



Carnegie Mellon



PATRIMONIO UC

Concert

Carnegie Mellon Philharmonic
Juan Pablo Izquierdo, conductor
Carnegie Music Hall
Thursday, February 19, 2004 • 8 pm

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PROGRAM

Rapsodie espagnole

Maurice Ravel (1875-1937)

Romance for Cello and Orchestra

Alan Fletcher (b. 1956)

Andrés Díaz, cello

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INTERMISSION

Pines of Rome

Ottorino Respighi (1879-1936)

The Pine Trees of the Villa Borghese

Pine Trees Near a Catacomb

The Pine Trees of the Janiculum

The Pine Trees of the Appian Way

JUAN PABLO IZQUIERDO has an international career conducting the major orchestras in Europe and South America—including the Vienna Symphony Orchestra and those 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 his native Santiago for the second time.

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 and 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 (Carnegie Hall, New York). 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 professor of music and director of orchestral studies at Carnegie Mellon.

Andrés Díaz is a 1998 awardee of the Avery Fisher Career Grant and the Susan W. Rose Fund for Music. Since winning First Prize in the 1986 Naumburg International Cello Competition, Mr. Díaz has exhilarated both critics ("**strongly personal interpretive vision**" writes *The New York Times*) and audiences. Mr. Díaz is currently Artist in Residence at the Brevard Music Center in North Carolina.

Andrés Díaz's orchestral appearances include return engagements with the Atlanta Symphony; performances with the American Symphony at Carnegie Hall, Boston Pops, National Symphony Orchestra, Chicago Symphony at the Ravinia Festival, Florida Philharmonic, and several orchestras throughout Mexico. In recent years Mr. Díaz toured Asia, Hawaii, Canada, New Zealand, and the Soviet Union; and appeared in Chile, Venezuela, Argentina, and the Dominican Republic.

During 2001, Mr. Díaz gave the world premiere of Gunther Schuller's *Concerto for Cello and Orchestra* with the Brevard Festival Orchestra, and the American premiere of Frank Bridge's *Oration for Cello and Orchestra* at Boston University. Mr. Díaz has also premiered Thomas Oboe Lee's *Cello Concerto* (written expressly for Díaz) with Boston Civic Symphony, and he gave the Boston and Washington, D.C. premieres of Leon Kirchner's *Music for Cello and Orchestra*. This piece received the First Prize Friedham Award when Díaz later performed it with the National Symphony Orchestra under James Paul.

Mr. Díaz's orchestral solo recording (on the Dorian label) won a 1996 Allegro Music Award for Best Orchestral Release. His latest recording, in memory of his collaborator pianist Samuel Sanders -- featuring the works of Martinu, Lutoslawski, and Rachmaninoff -- won The Classical Recording Foundation 2003 Award.

In addition to his solo musical activities, Andrés Díaz is very active with the Díaz String Trio, featuring violinist Andres Cardenes and violist Roberto Díaz. He plays a 1698 Matteo Goffriller Cello and a bow made by his father, Manuel Díaz.

Romance for Cello and Orchestra

The composition of *Romance for Cello and Orchestra* began with a suggestion from Andrés Díaz that a piece with the same instrumentation as Tchaikovsky's *Rococo Variations* would make a nice companion to it, if its length were just right. I was planning to spend the summer in Tuscany with the poet Lynn Luria-Sukenick at a wonderful villa owned by her friend, the painter Bosa Raditsa. I had been reading and rereading Calvino's novel *If on a winter's night a traveller*, and wanted my cello piece to explore Calvino's multiple narrative strategies – the story begins and begins again; its beginning becomes a different story and finally the fact of its strangely looping progress is the real story. Then, in the coolness of a Renaissance library shuttered against the fierce Italian summer, I found Stendhal's *Italian Folk Tales* and began thinking also about the oldest narrative forms, and stories of impossible love, betrayal, blood, and loss. The landscape, still preserving its ancient unities of olive grove, vineyard, forest, and pasture, took on a new meaning through these stories, many set in that same valley.

My friend was very ill, and instead of the intensely creative time we had planned, we were in and out of hospitals, negotiating with doctors and every kind of bureaucrat to see how we could get back to the States. I was only able to finish the piece the next April, after Lynn's death.

Lynn distrusted simple stories, and from the beginning the piece was to be a conversation about how we remember and why we tell each other our memories. The cellist appears as the storyteller, but the orchestra understands the meaning of the story differently, and even understands its subject differently. The ensemble responds to the narrator, sometimes accompanying, sometimes overwhelming his voice. Their exchange is full of resistance, passion, sadness, hope, and determination, with frequent returns to the opening thought to see if it might lead to a different conclusion. Whether it does, or not, is something perhaps the performer and listener can best decide.

Andrés Díaz gave the first performance of the Romance, with the Boston Modern Orchestra Project and Gil Rose.

Alan Fletcher

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, and was awarded the Paul Revere Prize from the American Music Center for outstanding achievement in musical score design. 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 Christopheren Nomura and cellist Andrés Díaz. His music is recorded on Albany Records and published by Boosey & Hawkes.

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.

Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director

Violin 1

CRISTINA VASZILISCIN
Daniela Shtereva
Kate Hatmaker
Eunice Keem
Viktor Dulguero
Jenn Topilow
Evgeny Moryatov
Megan Prokes
Maria Gazzillo
Michelle Mitchell
Katrina Rozmus
David Palombo
Yoonju Rho
Mariano Ceballos

Violin 2

Anne Jackovic
Andrea Springer
Saskia Guitjens
Nadine Theriault
Jessica Hsu
Hajnal Pivnick
Colin Maki
Joseph Arnold
Eric Boulanger
Jasmine Ma
Edward Huang
Michael O'Gieblyn
Michelle Berceci
Jennifer Njoroge

Viola

Peter Garrity

Dolores Nycz
Carlos Guadarrama
Suzanne Evans
Virna Cornejo
Antulio Duboy
Pedro Fainguersch
Julia Lozos

Cello

Nicole Myers
Diego Fainguersch
Barney Culver
Ana Maria Achitei
Kathleen Agres
Erica Erenyi
Emily Price
Leiani-Pearl Ma
Meredith Spisak
Tate Olsen
Peter Dow
Maria Walton
Lisa Campbell

Bass

Gaelen McCormick
Martin Rosso
Gabriel Katz
Edward Paulsen
Colleen Ruddy
Michael Balderson
Jennifer Stulman

Flute

Elizabeth Davis
Eduardo Gonzalez-Perez
Young Li
Joanna Messer
Karen Osmond
Merlene Verwey
Alison Crossley
Katherine McKinney

Oboe

Nicole Faludi
Ludmil Velez
Shirley Chang

Clarinet

Nicolai Blagov
Patrick Plunk
Angela Occhionero
Seth Jones

Bassoon

Metodi Haralambiev
Eric Goldman
Ashley Ziegler
Adam Havrilla

Horn

Alejandro Melendez
Peter Borrebach
Marcelo Orlando
Kyle Wilbert
Nilly Juarez
Alice Woelfe

Trumpet

Rodolfo Castillo
Brian Neibauer
Ryan Spacht
Randy Ouellette

Trombone

Peter Howell
Aaron Smith

Bass Trombone

Brian Talley

Tuba

David Yeager

Percussion

Jeff Luft
Cory Cousins
James Perdue
Li-der Chang
Brandon Barnes
Mark Shope
Sergio Carreno
Michael Pape
Michael Laubach
Nena Lorenz
Michael Passaris

Harp

Yee Chern Chu
Emily Gerard

Keyboards

Rodrigo Ojeda
Meng-Hua Lin

Ensembles Manager

Robert Skavronski

Orchestra Manager

Gabriel Katz

Orchestra Librarian

Michael Balderson
Martin Rosso

CONCERT MASTER
principal
assistant principal

College of Fine Arts
School of Music
Alan Fletcher, Head

Upcoming Events

Friday, February 20 • Kresge Recital Hall • 8 pm
Alice V. Tellers, soprano
Michael V. Certo, baritone
Junior Recital

Saturday, February 21 • Kresge Recital Hall • 8 pm
Nicole Kaplan, soprano
Senior Recital

Sunday, February 22 • Kresge Recital Hall • 7 pm
Carnegie Mellon Jazz Vocal Ensemble
Thomas Douglas, director

Tuesday, February 24 • Kresge Recital Hall • 8 pm
Kathryn Hatmaker, violin
Graduate Recital

Wednesday, February 25 • Alumni Concert Hall • 8 pm
Michael Shope, percussion
Graduate Recital

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