

Carnegie Mellon

SCHOOL
of MUSIC

Concert

Kenneth A. Keeling, Sr., Head

PATRIMONIO UC

Carnegie Mellon Philharmonic
Juan Pablo Izquierdo, music director
Carnegie Music Hall
Thursday, March 1, 2001 • 8 pm

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PROGRAM

Adagietto for Strings and Harp

Gustav Mahler (1860 - 1911)

from Symphony No. 5 in C-sharp Minor

PATRIMONIO UC

A Survivor from Warsaw, Op. 46

Arnold Schoenberg (1874 - 1951)

A memorial to the holocaust victims
and to commemorate the 50th anniversary
on the death of Arnold Schoenberg.

Douglas Ahlstedt, narrator
Rabbi Daniel Wasserman, cantor
Andres Cladera, cantor
Ross Garin, trombone

Intermission

Symphony No. 3 "Liturgique"

Arthur Honegger (1892 - 1955)

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.

Mahler *Symphony No. 5*

Gustav Mahler (cf. *mahlen*), one of the most illustrious in the long line of Bohemian composers, was born in the town of Kalischt on July 7, 1860. He was the uncle of Fritz Mahler, who was born in Vienna on July 16, 1901, and died in Winston-Salem, North Carolina, on June 18, 1973. Fritz Mahler had been a composition student of all three members of the *Wiener Dreieinigkeit*: Schoenberg, Berg and Webern. In addition, he studied musicology with the founder of that discipline, Guido Adler, at the University of Vienna from 1920 to 1924. In 1936 he came to the U.S., eventually becoming conductor of the Erie, Pennsylvania, Philharmonic Orchestra from 1947 to 1953, and conductor of the Hartford, Connecticut, Symphony Orchestra from 1953 to 1964.

His Uncle Gustav had been conductor of the Vienna Philharmonic and of the Vienna court opera, where “By unremitting zeal and tireless enthusiasm he brought the Viennese opera to a high state of perfection, but the strenuous work which he exacted from all earned him the name of ‘Der Tyrann’ and made him many enemies, and in 1907 he was obliged to resign his post.” Mahler’s Fifth Symphony, *The Giant*, was composed in 1901-1902 and was premiered in Cologne on October 18, 1904. The American premiere took place in Cincinnati five months earlier.

Schoenberg *A Survivor from Warsaw*

Arnold Franz Walter Schönberg was born in Vienna on September 13 (!), 1874, and died on July 13 (!!), 1951, at the age of 76 (!!!). Like many composers, Schoenberg was sensitive to the metaphysical symbolism of numbers, a sensitivity which verged on superstition in the case of his triskaidecaphobia, i.e., fear of the number thirteen. His father died when Schoenberg was only 16 years old, whereupon he became a band clerk in order to make a living. He also scraped up a few schillings by arranging popular songs and orchestrating operetta scores. When he was about 20, he started counterpoint lessons with Alexander Zemlinsky, marrying Zemlinsky’s sister Mathilde in 1901. Alma (née Schilder) Mahler also studied with Zemlinsky, and the Schoenberg/Mahler/Zemlinsky circle was a tightly-knit one.

A Survivor from Warsaw is a short cantata that combines tonal allusions in opposition with serial procedures. Scored for narrator, chorus and orchestra, it was composed in 1947 and received its premiere in Albuquerque, New Mexico, on November 4, 1948.

Honegger *Symphony No. 3*

Arthur Oscar Honegger was born in Le Havre on March 10, 1892 and died in Paris on November 27, 1955. After studying with André Gédalge (counterpoint and fugue), Charles-Marie Widor (counterpoint, fugue and composition), and Vincent d’Indy (ensemble class) at the Paris Conservatory, he first became widely known when in 1920 the Paris critic Henri Collet wrote about the “Russian Five” (César Cui, Alexander Borodin, Mily Babakirev, Modest Musorgsky and Nicolai Riesky-Korsakov), comparing them to a group of six French composers he referred to as “Les Six”: Louis Drey, Germaine Tailleferre, Georges Auric, Darius Milhaud, Francis Poulenc and Honegger.

Although Honegger’s first two symphonies are simply numbered, he titled the third, *Symphonie Liturgique*, in reference to religious ritual, the fourth *Deliciae Basilienses*, and the fifth *Di tre re*, in a possibly mysterious allusion to any number of things, but in all likelihood merely to the circumstance that each of its three movements concludes with the note D stated three times. The *Symphonie Liturgique* was written in 1950, and received its first public performance in Boston on March 9, 1951.

—program notes by Dr. Luis Malgré

Carnegie Mellon Philharmonic

Violin I

Blythe Teh*
Ines Voglar*
Hector Viveras*
Jan Fiser+
Annemieke Milks+
Marla Woods
Karen Strittmatter
Danijela Zelizj
Mariana Aguilera
Virginia Gonzalez
Gustavo Ramos
Shawna Trost
Jason Posnock

Violin II

Beth Kirton*
Caroline Krause*
Michelle Mitchell
Leena Gilbert
Anne Jackovic
Dolores Nycz
Angela Cassette
Pablo Lopez
Mariano Ceballos
Danielle Ciniello
Mary Beth Glasgow
Jennifer Faure

Viola

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

Virna Cornejo

Pedro Fainguersch
Modesto Marcano
Rebecca Rothermel

Cello

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

Bass

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

Flute

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

Oboe

Brian James*
Erin Brophrey*
Nicholas Gatto*
Kathi Smith*

Clarinet

Roy Mezare*
Dana Howell*
Jorge Ortiz
Julieta Ugartemendia+

Bassoon

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

French Horn

Chung-Chieh Hsiao*
Anna Bosler
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

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

Friday, March 2 • Kresge Theater • 8 pm
Chamber Recital

Saturday, March 3 • Carnegie Music Hall • 3 pm
Wind Ensemble
Tickets: \$5/\$4 at the door

Saturday, March 3 • Mellon Institute • 8 pm
Jenie Song, piano
Senior Recital

Sunday, March 4 • Mellon Institute • 3 pm
Jessica Hays, violoncello
Graduate Recital

Sunday, March 4 • Mellon Institute • 5 pm
Anne Dickey, harp
Jennifer Hublin, clarinet
Junior Recital

Concert Line • 268-2383

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