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PATRIMONIO UC

Concert

Carnegie Mellon Philharmonic
Juan Pablo Izquierdo, Music Director

Heinz Hall

Wednesday, April 11th, 2007 • 8 pm

Broadcast live on Classical WQED-FM 89.3

Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director

Pre-concert Lecture by Paul Johnston at 7:30 pm

PROGRAM

Tonight's program will open with

Aria from Orchestral Suite No.3 in D-Major, BWV 1068 by Johann Sebastian Bach
performed as a memorial tribute to our dear colleague, teacher and friend, Mimi Lerner

followed by a moment of silent reflection

PATRIMONIO UC

Third Symphony (*Symphonie liturgique*)

Arthur Honegger (1892-1955)

Dies irae: Allegro marcato
De profundis clamavi: Adagio
Dona nobis pacem: Andante

INTERMISSION

Symphony "Mathis der Maler"

Paul Hindemith (1895-1963)

Engelkonzert
Grablegung
Versuchung des heiligen Antonius

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 distribution in English and Spanish. The latest recording, two pieces by George Crumb on the Mode label with Cuarteto Latinoamericano and members of the Carnegie Mellon Philharmonic, was released this year. Izquierdo is professor of music and director of orchestral studies at Carnegie Mellon.

The **CARNEGIE MELLON PHILHARMONIC** is an ensemble of the Department of Music at Carnegie Mellon University, Pittsburgh. Under the direction of Juan Pablo Izquierdo, the orchestra presents concert seasons with an emphasis on the standard orchestra repertoire and rarely performed masterpieces, including works by twentieth and twenty-first century composers.

In recent years, audiences and critics responded enthusiastically to concerts by the Carnegie Mellon Philharmonic under Maestro Izquierdo at the Kennedy Center in Washington, D.C., Boston Symphony Hall, and twice at Carnegie Hall in New York. Works in those concerts featured challenging repertoire, leaning heavily on works from the twentieth century: composers in those concerts included Iannis Xenakis, Leonardo Balada, Olivier Messiaen, Giacinto Scelsi, and Edgar Varèse. Members of the Carnegie Mellon Philharmonic are featured in the music of George Crumb in a recent release by Mode Records, with conductor Juan Pablo Izquierdo.

PROGRAM NOTES

by *Riccardo Schulz*

ARTHUR HONEGGER (1892-1955) was born in Le Havre, France, of Swiss parents. He entered the Zurich Conservatory at a young age, where he studied violin, harmony, and conducting. At the age of 21, he moved to Paris and entered the Paris Conservatory, where he met other composers, who found common ground in their youthful exuberance and claim to disdain 'foreign' influences in music, especially German. Instead, they espoused a musical style that rejected romanticism, replacing it with a lean, straightforward expression that often depicted ideas and ideals from less complicated everyday

life. Honegger and five other young composers became known as *Les Six*. (The others were George Auric (1899-1983); Louis Durey (1888-1979); Darius Milhaud (1892-1974); Francis Poulenc (1899-1963); and Germaine Tailleferre (1892-1983)—all mentored by the composer Eric Satie (1866-1925), older by a generation.)

Although Honegger remained friendly with Milhaud and Poulenc, *Le Six* as a group lasted only a few years before each went on his independent path to fame or obscurity. It is perhaps ironic, given the artistic sensibilities of *Les Six* concerning musical influence from outside France, that Honegger is often credited with introducing a Germanic strain into French music. Nevertheless, Honegger's natural affinity for powerful statement and large forces made him an outstanding French symphonist of the twentieth century. Honegger eventually began a long association with Paul Claudel (1868-1955), a French poet, dramatist, and diplomat, and a devout Catholic, and both joined in the twentieth century religious revival in France. Hindemith's musical contributions to this movement included his masterpiece, *Jeanne d'Arc du bûcher* (text by Claudel); *Antigone*, *Judith*, *La danse des morts*, *Une cantate de Noël*, and his symphonic masterpiece, *Symphonie liturgique*.

Honegger was also a pioneer of serious film music, and wrote scores for 43 films, including a 1934 French version of *Les misérables*. Honegger was also physically active and an avid sports fan, known for liking and playing soccer and rugby; his piece *Rugby* (1928), a symphonic movement, depicts the rough and tumble sport in musical terms.

The *Third Symphony* (*Symphonie liturgique*), composed in 1945-46, is the longest and most imposing of Honegger's five symphonies. The subtitle refers to the work's religious—or more accurately, spiritual—character, coming at the end of a devastating war that ravaged much of Europe and left suffering and bereavement in its wake. For a decade or more *Symphonie liturgique* was one of the most frequently played contemporary works, reflecting the mood and feelings of the time. Charles Münch conducted the first performances in Zurich and Paris in 1946.

Honegger, in his own notes and in several interviews, describes in detail how the symphony evolved in concept, form, structure, and intent. His writings in this regard are at times polemical, and do not spare politicians and leaders who presided over the destinies of many while avoiding in large part any personal suffering or loss.

The *Third Symphony* is in three movements, with titles from the Roman Catholic Liturgy: *Dies irae* (*Wrath of God*); *De profundis clamavi ad te* (*Out of the depths I have cried to Thee*); and *Dona nobis pacem* (*Grant us peace*).

In Honegger's words from various sources he describes his *Symphonie liturgique*:

The *Third Symphony* is, like most of my symphonic works, in the form of a triptych. It is in direct reaction against the fashion for so-called objective music. Each of the three parts tries to express an idea, a thought which I would not want to call philosophical—that would be pretentious—but which represents the personal feeling of the composer. I have therefore had recourse to liturgical subtitles and called the symphony "Liturgical," hoping in that way to make myself better understood. ... I have reproduced in musical terms the combat that is joined in man's heart between yielding to the blind forces that enclose him and his instinct for happiness, his love of peace, his apprehension of a divine refuge. My symphony is, if you like, a drama played out between three characters, whether real or symbolic: misery, happiness, and man. These are everlasting themes. I have tried to give them new life.

Dies irae: Allegro marcato. In the *Dies irae*, I was concerned with depicting human terror in the face of divine anger, with expressing the brutal, unchanging feelings of oppressed peoples, delivered to the whims of fate and seeking in vain to escape the cruel snares of destiny. Day of anger! The violent themes crowd in upon each other without leaving the listener a moment's respite. No room for breathing or thinking. The storm sweeps all before it, blindly, angrily. ... Then finally, at the end of the movement, the bird [dove] makes its appearance.

De profundis clamavi: Adagio. [This] is the sorrowful meditation of mankind abandoned by the divinity—a meditation that is already a prayer. Man can do no more, he is at the lowest point of his distress. God, who once thundered and threatened, is now deaf to the prayers that rise to Him. Heaven is closed off, but ... but, as Claudel wrote in our *Jeanne d'Arc au bûcher*: "There is Hope that is stronger than all things! There is Joy that is stronger than all things! There is Love that is stronger than all things!" That is the message of the dove, the olive branch it holds in its beak, the promise of peace that it symbolizes amid disaster.

Dona nobis pacem: Andante. [This is] the revolt of the beast against the spirit. The revolt takes shape and grows. Suddenly an immense clamor, three times repeated, escapes from the lungs of the oppressed: "Dona nobis pacem!" And then as though the cup of suffering were full and the desire for peace had finally gotten the better of the horror of disorder, the clouds part and, amid the glory of the rising sun, for the last time the bird sings. In this way the song of the bird hovers over the symphony, just as once the dove hovered over the immensity of the waters.

PAUL HINDEMITH (1895-1963) was born in Hanau, Germany, and became a leading composer, theorist, teacher, and performer. From an early age Hindemith and his two siblings contributed to the family income by playing in public, at concerts, movie houses, inns, and opera orchestras. He played most orchestra instruments more than passably well, earned his living for many years as a violinist, and was an acclaimed virtuoso on the viola and viola d'amore. His earliest works, many of which were discovered after his death, show astonishing facility and displayed an opulent late-romantic musical language which, as this style appeared later in works by other composers, Hindemith attacked with a particular ferocity.

From his earliest years, Hindemith composed in many genres, including orchestra works, chamber music, songs with piano and orchestral accompaniment, and opera. His attempt to compose sonatas for every orchestra instrument was not completed in its entirety, but there are sonatas for french horn, oboe, english horn, cello, clarinet, viola, tuba, harp, trombone, bassoon, double bass, and flute—a massive undertaking that is unmatched by any other composer. Hindemith's later music encompassed and evolved through many styles and levels of difficulty, from neo-Baroque to avant-garde, through expressionism, neo-classicism, and jazz; from pieces for children to challenging virtuoso works for soloist or full orchestra; from the quotation of simple folk songs and medieval chant to the use of electronic sounds and mechanical instruments.

Hindemith remained in Germany throughout the early years of the radical political, social, and artistic upheaval that began with the rise of German nationalism and the Nazi regime. In the 1930s his relationship with the party was complicated and complex; his music was initially favored, but eventually, as the enormity of the situation became more apparent, Hindemith and Joseph Goebbels, the minister of propaganda and culture, denounced each other for both artistic and political reasons, and Hindemith was forced out of Germany. Hindemith eventually settled in United States (and became an American citizen), joined the Yale University faculty (1940-53) and became the author of text books on harmony and theory that are still used today. He also organized and performed in early music groups that were among the first modern attempts at historically informed performances on period instruments.

Today Hindemith is considered, along with Arnold Schönberg, Igor Stravinsky, and Béla Bartók, as a major contributor to musical modernism, and like his esteemed colleagues, his scholarly interests and intellectual pursuits went well beyond music performance and composition, encompassing mathematics, medieval philosophy, music theory and pedagogy, and writing.

Hindemith has many fascinating connections to Pittsburgh, among them an effort led by William Steinberg to commission Hindemith to compose what would be his sixth and final symphony, titled (appropriately) *Pittsburgh Symphony*. The première performances were given on January 30 and February 1, 1959, at the Syria Mosque, with Hindemith conducting the Pittsburgh Symphony Orchestra.

Mathis der Maler is the title of both an opera and a symphony by Hindemith, which were composed more or less simultaneously in 1933-34. The first movement of the symphony became the overture to the opera, and material from the other two movements was eventually incorporated into the opera. Both works—the symphony more abstractly—center around the life and works of the Renaissance German painter Matthias Grünewald (c. 1470-1528). Grünewald's greatest works, which Hindemith studied as he wrote the largely fictionalized libretto of the opera, are paintings made for a large altarpiece in a monastery chapel in Isenheim, a small village near Colmar, France. (These spectacular paintings are now on display in the Musée d'Unterlinden in Colmar, and can be viewed in exquisite detail at various websites, in particular at www.wga.hu.)

The symphony is in three movements, each of which depicts a different panel of the Isenheim altar. The first (*Engelkonzert—Concert of Angels*) has G major as its tonal center, and has as its structural foundation three statements of the medieval melody *Es sungen drei Engel ein süssen Gesang* (*Three angels were singing a sweet song*). The first statement of the hymn is made by the trombones in unison, with an accompanimental line in the strings. Fugal counterpoint in this movement pays intellectual and spiritual homage to Bach and other composers from the sacred and secular musical traditions of the past.

The brief second movement (*Grablegung—Entombment*) is based on the bottom panels of the Isenheim altar, a crucifixion scene. Highlights in this movement include a dirge for solo flute, followed by heartfelt utterances in solo passages for oboe and clarinet.

The last movement, *Die Versuchung des heiligen Antonius*, depicts the chaos and grotesque nature of yet another altar panel, the *Temptation of St. Anthony*. Here Hindemith unleashes the full power of the orchestra, symbolizing the pursuit of the demons for the saint. Sharp and sudden attacks in the percussion interrupt a rhapsodic introduction, symbolizing the saint's assault from the demons (the Isenheim panels on which this movement is based are truly spine-tingling). The mood and instrumentation of the beginning section returns, before an even more intensified attack. Spiritual victory is spelled out with the medieval chant melody *Lauda Sion salvatorem* (*Zion, Praise the Savior*), and a reference to the choral prelude from the first movement.

Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director

Violin 1

Eunice Keem
Anne Jackovic
Megan Prokes
Amanda Grimm
Sarah Silver
Diana Pepelea
Anastasia Storer
Jessica Hsu
Michael O’Gieblyn
Joyce Yue Lin
Emma Hancock
Michelle Vallier
Viktor Dulguero

Violin 2

Ashley Buckley
Maureen Gutierrez
Hajnal Pivnick
Neysis Rangel
Rachael Mathey
Caroline Drozdziak
Rachel Berkowitz
Melanie Riordan
Sharon Wang
Vanya Mateeva
Juan Carlos Soto

Viola

Andrew Griffin
Jason Hohn
Justin Johnson
Brianna Lugo
Oya Ucarci
Soyoung Jeong
Ida Lomibao
Amber Rogers
Lucy Woodward
Barbara Undurraga

Cello

Marianne Dumas
Lauren Dunseath
Lisa Kramer
Simon Cummings
Chenni Chen
Lisa Campbell
Chelsea Giordan
Maria Walton
Alison Decker
Derrick Yu

Bass

David Kahn
Matthew McGrath
Adam Cobb
Jonathan Powers
Ryan Woodworth
Samantha Dickman
Patrick DeLos Santos
Gino Faraci

Flute

Jenny Bouton
Pia Rodriguez
Aaron Perdue
Jodi Petroelje
David Graham
Joon Hyuk Choi

Oboe

Stanil Stanilov
Heidi Stapel
Allison Webber
Laura Gershman

Clarinet

Kira Bokalders
Jahaziel Marin
Jeremy Olisar

Bassoon

Elise Wagner
Vanessa VanSickle
Daniel Shifrin
Victoria Olson

Horn

Nelly Juarez
Luciano Maestro
Kathryn Petrarulo
John Berezney
Mitchell Marcello
Oliver Nakano-Baker
Melissa VanTimmeren

Trumpet

Matthew Pienkowski
Tilden Olsen
Russell Scharf

Trombone

Bradford Courage
Andrew Duncan
Chris Miller

Bass Trombone

Jim Siders

Tuba

Brian McBride
Thomas Lukowicz
David Yeager

Harp

Katherine Ventura
Elizabeth Hounshell
Young Jin Choi

Keyboards

Eric Clark

Percussion

Cristobal Gajardo
Emily Hawkins
Marcus Kim
Eddie Meneses
Michael Pape
Brandon Schantz
Kim Toscano
Raul Vergara
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Matthew McGrath
Neysis Rangel
Stanil Stanilov

Upcoming Events

Thursday, April 12

Graduate Recital
Sung-Im Kim, piano
Kresge Recital Hall 7 pm

Friday, April 13

U-3 Festival Chamber Concert

Kresge Recital Hall 8 pm

PATRIMONIO UC

Saturday, April 14

Junior Recital
Abigail Paschke, soprano
Bevin Hill, soprano
Kresge Recital Hall 2 pm

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