



Carnegie Mellon

PATRIMONIO UC

Concert

Carnegie Mellon Philharmonic
Juan Pablo Izquierdo, Music Director

Carnegie Music Hall
Wednesday, April 16th, 2008 • 8 pm

Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director and conductor

PROGRAM

Lieder eines fahrenden Gesellen

Gustav Mahler (1860–1911)

arr. Arnold Schoenberg

- i. Wenn mein Schatz Hochzeit macht
- ii. Ging heut' morgen übers Feld
- iii. Ich hab' ein glühend Messer
- iv. Die zwei blauen Augen

Douglas Ahlstedt, tenor

PATRIMONIO UC

INTERMISSION

The Rite of Spring (*Le sacre du printemps*)

Igor Stravinsky (1882–1971)

Part One- Adoration of the Earth

1. Introduction. Lento
2. The Spring Divinations - Dances of the Young Girls
3. Mock Abduction
4. Spring Round Dances
5. Games of the Rival Tribes
6. Procession of the Wise Elder
7. Dance of the Earth

Part Two- The Sacrifice

8. Introduction. Largo
9. Mystical Circles of the Young Girls
10. Glorification of the Chosen Victim
11. Summoning of the Ancestors
12. Ritual of the Ancestors
13. Sacrificial Dance (The Chosen Victim)

Douglas Ahlstedt has sung professionally in the world's greatest opera houses and concert halls, from the renowned stages of Europe, South America, the Orient and Africa, to the Metropolitan Opera, where he has sung 189 performances. He is the only American tenor featured in leading roles, including Fenton in Verdi's *Falstaff* and Pelleas in Debussy's *Pelleas et Melisande* on the James Levine 25th Anniversary Collection of notable scenes from Metropolitan Opera broadcasts.

Leading roles of Mr. Ahlstedt's career have included Lindoro in Rossini's *L'Italiana I Algeri*; Almaviva in *Barbiere di Siviglia*; Narciso in *Turco in Italia*; Idreno in *Semiramide*; Pilade in *Ermione* and Ramiro in *La Centerentola*; Fenton in Verdi's *Falstaff*; Pelleas in Debussy's *Pelleas et Melisande*; Ferrando in Mozart's *Cosi Fan Tutte*; Don Ottavio in *Don Giovanni*; Sifare in *Mitridate*; Belmonte in *Die Entfuhrung aus dem Serail*; Tamino in *The Magic Flute*; Allesandro in *Il Re Pastore*; Rinuccio in Puccini's *Gianni Schicchi*; Ernesto in Donizetti's *Don Pasquale*; Lorenzo in Auber's *Fra Diavolo*; Jungle Graf in Zimmerman's *Die Soldaten*; Flammand in Strauss's *Capriccio*; and Eisenstein in Strauss's *Die Fledermaus*.

Mr. Ahlstedt's singing career began with the American Boychoir, with whom he toured the United States and Canada. During that period, he sang the role of Miles in the American premiere of Benjamin Britten's *The Turn of the Screw*.

In addition to performing worldwide, Mr. Ahlstedt is associate professor of voice at Carnegie Mellon University <<http://www.cmu.edu/>> in Pittsburgh, Pennsylvania. He specializes in teaching vocal health and collaborates with the University of Pittsburgh Voice Center to promote proper care of the voice. He is also well known as a national presenter of arts in education.

Mr. Ahlstedt earned a bachelor of science degree in music education from the State University of New York at Fredonia, and completed his master's degree at the Eastman School of Music, in Rochester, New York.

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 and Music Director of the Chamber Orchestra of Chile.

The orchestral song cycle **Lieder eines fahrenden Gesellen** (Songs of a Wayfarer) was the product of an unhappy love affair between Gustav Mahler and a young singer named Johanna Richter. The texts are all by Mahler, although they were inspired by the collection of German folk poetry entitled *Das Knaben Wunderhorn* (The Youth's Magic Horn). Depicting a "Spring Journey" of a young man who has lost his love to a rival, it Mahler's first completely mature work, and also his first full-fledged orchestral song cycle.

The songs are characteristic of Mahler in several ways. They reflect his fascination with juxtaposing sharply different moods -- the love of life and nature with despair and emptiness. Stylistically, they include folk-like melodies, imitations of birdcalls, some intensely dramatic and dark moments, and a grim military march for good measure. As Mahler wrote to his friend Friedrich Löhr: "The idea of the songs as a whole is that a wayfaring man, who has been stricken by fate, now sets forth into the world, traveling wherever his road may lead him..." The windy road he writes of is reflected brilliantly in the work's structure, as none of these songs end in the same key as they began -- a procedure called "progressive tonality." In 1920, composer Arnold Schoenberg transcribed the cycle for chamber orchestra of flute, clarinet, string quintet, piano, harmonium and percussion. His transcription makes it clear that what he admired in Mahler was not his late Romantic extravagance but his economic handling of instrumental timbres. Particularly striking is the harmonium, which was often used in these arrangements to buttress the instrumental texture where needed.

Brian Wise writes about classical music for such publications as the New York Times, Financial Times, and Time Out New York. He is currently a producer at WNYC radio.

The Rite of Spring (Scenes of pagan Russia in two parts)

After a three-year period of regular instruction from Nicolai Rimky-Korsakov beginning in the summer of 1903, Igor Stravinsky quickly absorbed the symphonic idiom of another giant of Russian music, Alexander Glazunov. That influence is evident in his first important orchestral work: the Symphony in E-flat, op. 1 (1905-07). Thereafter, Stravinsky's interest in theatre and the avant-garde world of art led him to become acquainted with the great impresario Sergei Diaghilev. He immediately recognized the potential of Stravinsky's music resplendent with dynamic rhythms and bright tone colors. The composer followed Diaghilev's move to Paris where, with the creation of the ballet *The Firebird* (1910), he became internationally famous. The ballet *Petrushka*, a second Diaghilev commission composed in 1911, consolidated Stravinsky's reputation in France as a leading exponent of the avant-garde.

"Stravinsky's importance lay in the confirmation of both of his innate sense of musical theatre and of the potential of his idiom--an idiom based on constant melodic and rhythmic variation, and on the superimposition of rhythms, harmonies, and tonalities (the famous "Petrushka chord" with its bitonal combination of C-major and F-sharp-major triads), which could at the same time accommodate folk-song and dance elements," declared an influential critic of the time. Indeed, these features constituted the musical premises of *The Rite of Spring*, the score that represents the peak of Stravinsky's fruitful collaboration with Diaghilev's Ballets Russes, and one of the most consequential and revolutionary compositions of the twentieth century. *The Rite of Spring*, planned in collaboration with painter and archeologist Nikolai Roerich and choreographed by Vaslav Nijinsky, received its first performance at Théâtre de Champs-Élysées in Paris on May 29, 1913, under the baton of Pierre Monteux.

The Parisian première of *The Rite of Spring* not only provoked a much talked-about riot that rocked the theatre's audience, but also ushered in the concept of modernity in music creativity-- a creativity drenched in the combusive tension set up between a simple and obsessive melos and an extremely complex rhythmic and harmonic texture, all embedded in an overwhelming tapestry of dynamic and percussive sound. Consequently, Stravinsky was hailed by one camp as the prophet of a new aesthetic by another as a bloody barbarian.

After *The Rite of Spring* Stravinsky was drawn to music of earlier times, embracing the new world order of neo-classicism followed by a late adherence to an Anton Webern-like brand of serialism.

-Franco Sciannameo

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
Vanya Matteva
Michael O'Gieblynn

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
So Young Jeon
Brianne Lugo
Ida Lomibao
Lucy Woodward
Justin Johnson
Alisa Garin
Pedro Fainguersch

Cello

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

Bass

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

Flute

Christine Edewaard
Mira Magrill
Sasha Launer
Patrick Tsuji

Oboe

Laura Gershman
Allison Webber
Janice Ho
Stanil Stanilov

Clarinet

Kira Bokalders
Rachael Stutzman
Ryan Leonard
Joelle LaRue

Bassoon

Vanessa VanSickle
Daniel Shifren
Victoria Olson
Nicholas Cohen, contra

Horn

Melissa VanTimmeren
Megan Shand
Mitchell Marcello
Kathryn Petrarulo
Marc Zyla
Nelly Juarez
Bartek Wawruch

Trumpet

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

Trombone

Bradford Courage
Karina Bharme
Kevin McManus
Chris Miller

Tuba

David Yeager
Brian McBride

Sax

Jennifer Anderson

Keyboards

Tina Li

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

Student Manager

Nicholas Jones

Librarians

Neysis Rangel
Stanil Stanilov

Upcoming Events

Thursday, April 17
Junior Recital
Junyi Liu, piano
Kevin Wu, piano
Kresge Recital Hall 5:30 pm

Friday, April 18
Senior Recital
Michelle Dillon, voice
Kresge Recital Hall 6:30 pm
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Saturday, April 19
Senior Recital
Melissa van Timmeren, horn
Kresge Recital Hall 3 pm

Concert Line **412.268.2383**

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