

**CARNEGIE MELLON
PHILHARMONIC**
JUAN PABLO IZQUIERDO

AND THE MUSIC OF
PAUL HINDEMITH

PATRIMONIO UC

Thursday, May 3, 2007

7:30 p.m.

Severance Hall, Cleveland, Ohio



Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director

PROGRAM

THE MUSIC OF PAUL HINDEMITH (1895-1963)

Symphonic Metamorphosis of Themes by Carl Maria von Weber

Allegro
Turandot: Scherzo
Andantino
Marsch



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Kammermusik No. 1, Op. 24

Sehr schnelle und wild
Mäßig schnelle Halbe
Quartett: Sehr langsam und mit Ausdruck
Finale 1921: Lebhaft

*Jennifer Bouton, flute; Kira Bokalders, clarinet; Elise Lilly-Mae Wagner, bassoon;
Gerry Gaudi, trumpet; Ariel Zaviezo, Cristobal Guajardo, percussion;
Marcus Kim, xylophone; Henry Doktorski, accordion; Walter Morales, piano;
*Eunice Keem, *Ashley Buckley, violins; *Jason Hohn, viola,
Marianne Dumas, cello; David Kahn, double bass

INTERMISSION

Der Dämon, Op. 28

Dance of the Demon
Dance of Poison
Dance of Sorrows
Dance of the Red Frenzy
Finale: Dance of the Demon

*Jennifer Bouton, flute; Kira Bokalders, clarinet; Nelly Juarez, horn;
Gerry Gaudi, trumpet; Eric Clark, piano;
*Eunice Keem, *Ashley Buckley, violins; *Jason Hohn, viola;
Marianne Dumas, cello; David Kahn, double bass

** members of the Starling Quartet*

Symphony Mathis der Maler

Engelkonzert (*Concert of Angels*)
Grablegung (*Entombment*)
Versuchung des heiligen Antonius (*The Temptation of St.
Anthony*)

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SPECIAL THANKS TO

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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 School 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.

THE STARLING STRING QUARTET was established at Carnegie Mellon University's School of Music in 2002 with a generous grant from the Dorothy Richard Starling Foundation. Since its inception, the Starling Quartet has become the flagship of the Carnegie Mellon string program. Coached by renowned violist and chamber music player, Toby Appel, this graduate string quartet is fully supported by the Starling Foundation and receives an honorarium for their performances as well as tuition support.

As representatives of the Carnegie Mellon School of Music, the Quartet has performed for the Prince and Princess of Chimay, Belgium, when they visited Carnegie Mellon, opened the Gala proceedings for the inaugural concert of the Pittsburgh Symphony Orchestra's

2005-2006 season, and performed in a lunchtime concert series in Pittsburgh's Heinz Chapel. The Quartet just returned from an invited trip to Shanghai, China, where they performed for the Music Department of Tonji University. The 2006-2007 members of the Starling Quartet include Eunice Keem, violin, Ashley Buckley, violin, Jason Hohn, viola, and Marianne Dumas, cello.

PROGRAM NOTES *by Riccardo Schulz*

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 (he played the Beethoven violin concerto in public when he was 19), 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 he later disavowed.

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 political and artistic 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.

The transforming evolution of Hindemith's music over four decades, from neo-romantic to modern-experimental—the eclectic styles, the sheer variety and wealth of source material—make cursory analysis and description nearly impossible. Some of his early music made forays into serialism, but he later launched viperous attacks against those who were leading the push away from tonality. But if Hindemith was not ready to abandon tonality, he was more than willing to stretch the embrace of it. Many of his works in the 1920s and 1930s were consciously constructed around the triad, with an ambiguous major or minor third; later works moved attention to the fifth and its variations. At the same time there were transparent and simultaneous subtexts of interval symbolism, complex mathematical structures (use of the golden mean, proportion, and symmetry),

obvious and obscure references to Bach and other composers, and religious symbolism. Amply illustrated in the music of tonight's concert is the use of the minor/major triad for themes of redemption, and the tritone to represent the demonic.

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

THE MUSIC

Tonight's concert includes two chamber music pieces, from the 1920s, surrounded by two large-scale symphonic works. Together, these works span 20 years of the composers prodigious career, and perhaps reflect the most productive and inventive period of his compositional life.

Symphonic Metamorphosis of Themes by Carl Maria von Weber has a convoluted prehistory: In 1940 the Russian dancer and choreographer Léonide Massine (1896-1979) approached Hindemith with the idea of writing a ballet based on themes by Carl Maria von Weber. Variations on existing material was a familiar and welcome challenge to Hindemith, and he began the project in earnest, only to have it dismissed by Massine, who wanted nothing more than a straight orchestra arrangement of some piano duets. Hindemith took umbrage, and, with two pieces sketched, the project ground to a halt. The breach between Massine and Hindemith was sealed for good when the jealous Massine learned that Hindemith had also been engaged to write a ballet for George Balanchine (1904-1983), at the time Massine's lesser-known rival. The Weber project was put aside until the summer of 1943, when Hindemith returned to it with renewed energy.

The result is one of Hindemith's most monumental successes. Not only is this grand fantasy an intellectual triumph—variation and elaboration on a large scale—but a spectacular tour de force for the orchestra, a thrill of discovery for the orchestral repertoire.

Music critic Olin Downes quoted Hindemith as remarking that the themes were 'by no means the best of Weber' and so he felt he could 'do with them as he pleased.' By not citing the exact sources of the themes, Hindemith sent critics and researchers to the archives to discover that movements 1, 3, and 4 are piano duets from, respectively, Op. 60, No. 4; Op. 3, No. 2; and Op. 60, Nos. 2 and 7; the second movement is based on an orchestra piece, Weber's *Turandot Overture*.

The first movement (*Allegro*) begins aggressively, without preamble, and exploits the contrast between the three instrumental families—the strings, the woodwinds, and the brass. The original piano duet is marked *All'ongarese (Hungarian style)* and a colorful splash of gypsy-flavored melodies and rhythms abound.

The second movement, the *Turandot Scherzo*, is a virtual concerto for orchestra. The Chinese melody—supposedly authentic—can be traced from Weber back to Jean-Jacque Rousseau (1712-1778), and back further to Jean Baptiste Duhalde (1674-1743), a French Jesuit priest and Chinese scholar. The Chinese melody morphs into a jazz-inspired syncopated version featuring the trombones and other brass before it moves to the timpani. The *Turandot* reference comes from Rousseau's incidental music to a German version (by Friedrich Schiller) of the play by Carlo Gozzi, the original source for Puccini's last opera.

The third movement begins with a simple lilting melody introduced by solo clarinet and bassoon, in the style of a *siciliano*. The cellos introduce a new and more passionate melody before a return to the opening theme, now embellished by a brilliant flute obbligato.

The last movement was (in Weber) a funeral march, but here it is transformed into an exuberant parade-march with occasional interruptions of darker colors.

THE TWO CHAMBER PIECES on tonight's program both date from 1922, during a time of youthful exuberance for the composer.

Kammermusik No. 1 (Op. 24, No. 1) was the first of seven chamber pieces Hindemith wrote, finishing the last in the series in 1927. This piece is scored for twelve players: flute, clarinet, bassoon, trumpet, percussion, piano, accordion, and string quintet. Caution is thrown to the winds in this cheerful, irreverent suite, which recalls the composer's experience playing in dance bands and musical comedy orchestras. Rhythms are strong, the instrumentation sparkles, the mood is one of incorrigible impudence. The first three movements are a boisterous and dissonant prelude (*Sehr schnell und wild—very fast and wild*); a frivolous march (*Mäßig schnelle Halbe—not too fast*); and a pastoral quartet for flute, clarinet, and bassoon, with a single note on the glockenspiel (*Sehr langsam und mit Ausdruck—very slow, with expression*). The finale (1921: *Lebhaft—lively, quick, vivacious*) suggests musical anarchy, with the climax coming from a quote, by the trumpet in G major, of a popular foxtrot accompanied by scales in all the other major keys. The foxtrot comes from cabaret musician Wilhelm Wieninger, known as Wilm-Wilm, who was probably the first person to use the term 'jazz' in music. A hilarious stretto brings the piece to a close.

The year 1921 probably refers to the founding of the Donaueschingen concert series, or the more experimental concert series in Frankfurt, which Hindemith recalled fondly in later years as an ideal way to hear and play new music—about 80 guests, no charge to the audience, no fee to the musicians, no critics to worry about—just music played for the sheer joy of it.

Der Dämon (The Demon) was composed for a ballet, to a story by Max Krell. In all, there are twelve dances, but Hindemith notes in the score that when *The Demon* is performed as a concert piece, only certain dances should be included, as selected by the conductor. (The selected dances here are the original numbers 1, 4, 5, 11, 12; the first and last are identical.) The German titles are: *Tanz des Dämons*; *Tanz des Giftes*; *Tanz der Schmerzen*; *Tanz der roten Raserei*.

The dances are highly expressionistic, an exaggeration of the Baroque principal of *Affekt*, with heavy rhythmic emphasis and sometimes grotesque features. *Der Dämon* is one of four full-length ballets that Hindemith wrote in the course of his career; the first performance was in 1923 in Darmstadt.

Mathis der Maler is the title of two different works by Hindemith, an opera and a symphony, 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, such as 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; the sharp and sudden attacks in the percussion symbolize 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.

SOURCES

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Skelton, Geoffrey. *Selected Letters of Paul Hindemith*. New Haven and London, 1995

Skelton, Geoffrey. *Paul Hindemith: The Man Behind the Music*. London: Victor Gollancz Ltd., 1977

Other sources include Juan Pablo Izquierdo; *Groves Dictionary of Music*; notes by Janet Bedell; an unpublished letter from Hindemith; *Wikipedia*; and various other sources from the Internet.

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 Dulguerov
Daniela Shtereva
Sergio Flores

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Maureen Gutierrez
Hajnal Pivnick
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Caroline Drozdak
Rachel Berkowitz
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Sarah
Breckenridge
Leo Caceres

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Justin Johnson
Brienne Lugo
Oya Ucarci
Soyoung Jeong
Ida Lomibao
Amber Rogers
Lucy Woodward
Barbara Undurraga

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

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
Ryan Leonard

Bassoon

Elise Wagner
Vanessa VanSickle
Daniel Shifrin
Victoria Olson

Horn

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

Trumpet

Matthew Pienkowski
Tilden Olsen
Russell Scharf
Gerry Gaudi

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

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Eric Clark
Walter Morales

Accordion

Henry Doktorski

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