later, Brahms became an object of the delusions of both his enthusiasts and his detractors. Caught between the Liszt-Wagner Music of the Future movement and its adversaries, the adherents of anyone critical of the New German School, Brahms came to be regarded as the legitimate heir and successor of Beethoven, in a titanic miscarriage of logic mistaken for a struggle between Classicism and Romanticism. Like most music history controversies, this one can't be killed with a stick, continuing to live on in the confusion over whether Brahms was a conservative or a progressive.

The litmus test of Beethoven's paternity was that 19-century shibboleth, *The Symphony*, and Brahms, much to his credit, held off as long as possible before attempting one. Symphonically, it has been suggested that the 4 symphonies of Johannes Brahms involve an oblique homage to Mozart's crowning achievement in that form, the *Jupiter* Symphony, the connection being that the tonic keys of the Brahms symphonies are c minor, D major, F major and e minor, precisely the C-D-F-E pattern of the fugue subject in the *Jupiter*'s closing movement. So perhaps Brahms was more the continuator of Mozart than of Beethoven. In truth (the outworn creed of academia, formerly known as “veritas”), however, Mozart himself took the C-D-F-E theme from a fugue example in J. J. Fux's counterpoint treatise, *Gradus ad Parnassum*, making Brahms more the heir of Johann Joseph Fux than of Ludwig van Beethoven, or of Mozart.

Whatever the ultimate “veritas” of the matter, it remains that Brahms's Symphony No. 4 in E minor, Opus 98, was given its first performance on October 25, 1885, at the old court theater (burned down in 1908) of Meiningen, at that time the capital city of the Grand Duchy of Saxe-Meiningen, where Brahms had been guest conductor of the highly-regarded Meiningen Orchestra.

—Albert Katzenschwinger



**LILLY ABREU** is one of Brazil's greatest cultural assets and a versatile artist with numerous appearances as a recitalist and soloist with orchestras in France, Spain, Portugal, Argentina, Angola and the United States. In addition to her classical engagements, Ms. Abreu is also an accomplished Brazilian popular Music artist and an active voice-over singer for the Disney movies in Brazil such as *Beauty and the Beast*, *Aladdin*, *Pocahontas*, *Bambi*, *101 Dalmatians* and *Song of the South*. Ms. Abreu is active and in demand as a voice teacher currently teaching at Carnegie Mellon University, Chatham College and her private studio.

Ms. Abreu received her Bachelors of Music from Federal University of Goias (Brazil) and a Masters of Music in Voice Performance from Carnegie Mellon University.



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**JESSICA HULL** made her debut as a soloist with the Long Island Philharmonic at age 17. She was also recently a featured soloist with the River City Brass Band as part of their *Making Overtures* Series. She has won the New York State and Eastern Divisions of the MTNA Collegiate Woodwind Competition and went on to win second prize in the MTNA National Division. Jessica spent this past summer studying at the Schleswig-Holstein Orchestral Academy in Germany, and plans to return to the Academy for their 2001 Festival. As well as performing with the New World Symphony, she has played with the Chamber Orchestra of Northern New York, the Westmoreland Symphony Orchestra, the Carnegie Mellon Philharmonic, and the Crane Symphony Orchestra. Jessica earned her BM from the Crane School of Music at the State University of New York at Potsdam, and is currently in her second year at Carnegie Mellon University pursuing a Masters of Music degree where she is a student of Jeanne Baxtresser and Alberto Almarza.

**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\*  
Ines Voglar\*  
Hector Viveras\*  
Jan Fiser+  
Annemieke Milks+  
Marla Woods  
Karen Strittmatter  
Danijela Zvezlj  
Mariana Aguilera  
Virginia Gonzalez  
Gustavo Ramos  
Shawna Trost  
Thomaslav Dimov  
Galina Istomin

## *Violin II*

Beth Kirton\*  
Caroline Krause\*  
Michelle Mitchell  
Leena Gilbert  
Anne Jackovic  
Dolores Nycz  
Angela Cassette  
Pablo Lopez  
Mariano Ceballos

## *Viola*

Cesar Suarez\*  
Gabriel Mateos+  
Maria Rufail  
Carlos Guadarrama  
Alisa Innocenti  
Virna Cornejo  
Pedro Fainguersch  
Modesto Marciano

## *Cello*

Elisa Kohanski\*  
Nicole Myers\*  
Diego Fainguersch  
Jessica Hays  
Sergio Menem  
Georgina Mussin  
Nathan Shannon  
Meredith Spisak

## *Bass*

Matthew Aronoff\*  
Mark Gentile  
Jason Guerra  
Susan Chudd  
Jennifer Stulman  
Marisa Hurtado  
Victoria McCoy  
Flute  
Jessica Hull\*  
Meredith Veysey\*  
Julie Seftick\*  
Belinda Batson  
Valerie Debaele  
Nicole Esposito (piccolo)

## *Oboe*

Brian James\*  
Erin Brophey\*  
Nicholas Gatto\*  
Kathi Smith\*  
Lisa Krebs

## *Clarinet*

Roy Mezare\*  
Dana Howell\*  
Jorge Ortiz  
Julieta Ugartemendia+

## *Bassoon*

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

## *French Horn*

Chung-Chieh Hsiao\*  
Victoria McCoy  
Annie Bosler  
Kirsten Raschdorf  
David Romberger  
Joanna Rostetter  
Rodrigo Zelaya

## *Trumpet*

Patrick McDermott+  
Brian Neibauer  
Rodolfo Castillo

## *Trombone*

Gonzalo Fernandez\*  
Dave Felds

## *Bass Trombone*

Angel Subero

## *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, April 28 • Mellon Institute • 3 pm  
Cuarteto Latinoamericano  
Tickets \$10/ \$8 CMU ID

Saturday, April 28 • Kresge Theater • 7 pm  
Michelle Nicklas, soprano  
Kathleen Sullivan, mezzo-soprano  
Nathan Motta, baritone  
Junior Recital

Sunday, April 29 • Mellon Institute • 8 pm  
Alexis Bloom, mezzo-soprano  
Senior Recital

Monday, April 30 • Kresge Theater • 7:30 pm  
Undergraduate Opera Scenes

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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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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