



Carnegie Mellon

PATRIMONIO UC

Concert

Carnegie Mellon Philharmonic
Juan Pablo Izquierdo, conductor

Carnegie Music Hall

Wednesday, September 29, 2004 • 8 pm

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PROGRAM

Symphony No. 4 in D minor, op. 120

Robert Schumann (1810-1856)

Ziemlich langsam - Lebhaft

Romanze

Scherzo

Langsam - Lebhaft



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Intermission

Ode in a Time of War

Alan Fletcher (b. 1956)

Suite No. 2 from *The Three-Cornered Hat*

Manuel de Falla (1876-1946)

The Neighbors' Dance

The Miller's Dance

Final Dance

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.

An ode is a serious song, a song lifted in times of difficulty on an elevated theme. Whereas a threnody may be considered as a lamentation, an ode has an air of engagement with what comes next. This piece in particular has an impetus in events already past, but has an open end of belief in the future.

Ode in a Time of War begins, in epic style, in the middle of things. The strings set a restless, portentous mood as a frame for long circling melodies in the oboes and then trumpets (*Allegro maestoso*). The song gathers intensity and depth before moving to a second large section led by the brass in a military mood (*Allegro molto agitato*). This is followed by a tense march (*Allegro urgente*), which falls into a chaotic moment reminiscent of the opening. The final musical material to be introduced is a chorale derived from a familiar hymn tune usually called *St. Anne* – a tune used by Bach in a magnificent organ work – the “Great” E Flat Prelude and Fugue – and known to English speakers with the words “O God, our help in ages past.”

The chorale ushers in a roving development, building to a full scale return of the opening. Of the three principal sections, the extended searching melodies return first, again followed by the martial brass music. The march does not return but instead the moment of chaos is gathered into two massive pillars of sound set off by silence and a horn call, before the chorale makes its final appearance. The music ends looking forward.

While preparing the rehearsals, Maestro Izquierdo suggested a passage from Yeats’s “The Second Coming” as a kind of motto for the piece, and while it was not on my mind during the composition of the music, it is very apt:

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director

Violin 1

Emma Hancock
Kathryn Hatmaker
Eunice Keem
Andrea Springer
Nadine Theriault
Anne Jackovic
Saskia Guitjens
Yoonju Rho
Viktor Dulguero
Megan Prokes
Evgeny Moryatov

Violin 2

Daniela Shtereva
Maria Gazzillo
Sarah Silver
Hajnal Pivnick
Michelle Berceli
Jessica Hsu
Michael O'Gieblyn
Rachael Mathey
Colin Maki
David Palombo
Jasmine Ma
Juan Carlos Soto

Viola

Javier Cardenas
Dolores Nycz
Suzanne Evans
Barbara Undurraga
Antulio Duboy
Andrew Griffin
Julia Lozos

Cello

Barney Culver
Erica Erenyi
Kathleen Agres
Bernadette Dobos
Lisa Campbell
Maria Walton
Leilani Ma
Tate Olsen
Alison Decker

Bass

Edward Paulsen
Patrick De Los Santos

Douglas Nestler
Colleen Ruddy
Michael Balderson
Randall Wong

Flute

Elisabeth La Foret
Jeong-Hyun Kim
Cecilia Ulloque
Brook Ferguson
Alison Crossley
Young-Joo Kim
Elizabeth McGlinchey
Katherine McKinney

Oboe

Ludmil Velev
Lee Berger
Emily MacKay
Emily Muldoon

Clarinet

Nicolay Blagov
Rachel Stutzman
Jorge Variego
Angela Occhionero

Bassoon

Metodi Haralambiev
Adam Havrilla
Eric Goldman
Vanessa VanSickle

Horn

Alejandro Melendez
Kyle Wilbert
Jessica Weis
Elizabeth Cox
Sergio Zelarayan
Sarah Tackett

Trumpet

Jordan Winkler
Antonio Castillo
Adam Leasure
Ryan Spacht

Trombone

Peter Howell
Brad Courage

Bass Trombone

James Siders

Tuba

David Yeager

Percussion

Michael Blair
Sergio Carreno
Lider Chang
Cory Cousins
Michael Laubach
Nena Lorenz
Jeff Luft
Michael Pape
James Perdue
Eric Piekara
Brandon Schantz

Harp

Yee Chern Chu
Emily Gerard
Elizabeth Hounshell
Katherine Ventura

Keyboards

Meng-Hua Lin

Ensembles Manager

Robert Skavronski

Orchestra Manager

James Siders

Orchestra Librarian

Michael Balderson
Fernando Buide

concert master

principal

assistant principal

College of Fine Arts
School of Music
Alan Fletcher, Head

Upcoming Events

Thursday, September 30 • Kresge Recital Hall • 7 pm
Pi Kappa Lambda Faculty/Student recital
Ryan Greg Spacht, trumpet, Helen A. Karloski, soprano
Angela M. Occhionero, clarinet, Graham P. Fenton, tenor
All accompanied by Faculty Artist Mark Carver, piano
Guest Faculty Artist Sergey Schepkin, piano

Friday, October 1 • Carnegie Music Hall • 8 pm
Carnegie Mellon Wind Ensemble
Denis Colwell, conductor
Tickets: \$5/\$4 students free with Carnegie Mellon ID

Saturday, October 2 • Kresge Recital Hall • 7:30 pm
Indian & Persian Classical Music
Pandit Bhajan Sopori, Indian Santoor
Dr. Dariush Saghafi, Persian Santoor
Tickets at the door

Thursday, October 7 • Kresge Recital Hall • 8 pm
Carnegie Mellon Contemporary Ensemble
Walter Morales, conductor

Concert Line **412.268.2383**

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