



Carnegie Mellon

PATRIMONIO UC

## Concert

**Carnegie Mellon Philharmonic**  
**Juan Pablo Izquierdo, Music Director**

Carnegie Mellon University Center  
Friday, April 25<sup>th</sup>, 2008 • 5 pm

# Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director and conductor

---

## PROGRAM

**Arcana**

**Edgard Varèse** (1883–1965)

**Quattro pezzi per orchestra (ciascuno su una nota)**

**Giacinto Scelsi** (1905–1988)

INTERMISSION

PATRIMONIO UC

**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)



The mature Scelsi had little to do with the major art music trends of the twentieth century. He had no interest in the twelve-tone system, despite Pierre Boulez's proclamation that any musician who did not experience the necessity of it was useless. Nor did the world of "chance music," typified in the works and philosophy of John Cage, hold any meaning for him.

"I am not a composer, a craftsman; I am an intermediary, a messenger," Scelsi uttered on many occasions. So, one must respect his wishes and appreciate the spiritual expansiveness of his sound creations as they unfold.

*Quattro pezzi per orchestra (ciascuno su una nota)* were composed in 1959-60. They inaugurated Giacinto Scelsi's third and last creative period, in which the composer strived to demonstrate that sound possesses a corporeal quality that can be taken apart into infinitesimal microtonal entities -- like a crystal ball broken into infinite particles. *Quattro pezzi*, scored for 25 players (flute, oboe, English horn, 2 clarinets, bass clarinet, bassoon, 4 French horns, saxophone, 3 trumpets, 2 trombones, tuba, timpani, percussion, 2 violas, 2 cellos, double bass), are built each on a single sound corresponding to the notes F, B, A flat, and A respectively. They offer Scelsi the opportunity to present listeners with a desolate soundscape almost devoid of life, in diametrical contrast to *Arcana's* sonic exuberance. One may argue that *Quattro pezzi* originated from a spontaneous sonic development occurring in the void of Scelsi's consciousness and then were projected out by means of repetition and permutations aided by suspending the linear passing of time. Scelsi's *Quattro pezzi* live only in the present, having no links to past memories or future expectations.

Scelsi's music requires a different way of listening; words cannot replace feelings and the ways listeners react to them. Perhaps it is of help to envision a series of concentric circles whose tonal gravity resembles the notes F, B, A flat, and A. Then, by following time in a vertically suspended trajectory, rather than the customary horizontal time-space relationship, listeners may observe the gravitating single note in question metamorphosing from note (tone in the Western tradition) to *Klang*, a composite of sound molecules and timbral (instrumental color) procedures.

Each of the *Quattro pezzi* proposes a different series of permutations based on the same sonic itinerary.

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

After a three-year period of regular instruction from Nicolai Rimsky-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 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 Nikolas 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 a Anton Webern-like brand of serialism.

*The Rite of Spring*, now almost one hundred years old, "ain't modern anymore" as an irritable professor of mine put it some forty years ago!

One only needs to recall Varèse's *Arcana* and Scelsi's *Quattro pezzi* to place Stravinsky's masterpiece in the historical past.

-Franco Sciannameo

**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.

Mr. 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.

Mr. Izquierdo is professor of music and director of orchestral studies at Carnegie Mellon and Music Director of the Chamber Orchestra of Chile.



## Program notes

It is not by coincidence that the three works on tonight's program are presented together. They showcase the twentieth century's evolution of sound and its five elements: pitch, duration, tone production, intensity, and timbre. These notes are meant to guide listeners through Varèse, Scelsi, and Stravinsky's sonic constructions by following their linear, non-linear, and circular narratives, as well as their peculiar senses of time expanding through the future, present, and past.

French-American composer **Edgard Varèse** found himself at the forefront of the musical avant-garde for more than half century in the course of a remarkable, though turbulent career. A pupil of such traditionalist French masters as Charles-Marie Widor, Albert Roussel, and Vincent D'Indy, Varèse moved to the United States in 1915 to pursue new opportunities spurred by his maverick personality and desire to experiment. The vision that generated works like *Offrandes* (1922), *Hyperprism* (1923), *Octandre* (1924), *Intégrales* (1925), *Amériques* (1926); *Arcana* (1927), *Ionization* (1931), *Density 21.5* (1935); *Equatorial* (1934), *Metal* (1937), *Espace* (1937), *Symphony with chorus* (1937), *Deserts* (1935-54), *Poème électronique* (1958), *Nocturnal* (1961), and *Nuit* (1965) epitomize Varèse's remarks that experimentation was conducted before the actual music making process. Therefore, the final experimentation resided with the listener's reception of his works.

If experimentation was a hallmark of Varèse's music, originality was surely another. On hearing a performance of *Hyperprism* in 1923, critic Lawrence Gilman made a comment that can be applied to virtually any Varèse score from any period: "Hearing Schoenberg's notorious *Five Pieces for Orchestra*...you will remember that Wagner once lived; hearing Casella's *A notte alta*, you will remember that Schoenberg still lives. Hearing Varèse's *Hyperprism*, you will remember only Varèse. It is lonely, incomparable, unique."

Since 1917 the composer, considering himself an organizer of sounds or sonorous objects moving in a new sound-space that reflected speed and synthesis, described the quest that was to inspire his entire life: "I dream of instruments obedient to my thought and which, with their contribution to a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm."

*Arcana*, means secrets or hidden knowledge. It was composed in 1925-27 and premiered in Philadelphia by Leopold Stokowski in 1927. Scored for an orchestra of 120 musicians, the work was conceived as an essay in sound alchemy inspired by the very words Varèse cited on *Arcana*'s title page. They were taken from the *Hermetic Philosophy* by sixteenth-century Swabian alchemist, physician, astrologer, and occultist Phillip von Hoenheim, known also as Paracelsus:

"...one star exists, higher than all the rest. This is the apocalyptic star. The second star is that of the ascendant. The third star is that of the elements – of these there are four, so that six stars are established. Besides these there is still another star, imagination, which begets a new star and a new heaven."

Assuming that Varèse had in mind a sort of eschatological program for *Arcana*, listeners are immediately drawn to the tsunami-like unexpected physicality of sound -- to the point of total immersion in its violent waves. *Arcana*'s non-linear time narrative tells listeners about events that trigger no memories. Thus, the composition's intriguing title can only refer to unpredictable discoveries: Paracelsus' elusive star of imagination and a new heaven? Perhaps!

Count **Giacinto Scelsi d'Ayala Valva** was a wealthy aristocrat endowed with a profound and ever-daring musical intuition. He received no formal schooling or traditional musical training. From childhood, according to the little he shared about his life, tutors were engaged to teach him sciences, humanities, and, as Scelsi reported at some point in his life, chess and fencing. His parents were Guido Scelsi, a naval officer from a



distinguished Sicilian family, and Donna Giovanna D' Ayala Valva, a noble lady from an old, well-endowed Southern Italian dynasty from whom Giacinto inherited the title of Count -- and a considerable fortune.

Scelsi's intuition led him to explore not only the music of others but also the ways in which others managed their talents. Those whom he admired the most were sought out for advice. He discussed his ideas with them, and showed them his compositional sketches which they corrected, edited, sometimes performed and, in some cases, made ready for publication. Count Scelsi was known for having taken "lessons" from some well-known professionals who were paid for their time.

From the late 1940s on, Vieri Tosatti (1920-1999), a hugely talented and respected Roman composer, acted as Scelsi's principal "diaskeuast." Ironically, Scelsi himself declared that he never composed in the traditional sense, but only jotted down "messages" he received from an "elsewhere." Others did the rest.

While such facts may cause some skepticism among Scelsi's devotees, they are not intended to be derogatory toward the composer's talent nor expository of his *modi operandi*. They are just as perplexing as Scelsi wished his biography to be -- even for those, like myself, who knew him personally. I admired him immensely, and worked for him as a violinist at a crucial time in the 1960s when Giacinto Scelsi, the composer/messenger, was ready to re-emerge from a self-imposed exile to assert himself as one of the most original musical thinkers of our time.

Giacinto Scelsi has provided an exceptionally valid corpus of music which, regardless of who did or did not collaborate, constitutes a considerable and indelible legacy for twentieth century music. It is a legacy that historians and performers must accept for its artistic value rather than on analytical grounds.

Following the liberation of Rome in 1945, Giacinto Scelsi returned to the Italian capital from an extensive sojourn in a Switzerland. Living now in a less anxiety-ridden environment, one marked by hope and optimism, Scelsi was able to select and publish a number of works aimed at establishing him as a legitimate composer among the "after 1945" European crowd. Roman publisher Renato De Santis, with the composer Vieri Tosatti in an editorial role, were entrusted with the task of issuing a small catalogue of Scelsi's chamber works culminating with *Quartetto per archi*, dated 1944, but published in 1948.

Always a gentleman, sometimes a neurotic, often a mystic recluse who felt at ease in high society, as well as among Tibetan monks, musicians, poets, and painters, Scelsi was not a composer in the traditional mold. After the great stock-taking of 1948, and after surviving a severe nervous breakdown, Scelsi sought refuge in Eastern philosophical thinking and spiritual practices, producing a considerable amount of chamber and piano music reflecting such influences. However, it was toward the end of the decade that he emerged as the creator of a unique sound language, aesthetic and, ultimately, his own persona. The notions of sound duration and frequency were no longer sufficient for Giacinto Scelsi. "Sound is spherical and one must get to the heart of it" he said repeatedly as he delved into his one-note obsession, revealing a world of sound still incomprehensible to many.

Scelsi did not seek entry into the mainstream avant-garde of the 1960s, for he knew that his message would at first be comprehended by a very few and that many years would pass before the average connoisseur could assimilate his intent. The history of contemporary music will have to be rewritten, because the second half of the twentieth century is now unthinkable without Scelsi.

Scelsi's mature music has no direct precedent and may seem incredibly strange upon first acquaintance. Most of his music is not tonal, but neither is it strident and dry in the academic sense. It may not be truly appreciated until way into the twenty-first century, since it demands, indeed, a new way of listening.



# Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director

## Violin 1

Eunice Keem\*  
Amanda Grimm\*  
Anne Jackovic  
Ashley Buckley  
Diana Pepelea  
Megan Prokes  
Jason Neukom  
Anastasia Storer  
Rachael Mathey  
Sarah Silver  
Anat Kardontchik  
Vanya Mateeva  
Michael O'Gieblyn  
Daniela Shtereva  
Didi Tuturilova

## Violin 2

Jessica Hsu  
Maureen Conlon  
Leonidas Caceres  
Sandro Leal-Santiesteban  
Rebecca MacLeod  
Robert Kotcher  
Neysis Rangel  
Joyce Lin  
Melanie Riordan  
Lisa Miles  
Cristiane DaCosta  
Maurice Staton

## Viola

Jason Hohn  
Andrew Griffin  
Lucy Woodward  
Brianna Lugo  
So Young Jeon  
Ida Lomibao  
Justin Johnson  
Alisa Garin  
Pedro Fainguersch  
Becky Rothermel

## Cello

Marianne Dumas  
Simon Cummings  
Lauren Dunseath  
Lisa Kramer  
Laura Jekel  
Chelsea Giordan  
Chenni Chen  
Kathryn Bates  
Barney Culver  
Elisa Kohanski  
Katya Janpoladyan

## Bass

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

## Flute

Jodi Petroelje  
Marie Tachouet  
Aaron Perdue (pic)  
Joon Hyuk-Choi  
David Graham

## Oboe

Stanil Stanilov  
Laura Gershman  
Allison Webber  
Janice Ho  
Brittany Lockman

## Clarinet

Jahaziel Becerril-Marin  
Joelle LaRue  
Kira Bokalders (pic)  
Rachael Stutzman (bass)  
Ryan Leonard

## Bassoon

Vanessa VanSickle  
Daniel Shifren  
Victoria Olson  
Dantes Rameau  
Nicholas Cohen (contra)

## Horn

Mitchell Marcello  
Melissa VanTimmeren  
Oliver Nakano-Baker  
Megan Shand  
Kathryn Petrarulo  
Marc Zyla  
Nelly Juárez  
Bartek Wawruch  
Deanna Tham

## Trumpet

Tilden Olsen  
Matthew Pienkowski  
Andrew Harrison  
Andrew Gushiken  
Jon Zellhart  
Robert Kircher  
Chris Rose  
Kelly Orzechowski (bass)

## Trombone

Bradford Courage  
Karina Bharne  
Chris Miller  
Rob Shepherd Sage  
Sean Carlson (bass)

## Tuba

David Yeager  
Brian McBride

## Sax

Jennifer Anderson  
Peter Ross

## Sega

Edward Leonard

## Percussion

Colin Hartnett  
Emily Hawkins  
Wan-Cheng Hsieh  
Marcus Kim  
Kye Hyeon Kim  
Eduardo Meneses  
Brandon Schantz  
Michael Tan  
James Wyman

## Student Manager

Nicholas Jones

## Librarians

Neysis Rangel  
Stanil Stanilov

\* Concertmaster

## Upcoming Events

**Saturday, April 26**  
Junior Voice  
Rebecca Hadley, voice  
Stephen Dagrosa, voice  
Kresge Recital Hall 2 pm

**Saturday, April 26**  
Senior Recital  
Elizabeth Custodio, voice  
Kresge Recital Hall 5 pm  
**PATRIMONIO UC**

**Saturday, April 26**  
Graduate Recital  
Eunice Keem, violin  
Kresge Recital Hall 8 pm

Concert Line **412.268.2383**

Support Music at Carnegie Mellon

Become a Friend of Music! Carnegie Mellon's music concerts are made possible through the generous gifts of alumni and friends. For more information on making a tax deductible gift to the College of Fine Arts, please contact Michael Hutchinson at 412.268.1844. Visit the School of Music online at <http://www.cmu.edu/music>