



MUSIC

Carnegie Mellon



PATRIMONIO UC

Concert

Carnegie Mellon Philharmonic
Juan Pablo Izquierdo, Music Director
Cuarteto Latinoamericano

Broadcast live on WQED-FM 89.3
Carnegie Music Hall
Tuesday, September 11th, 2007 • 8 pm

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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, Dennis Abelson
followed by a moment of silent reflection

PATRIMONIO UC

Three Movements from *Petrouchka*

Igor Stravinsky (1882-1971)

- I. Danse Russe. Allegro giusto
- II. Chez Petrouchka
- III. La semaine grasse.

Rodrigo Ojeda, piano

Chamber Symphony Op. 9

Arnold Schoenberg (1874-1951)
arr. Anton Webern

Cuarteto Latinoamericano
Walter Morales, piano

INTERMISSION

Daphis et Chloe Suite No. 2

Maurice Ravel (1875-1937)

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.

Cuarteto Latinoamericano, formed in 1982, is known worldwide as the leading proponent of Latin American music for string quartet. This award-winning ensemble from Mexico consists of the three Bitrán brothers, violinists Saúl and Arón and cellist Alvaro, along with violist Javier Montiel. The Cuarteto has recorded most of the Latin American repertoire for string quartet, and the sixth volume of their Villa-Lobos 17 quartets cycle, recorded for Dorian, was nominated for a Grammy award in 2002 in the field of Best Chamber Music Recording as well as for a Latin Grammy.

The Cuarteto has performed as soloist with many orchestras, including the Los Angeles Philharmonic under Esa-Pekka Salonen, the Seattle Symphony under Gerard Schwarz, with the National Arts Center Orchestra in Ottawa, the Orquesta Filarmónica de la Ciudad de México, the Dallas Symphony and the Simón Bolívar Orchestra of Venezuela. The Cuarteto has toured extensively around the world including performances in Europe and the Americas, as well as in New Zealand and Israel; they have appeared in a wide range of venues from the Kennedy Center in Washington, DC to the Santa Fe Chamber Music Festival, Dartmouth College, Cornell University, and the Ojai Festival. They have collaborated with many artists including cellist Janos Starker, pianists Santiago Rodriguez, Cyprien Katsaris and Rudolph Buchbinder, tenor Ramon Vargas, and guitarists Narciso Yepes, Sharon Isbin, David Tanenbaum and Manuel Barrueco. With Mr.

Barrueco, they have played in some of the most important venues of the USA and Europe, have recorded two cds, and commissioned guitar quintets from American composers Michael Daugherty and Gabriela Lena Frank.

The Cuarteto is in residence at Carnegie Mellon University in Pittsburgh and at the Instituto Nacional de Bellas Artes in Mexico City.

Since 2004, the Cuarteto Latinoamericano has been awarded the "México en Escena" grant, from Mexico's National Fund for Arts and Culture. Thanks to this support, the Cuarteto has been able to develop an intense educational program in Mexico's major professional music schools, and also present a retrospective series of concerts with music for string quartet from virtually all Latin American countries. Additionally, and as part of this grant, the Cuarteto is collaborating with prestigious Mexican filmmakers on a series of video clips which will feature short works for quartet by Latin American composers.

The Cuarteto Latinoamericano is represented by Thomas Gallant, at MCM Artists.

Walter Morales is in his third season as Music Director of the Edgewood Symphony Orchestra. He is the newly appointed Head of Music of the Opera Theater of Pittsburgh. A champion of new music, he is in his fifth season as Music Director and Conductor for the Carnegie Mellon Contemporary Ensemble. He is also Assistant Director of Orchestral Studies at Carnegie Mellon University as well as Assistant Conductor for the Carnegie Mellon Philharmonic. He has prepared the Carnegie Mellon Philharmonic for such guest conductors as Erich Kunzel, Sir Andrew Davis, Peter Oundjian, David Effron, and its Music Director Juan Pablo Izquierdo. He has been a guest conductor with the National Symphony Orchestra of Costa Rica, Pittsburgh Youth Symphony Orchestra, Wheeling Symphony Orchestra, McKeesport Symphony Orchestra, Helix New Music Ensemble, and the Rutgers Chamber Orchestra. In April 2005, Mr. Morales conducted the Pittsburgh Symphony Orchestra as a finalist for the post of Assistant Conductor, chosen out of 180 applicants from all over the world.

Mr. Morales' musical collaboration with Opera Theater of Pittsburgh includes over sixteen operatic productions, and he has led performances of works by Bartok, Ullman, Britten, Bolcom, and Menotti. In the summer 2006 he served as Assistant Conductor for the first Pittsburgh production of Jonathan Dove's version of Richard Wagner's Ring Cycle. His next conducting engagement with Opera Theater of Pittsburgh features a new production of Johann Strauss' delightful operetta Die Fledermaus.

In addition to his commitments as a conductor, Mr. Morales is an active concert pianist. He has performed as soloist with the National Symphony Orchestra of Costa Rica, Symphony Orchestra of Chile, Carnegie Mellon Philharmonic, Carnegie Mellon Wind Ensemble, Carnegie Mellon Virtuosi, Princeton Pro Musica, Charleston Symphony Orchestra, and the International Piano Series Orchestra. In New York City he has performed at Steinway Hall (1995), Weill Recital Hall (1996), and in Alice Tully Hall and the Bruno Walter Auditorium of Lincoln Center (1997). He has performed solo and chamber music recitals in Washington D.C., Maryland, North Carolina, South Carolina, New Jersey, California, Tennessee, Massachusetts, Ohio, and Pennsylvania.

In great demand as a collaborative artist, he has played for such artists as Sarah Chang, Midori, Lior Eitan, Wissam Boustany, Gary Schocker, Walfrid Kujala, Alexander Kerr, Michelle De Young, Cuarteto Latinoamericano, and for such conductors as Mariss Jansons, Sir Andrew Davis, David Robertson and Rafael Frühbeck de Burgos. Mr. Morales has performed for three consecutive years at the National Flute Association Convention, and has appeared at the Seminar of Musical

Composition in Costa Rica, the "Semanas Musicales de Frutillar" in Chile, the Piccolo Spoleto Festival, the International Piano Series, and the Rutgers SummerFest.

His first commercial recording featuring George Crumb's *Makrokosmos III: Music for a Summer Evening* is available on Mode Records with members of the Carnegie Mellon Philharmonic under the direction of Juan Pablo Izquierdo. In June 2007 this recording received the Diapason d'or, the highest phonographic award in France.

Upcoming performances as both piano soloist and conductor include Mozart's Piano Concerto in A major, K. 414 with the Carnegie Mellon Chamber Orchestra, and Gershwin's *Rhapsody in Blue* with the Edgewood Symphony Orchestra.

A native of Costa Rica, Mr. Morales began his piano studies at the School of Music of the University of Costa Rica. He holds a bachelor's degree from the College of Charleston and a Master's degree in piano from Rutgers University. He also holds a master's degree and an Artist Diploma in Orchestral Conducting from Carnegie Mellon University, where he studied under the direction of Juan Pablo Izquierdo.

Venezuelan born pianist **Rodrigo Ojeda** began his piano studies at the age of ten. He completed his Bachelor's Degree in piano performance at the IUDEM (Institute of Musical Studies) in 1997 under Arnaldo Pizzolante. In 1999 he went on to complete his graduate studies at Carnegie Mellon University with Enrique Graf where he also remained to complete his Artist Diploma certificate.

Mr. Ojeda has performed on master classes with such notable pianists as Kasimierz Giesrod (former rector of the Frederic Chopin Academy in Warsaw), Marek Joblonsky, Georgy Sandor, Marta Gulyas, and Earl Wild. His solo recitals include performances throughout Venezuela, Ecuador and most recently in the Piccolo Spoleto Festival in Charleston, South Carolina. He has performed concerti from an expansive repertoire of Tchaikovsky, Brahms, Gershwin, Grieg, Schumann, Mozart, Litz (Totentanz), Cesar Frank and Prokofiev.

A versatile pianist, Mr. Ojeda has performed numerous chamber works from classical and contemporary string, brass and woodwind repertoire.

Mr. Ojeda's most recent live television and radio broadcasts include Prokofiev's Piano Concerto No. 3 with the Orquesta Municipal, Caracas, Venezuela. Upcoming performances include 2 recitals in Salt Lake City and Cleveland in November, and also in Mexico in February 2008.

Currently Mr. Ojeda is an Artist Lecturer in Piano in the School of Music at Carnegie Mellon University as well as a piano faculty member in its Music Preparatory School. He has also been substitute keyboard with the Pittsburgh Symphony since October 2006. His wife, Giuseppina, and son, Sebastian, reside with him in Pittsburgh, Pennsylvania.

Notes on the Program by Matthew E. Campbell

The **Ballet Russes** was a ballet company founded by Serge Diaghilev in Paris in 1909. This amazing company brought together a wealth of artistic talent to produce ballets and operas. All aspects of the ballets and operas, from music to dance to scenery and costumes, were contributed by some of the most important artists of the 20th century.

Diaghilev commissioned ballet music from many great composers including Debussy, Ravel, Stravinsky, and Prokofiev. The choreography was done by Michel Fokine among others and

The ballet **Petrouchka** was commissioned and premiered by the Ballets Russes in June 1911, a year after *The Firebird* and two years before *The Rite of Spring*. In *Petrouchka* as in many other works like *Les Noces* (which depicts a Russian peasant wedding) and *The Rite*, Stravinsky depicted Russian life in music. To make *Petrouchka* sound authentic, Stravinsky borrowed folk songs from many sources and even composed some of his own based on folk song traits gleaned from transcriptions of folk song performances by ethnographers Yuly Melgunov and Evgeniya Lineva.

The structure of *Petrouchka* is unique. Ignoring the forms of German symphonies and functional harmony, Stravinsky saw that *Petrouchka* required a different type of form. In the opening of the ballet, Stravinsky attempted to recreate the Shrovetide Fair with its bustling activities, people, and in sum, the overwhelming impression made by the Fair. The cacophony of the Fair is depicted musically by complex layers of melody and rhythm against a background static harmony. Stravinsky used the idea of montage, and explored different parts of the Shrovetide Fair close up.

The ballet is set at the Shrovetide Fair, a festival the week before Lent. *Petrouchka* along with the *Ballerina* and the *Moor* are all puppets who come to life and perform at the fair. *Petrouchka* is in love with the *Ballerina*, who prefers the handsome *Moor*. The *Moor* kills *Petrouchka*, but *Petrouchka* returns as a defiant ghost.

Approximate performance time is 35 minutes.

Schoenberg wrote the **Chamber Symphony in E Major, Opus 9** in 1906. It is cast in a single movement though it has five sections. The first 10 measures of the work are critical, as themes later in the piece are derived from these beginning measures. There is also a motive consisting of perfect fourths played by the horn. Interestingly, the motive is not only signified by the horn, but harmonically by the sound of perfect fourths. Schoenberg wrote, "Here is established a very intimate reciprocation between melody and harmony, in that both connect remote relations of the tonality into a perfect unity, draw logical consequences from the problems they attempt to solve, and simultaneously make great progress in the direction of the emancipation of the dissonance."

The piece was originally scored for 15 solo instruments including winds, two horns, and string quintet. Tonight, the piece will be performed as a piano quintet arranged by Anton Webern.

Approximate performance time is 21 minutes.

Like Stravinsky's *Petrouchka*, **Daphnis and Chloé** is a ballet that was commissioned by Serge Diaghilev and the Ballets Russes, which premiered it in June 1912, a year after *Petrouchka*. Choreographer Michel Fokine adapted a Greek story for the ballet's story: *Daphnis and Chloé* are in love, but that is interrupted when pirates carry off *Chloé*. The deity *Pan* saves *Chloé*, and reunites her with *Daphnis*.

The music of *Daphnis* is some of Ravel's most lush and magical orchestral music and it requires a huge orchestra as well as a wordless chorus. Ravel wrote the music so that it could stand alone; the music can still be enjoyed without knowing the story or seeing the dances. The Philharmonic is playing the second of two concert suites Ravel adapted for the concert hall.

Approximate performance time is 16 minutes.

Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director

Violin 1

Eunice Keem
Amanda Grimm
Anne Jackovic
Ashley Buckley
Diana Pepelea
Megan Prokes
Jason Neukom
Rachael Mathey
Anastasia Storer
Juan Jaramillo
Michelle Vallier
Dawn Posey

Violin 2

Jessica Hsu
Maureen Conlon
Robert Kotcher
Leonidas Caceres
Sandro Leal-Santiesteban
Rebecca Macleod
Joyce Lin
Caroline Drozdiak
Melanie Riordan
Neysis Rangel

Viola

Jason Hohn
Andrew Griffin
Justin Johnson
So Young Jeon
Brienne Lugo
Ida Lomibao
Oya Ucarci
Amber Rogers
Lucy Woodward
Rebecca Rothermel

Cello

Marianne Dumas
Simon Cummings
Lisa Kramer
Laura Jekel
Chelsea Giordan
Chenni Chen
Lauren Dunseath
Kathryn Bates

Bass

Brandon McLean
Eric Sherman
Sean O'Hara
Jessica Sharp
Benjamin Wheeler
Nicholas Jones
Adam Cobb
Amanda Rice-Johnston
Samantha Dickman
Esther Erbe
Elizabeth Adams
Andrew Soucey

Flute

Aaron Perdue
Marie Tachouet
Jeffrey Barker
David Graham (Alto)
Mira Magrill
Jody Petroelje

Oboe

Stanil Stanilov
Laura Gershman
Allison Webber (EH)

Clarinet

Ryan Leonard
Jahaziel Becerril Marin
Kira Bokalders, Eb
Rachael Stutzman, bass

Bassoon

Vanessa VanSickle
Victoria Olson
Daniel Schifrin
Nicholas Cohen
Martin Van Klompenberg

Horn

Melissa VanTimmeren
Megan Shand
Mitchell Marcello
Kathryn Petrarulo
Marc Zyla

Trumpet

Tilden Olsen
Andrew Harrison
Jon Zellhart
Matthew Pienkowski
Robert Kircher
Andrew Gushiken

Trombones

Bradford Courage
Christopher Miller
Karina Bharme
Kevin McManus
Robert Sheppard-Sage

Tuba

Brian McBride
David Yeager
Tom Lukowicz

Keyboard

Eric Clark

Harps

Katherine Ventura
Elizabeth Hounshell

Percussion

Jason Ginter
Colin Hartnett
Emily Hawkins
Wan-Cheng Hsieh
Marcus Kim
Kye Hyeon Kim
Eduardo Meneses
Brandon Schantz
Michael Tan
Raul Vergara
James Wyman
Ariel Zaviezo

Ensembles Manager

Robert Skavronski

Student Manager

Nicholas Jones

Librarians

Neysis Rangel
Stanil Stanilov

Upcoming Events

Sunday, September 23

Artist Faculty Recital
Cynthia DeAlmeida, oboe
Kresge Recital Hall 3 pm

Wednesday, September 28

Starling Quartet
Kresge Recital Hall 2 pm
PATRIMONIO UC

Wednesday, September 26

Carnegie Mellon Wind Ensemble
Denis Colwell, conductor
Carnegie Music Hall 8 pm

Tickets: \$5/\$4 Carnegie Mellon students free with ID

Concert Line **412.268.2383**

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