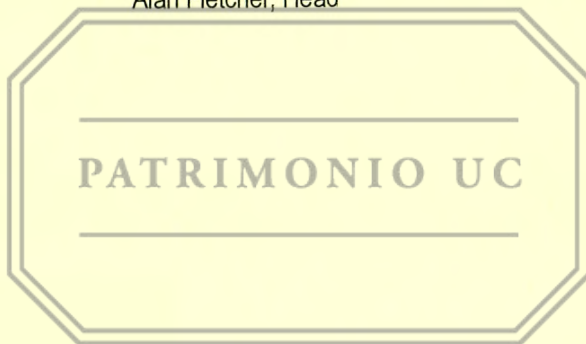


Carnegie Mellon

SCHOOL
of
MUSIC

Concert

Alan Fletcher, Head



Carnegie Mellon Philharmonic
Juan Pablo Izquierdo, conductor
Carnegie Music Hall
Friday, October 4, 2002 • 9 pm

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PROGRAM

Leonore Overture No. 3, op. 72

Ludwig van Beethoven (1770-1827)

After A Reading Of King Lear

PATRIMONIO UC

Alan Fletcher (b. 1956)

for string orchestra

Intermission

Daphnis and Chloé: Suite No. 2

Maurice Ravel (1875-1937)

Lever du jour—Pantomime—Danse générale

After a reading of King Lear is a meditation on the themes, characters, and impressions of the play, rather than a scenic or narrative representation; its model is Liszt's Sonata "Après une lecture de Dante."

The music presents itself like a troubled dream, at first full of apparent chaos, but gradually resolving into regular features.

Is the tragedy of Lear that there is evil in the world? That is no surprise. Or is it that evil conceals itself in the appearance of good, and debases and distorts truth by using words in separation from their meanings? Even today, we see this every day in the newspapers. Or is the real tragedy that the good, confounded by the way language can prove false, choose not to speak? At the center of the music, the solo viola 'speaks' Cordelia's pivotal words – "Love, and be silent" – the terrible, wrong choice that sets the tragedy in motion.

Whirling around this moment, nothing is as it seems. The opening C major chord is concealing deep malice, and as it returns through the piece we begin to hear it with dread. Meanwhile the fierce, complex, even terrifying chords of the opening unfold into a moment of simplicity and goodness late in the piece. Out of the seeming randomness, an order emerges; there is method after all in the madness. But goodness comes too late, as, for instance, Edgar's attempt to guide and console his father leads to a suicidal, vertiginous encounter on the edge of a cliff.

The characters in the play are lost in a storm, stumbling and falling through the wind and rain. Everyone in the play makes terrible mistakes, though it might be said that the evil ones acknowledge their failures (failures to succeed in evil!) while the good understand their mistakes only after nothing can be done. The piece ends with Lear's extraordinary answer to the question of when good might return, one of the most celebrated lines of poetry in English drama: "Never, never, never, never, never."

Alan Fletcher studied composition with Edward T. Cone, Paul Lansky and Milton Babbitt at Princeton and Roger Sessions at Juilliard, and piano with Robert Helps and Jacob Lateiner. He earned his A.B. at Princeton, Phi Beta Kappa and magna cum laude, and his M.M. and D.M.A. at Juilliard as a Danforth graduate fellow, where he received the Irving Berlin Fellowship and the Alexandre Gretchaninoff Prize. He also attended the Institute for Educational Management at Harvard's Graduate School of Education, and has been a frequent fellow at the MacDowell Colony.

Fletcher's music includes more than 70 works in all traditional classical forms. His *Piano Sonata*, written for Sergey Schepkin as one of two works commissioned by the FleetBoston Celebrity Series, was selected by The Boston Globe's Richard Dyer as one of the best new works of 1996. *An American Song*, for wind ensemble, won a national competition in 2000 to honor the United States Military Academy at West Point in its bicentennial year. He has written for the Raphael Trio, the New York Camerata, the Newton Choral Society, Princeton University, all of the principal ensembles at New England Conservatory, the Boston Modern Orchestra Project, the Pappoutsakis Foundation, the New York State Summer School of the Arts, the Saengerfest Concert Chorus, and numerous distinguished solo artists including pianists Judith Gordon, Stephen Drury and Robert Taub, singers Mary Ann Hart, Lisa Saffer, Mary Ann McCormick and Christophere Nomura and cellist Andrés Díaz. His music is recorded on Albany Records and published by Boosey & Hawkes.

Last year, his *Romance* for cello and orchestra was premiered by Andrés Díaz with the Boston Modern Orchestra Project, and *King Lear* was premiered by the New England Conservatory Honors Orchestra. *I Saw in Louisiana a Live-Oak Growing*, commissioned by the FleetBoston Celebrity Series for Judith Gordon and Pamela Dellal, was named one of the best works of 2001 by the Boston Globe. Next season will feature the New World Symphony in Miami in the premiere of *A Glistening Music* for two pianos and chamber orchestra and *Serenade* to poems of Joseph Brodsky by the St. Petersburg Camerata and Chamber Orchestra of Nizhni Novgorod in Russia.

Fletcher was named Head of the School of Music at Carnegie Mellon in June 2001, after sixteen years on the faculty of New England Conservatory, where he also served as provost and dean of the college. He was Chair of the 1997 Salzburg Seminar Music for a New Millennium: The Classical Genre in Contemporary Society, which brought 70 distinguished musical leaders from around the world to Mozart's birthplace for discussions about the future of our tradition.

Juan Pablo Izquierdo is an internationally recognized conductor whose repertoire spans the standard symphonic works as well as the most adventurous and challenging works of more recent discovery.

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 Mitropoulos 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 recognized 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.

Violin 1

Jan Fiser
Cristina Vasziliscin
Freddy Varela
 Jenny Topilow
 Kathryn Quigley
 Carolyn Krause
 Karen Strittmatter
 Evgeny Moryatov
 Suzanne Evans
 Maria Gazzillo
 Michelle Mitchell
 Anne Jackovic
 Cristina Tarta
 Mariana Aguilera

Violin 2

Kathryn Hatmaker
 Eunice Keem
 Katrina Rozmus
 Megan Prokes
 Andie Springer
 Joe Arnold
 Egon de Mattos
 Kathy Huang
 Colin Maki
 David Palombo
 Jasmine Ma
 Belmary Lorcas
 Maggie Snow
 Yan Zhu
 Victoria Long

Viola

Peter Garrity
 Pedro Fainguersch
 Virna Cornejo
 Julia Lozos
 Carlos Guadarrama
 Dolores Nycz
 Adam Shane
 Andrea Garvue

Cello

Nicole Myers
 Diego Fainguersch
 Marianne Dumas
 Bernadette Dobos
 Kathleen Agres
 Erica Erenyi
 Emily Price
 Meredith Spisak
 Michael Cruz

Bass

Gaelen McCormick
Devon Howell
 Pablo Fuentealba
 Martin Rosso
 Jose Puentes
 Jennifer Stulman
 Gabriel Katz
 Colleen Ruddy
 Marisa Hurtado
 Susan Chudd
 Michael Koosman

Flute

Karen Osmond
Yevgeny Faniuk
Beth McCafferty
 Elizabeth La Foret
 Eduardo Gonzalez
 Marlene Verwey

Oboe

Nicole Faludi
Shirley Chang
 Cecily Rollet

Clarinet

Nicolai Blagov
Patrick Plunk
Roy Mezare
Jenny Hublin

Bassoon

Cecilia Rodriguez
Metodi Haralambie
 Ashley Ziegler
 Adam Havrilla

Horn

Alejandro Melendez
Vicky McCoy
 Annie Bosler
 Kirsten Haschdarf
 Marcelo Orlando
 David Romberger
 Kyle Wilbert
 Alice Woelfe

Trumpet

Rodolfo Castillo
Brian Neibauer
 Ryan Spacht
 Bob Kirchner

Trombone

Peter Howell
 Aaron Smith
 Brian Talley
 Jason Sulliman

Tuba

David Yeager

Percussion

Jeff Luft
 Li-der Chang
 Brandon Barnes
 Mark Shope
 Sergio Carreno
 Leonardo Soto
 Michael Pape
 Michael Laubach
 Mariel Read
 Brian Spurgeon

Harp

Rebecca Gard
 Julia Scott

Keyboards

Andrew Smith

Ensembles Manager

Robert Skavronski

Orchestra Manager

Gabriel Katz

Orchestra Librarian

Katrina Rozmus
 Martin Rosso

concert master
principal

Upcoming Musical Events at Carnegie Mellon

Thursday, October 3 & Saturday October 5 • Kresge Recital Hall • 8 pm

Friday, October 4 • 9 pm

Sunday, October 6 • 2:30 pm

SMILE the musical by Marvin Hamlisch

Tickets: \$15

Monday, October 7 • Mellon Institute Auditorium • 8 pm

Artist/Faculty Recital

Cynthia DeAlmeida, oboe

Douglas Ahlstedt, tenor

James Ferla, guitar

Thursday, October 10 • Kresge Recital Hall • 8 pm

Contemporary Ensemble

Efraín Amaya, conductor

Saturday, October 12 • Carnegie Music Hall • 3 pm

Wind Ensemble

Denis Colwell, conductor

Tickets: \$5

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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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