



Carnegie Mellon

PATRIMONIO UC



Concert

Carnegie Mellon Philharmonic
Juan Pablo Izquierdo, music director
Carnegie Music Hall
Wednesday, September 28, 2005 • 8 pm

Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director and Conductor

PROGRAM

La Mer

Claude Debussy (1862-1918)

- I. De l'aube à midi sur la mer
- II. Jeux de vagues
- III. Dialogue du vent et de la mer

Le Cathédrale Engloutie

PATRIMONIO UC

Claude Debussy

Intermission

Alborada del gracioso

Maurice Ravel (1875-1937)

La Valse

Maurice Ravel

Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, Music Director

Violin 1

Emma Hancock
Eunice Keem
Daniela Shtereva
Andrea Springer
Evgeny Moryatov
Amanda Grimm
Yoonju Rho
Hajnal Pivnick
Victor Dulguero
Saskia Guitjens
Michelle Vallier
Juan Jaramillo
Kathryn Hatmaker

Violin 2

Megan Prokes
Anne Jackovic
Sarah Silver
Michael O'Gieblin
Colin Maki
Jessica Hsu
Juan Carlos Soto
Rachael Mathey
Rachel Berkowitz

Viola

Javier Cardenas
Justin Johnson
Andrew Griffin
Antulio Duboy
Amber Rogers
Oya Ucarci
Barbara Undurraga
Julia Lozos
Wendy Cheuk Yim

Cello

Barney Culver
Alison Decker
Simon Cummings
Chelsea Giordan
Lisa Campbell
Maria Walton
Joshua Chen
Nicole Myers
Tate Olsen

Bass

Mathew McGrath
Patrick De Los Santos
Douglas Nestler
David Kahn
Ryan Woodworth
Gregory Whittemore

Flute

Elisabeth La Foret
Jeong-Hyun Kim
Young-Joo Yoo
Brook Ferguson

Oboe

Stanil Stanilov
Heidi Stapel
Lee Berger
Allison Webber

Clarinet

Martin Scalona
Yevgeny Taimanov
Angela Occhionero
Rachael Stutzman

Bassoon

Elise Wagner
Vanessa VanSickle
Jennifer Rapada
Rachel Elliott

Horn

Kyle Wilbert
Elizabeth Cox
Jessica Weis
Oliver Nakano-Baker
Kathryn Petrarulo
Mitchell Marcello

Trumpet

Jordan Winkler
Gerald Gaudi
Tilden Olsen
Adam Leasure
Russell Scharf

Trombone

Adam Eisenreich
Anthony Weikel
Bradford Courage

Bass Trombone

James Siders

Tuba

David Yeager

Percussion

Nena Lorenz
Michael Blair
Cory Cousins
Michael Laubach
Michael Pape
Brandon Schantz

Harp

Katherine Ventura
Elizabeth Hounshell
Young Jin Choi

Keyboards

Eric Clark

Ensembles Manager

Robert Skavronski

Orchestra Manager

James Siders

Orchestra Librarian

Matthew McGrath
Fernando Buide
Stanil Stanilov

concert master

principal
assistant principal

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.

NOTES ON THE PROGRAM

The names of Debussy and Ravel are forever “joined at the hip” – in temporal history, in musical style, in nationality, and in concert programming. Like other such easy “pairings” throughout history – whether that be “bacon & eggs” or “Mozart & Haydn” – each member of the pair both gains and loses something in the process of continual comparison and contrast.

In the context of this program, the works of Debussy and Ravel chosen are complementary in the best senses. In each of the two pairs, a common theme can be seen. Debussy's half contains the work that is acknowledged to be his orchestral masterpiece (*La Mer*) along with one of his most popular short pieces, in a transcription. Both pieces deal with ideas connected to the sea and the ocean.

The two Ravel works are among his shorter orchestral pieces. Each is concerned musically with an assimilation of outside musical ideas into Ravel's language and style – the first, from Spain; the second, from Austria. In the process, the music becomes pure Ravel.

Altogether, the four works showcase a period of composition from 1904 – 1920 in which both artists were continually creating and exploring exciting sonic ideas for the musical world of France and beyond. Many techniques of orchestration and orchestral color that influenced the 20th century and beyond develop directly out of the work of these two French masters.

Claude Debussy (1862-1918)

La Mer (1905)

Since childhood, French composer Claude Debussy was fascinated with the sea. Throughout his life, he made many extended visits and holidays to oceanfront locations in France. In 1903, he wrote the following in a letter to a colleague, just as he was beginning the sketches for *La Mer*.

PATRIMONIO UC

“You're unaware, perhaps, that I was intended for the noble career of a sailor and have only deviated from that path thanks to the quirks of fate. Even so, I've retained a sincere devotion to the sea...”

Debussy composed nearly all of *La Mer* in landlocked Paris, creating the seascapes entirely in his own musical imagination. To finish the work, however, he took a working holiday to Eastborne, on the sea in Southern England. Although the work was received very poorly by critics and audiences at performances during Debussy's lifetime, it has gone on to become one of his most popular works and one of the most highly regarded orchestral soundscapes of the 20th century.

The work is subtitled “three symphonic sketches”, thus implying that the movements, despite being quite pictorial, are not strictly programmatic. Each movement bears a French title that has a clear bearing on the resulting music.

The first movement, *De l'aube à midi sur la mer* (“From Dawn until Noon upon the Sea”), follows the exact trajectory of its title. It begins with the awakening strings at the break of dawn. The textures and melodic fragments build up, like tossed-about waves, until reaching the crashing brightness of noon at the conclusion.

The second movement, *Jeux des vagues (Play of the Waves)*, is indeed playful and bright. The orchestral colors employed are particularly striking in the way they amplify Debussy's lightly luminous harmonies.

The third movement, *Dialogue de vent et de la mer (Dialogue of the Wind and the Sea)*, is darker and serious in tone. It presents a sober contrast to the previous movement. The timpani herald a building storm in the rest of the orchestra. Breaking through this storm, a solo oboe melody changes the mood. This melody is repeated and gathers the full orchestra together again – pressing towards the ecstatic conclusion.

Claude Debussy (1862-1918)

La Cathédral engloutie (1905)

Like Ravel, Debussy's piano music forms a cornerstone of the early 20th century literature for the instrument. Foremost among Debussy's contribution to the instrument are his two books of *Préludes*.

The tenth movement of Book I of this set is *La Cathédral engloutie* ("The Submerged Cathedral"), an atmospheric meditation on an ancient French legend from Brittany: To punish the people for their evil deeds, the Cathedral of Ys was sunken beneath the ocean. On the clearest days, it was said that the Cathedral slowly would emerge from the sea (with sounds of bells and chant) and then is engulfed again.

This orchestration of the piano prelude was created by the noted conductor Leopold Stokowski (1882-1977) in the 1930's. Throughout his distinguished conducting career, Stokowski made numerous orchestral transcriptions of works by other composers. They are noted for how thoroughly they create "orchestral" music from the keyboard originals.

Maurice Ravel (1875-1937)

Alborada del gracioso (1904-05, orch. 1912)

Alborada del gracioso was originally composed by French composer Maurice Ravel as a solo piano piece – the third movement of his suite *Miroirs* (1904-05). Widely considered to be one of the greatest orchestrators in the entire history of music, Ravel often used his amazing orchestral ear to turn his own piano compositions into colorful orchestral canvases.

Containing Spanish rhythmic elements (which were in vogue in France at the time), and allusions to guitars and Spanish percussion, the piece has a passionate intensity that made it the most popular movement of the piano suite.

The title is most often translated into English as “Aubade of the Jester” – since “Alborada” refers to a serenade in the morning, and “gracioso” to comic “buffoon antics.”

The outer sections of the work are lively dances, whereas in the middle section the solo bassoon is cast into its “perpetual” typecast role as a hapless clown.

Maurice Ravel (1875-1937)

La Valse (1919-1920)

As early as 1906, Maurice Ravel is recorded to have desired to write a symphonic work in tribute to the spirit of the Viennese Waltz, inspired especially by the classic waltzes of Johann Strauss, Jr. In the intermediate years, however, World War I changed Europe forever and ended the seeming “beautiful world” of the Hapsburg Empire in which the Viennese Waltz had flourished.

The piece Ravel eventually wrote is thus a “memory” of what, by 1919, must have seemed like an entirely different era. The work contains a number of more disturbing and violent elements in addition to evocations of typical Viennese waltz music (although filtered through Ravel’s rich harmonic palate).

La Valse was originally commissioned from Ravel by the noted Russian ballet impresario Serge Diaghilev. Upon hearing it, however, Diaghilev decided that it was not suitable material for a ballet, and this rift brought an end to Ravel’s collaborations with him. However, *La Valse* has led an active life as a concert work, and has been choreographed and staged on numerous occasions since.

Ravel himself wrote the following scenario to describe the “program” of the piece:

Swirling clouds afford glimpses, through rifts, of waltzing couples. The clouds scatter little by little; one can distinguish an immense hall with a whirling crowd. The scene grows progressively brighter. The light of the chandeliers bursts forth at the fortissimo. An imperial court, about 1855. (trans. P. Huscher)

College of Fine Arts
School of Music
Alan Fletcher, Head

Upcoming Events

Wednesday, October 5 • Kresge Recital Hall • 7 pm
Pi Kappa Lambda Recital

Saturday, October 8 • Kresge Recital Hall • 5 pm
Carnegie Mellon Contemporary Ensemble
Walter Morales, conductor

Sunday, October 8 • Kresge Recital Hall • 7 pm
Carnegie Mellon Jazz Ensembles
David Pellow, director

Tuesday, October 11 • Kresge Recital Hall • 8 pm
Carnegie Mellon Concert Choir
Robert Page, director

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>