

WINTER 2008

Carnegie Mellon



SCHOOL OF MUSIC

COLLEGE OF FINE ARTS

PATRIMONIO J.C.

CARNEGIE MELLON SCHOOL OF MUSIC HERALDS IN A NEW LEADER AND A NEW VISION

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Carnegie Mellon



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an INTRODUCTION FROM NOEL ZAHLER, DMA HEAD, SCHOOL OF MUSIC

PATRIMONIO UC

Dear friends, colleagues and students,

This is my opportunity to welcome you to our new newsletter. It is one component of a new set of publications coming from the Carnegie Mellon School of Music that identifies who we are and the excellence we strive to achieve in the music that we make. This is also my opportunity to introduce myself to you.

For those of you unfamiliar with me, I am the new Head of the Carnegie Mellon School of Music. My name is Noel Zahler and I am a composer. I took up my responsibilities for Carnegie Mellon in July, when I traveled from my former home in the Twin Cities of Minneapolis and St. Paul, Minnesota, to Pittsburgh. In Minnesota I occupied the position of Director of the University of Minnesota School of Music. Before that, I was the Sylvia and Leonard Marx Professor of Music and Chair of the Department of Music at Connecticut College in New London, Connecticut. I bring with me my wife, Clara, a wonderful violinist and music educator. She has joined the faculty here and continues to perform with ensembles in New York

and elsewhere. I have a son, Mathieu, a graduate student at the Carnegie Mellon Heinz School and a daughter, Metisse, presently working in Washington, DC.

I am a working composer. I am fortunate to have continuing interest in my music that brings commissions, performances and recordings. This year, I had no less than seven performances of my works, and in the months ahead I'll hear my works in New York, Rome, Norway, Minneapolis, Iowa and Pittsburgh. Two new CDs were issued in 2007, and two more are scheduled for release this year. My compositions span the solo instrument, chamber music, orchestral and vocal repertoire, as well as the electroacoustic, interactive and multi-media areas of performance. My research is in the area of intelligent machine performance and, for some 20 years, I have collaborated with others in the building of synthetic performers – computer programs that intelligently emulate the musical actions of live performers.

Here, at the School of Music, we've begun to make a series of changes aimed at continuing the line of excellent faculty we are known for and providing our students with a curriculum that is contemporary and will prepare them for a life in music. I want to make sure that we provide the tools to train our students properly while insuring the value of a Carnegie Mellon School of Music degree by raising our profile on the national and international stage.

Our publications are the first line of communication between the campus and the broader community. It is our hope that they will be emblematic of the excitement, creativity and excellence of the work done at this School. Beginning with this publication you will see our new identity. The grand music staff appearing with the traditional music pentaglyphs veering off in separate colors of white and black above music depicted by an amplitude graph, so often associated with scientific or technological representations of sound. All of this grounded in the pixelized cardinal color we associate with the University's own identity system. The staves and sound wave represent different modes of making music. One is very traditional and the other more contemporary. This combination of tradition and innovation is one of the keys to the success of this School of Music--our ability to simultaneously preserve a tradition while pushing at the forefront of what music is now. It symbolizes how we live and study music at Carnegie Mellon, and it is represented by what we include in our concert programs and our adoption of the technologies that have transformed music training, music printing, performance, recording and dissemination of music globally. The University's name, in its official typeface, and the names of both the School of Music and the College of Fine Arts in the Technique font, complete the identity and leave no questions as to exactly who we are.

We have begun a curriculum review and revision with major changes in several areas of the School. We are also working on new areas of interest and we have begun planning, along with the College of Engineering and the Department of Computer Science, new majors and programs in music and technology. The changing world has demanded that schools of music change too, and while the absolute highest

standards in performance must be maintained, we must provide leaders in the area of music and technology in order that musicians may lead the way in the technologies that have already begun to change the way composition, performance, recording and distribution of music are disseminated globally.

Our reputation for maintaining a world-class faculty is one of the overwhelming reasons excellent students seek this School. At present, we are searching for no less than four tenure-track positions: two in voice, a Director of Orchestral Studies and an entirely new appointment in the area of Music Theory. We are dedicated to insuring the very highest standards of instruction and to closing any gap in this area between our School and schools with which we compete.

It is the combination of great faculty and great facilities that create the "complete musician." We have been fortunate to find support to purchase six new Steinway B pianos, the first major purchase of new pianos in almost 20 years. Our collection is old and, consequently, we are in need of renewing it. In order to train great musicians we must have wonderful instruments. Pianos are the backbone of any school of music. These pianos will provide new facilities for our piano students and faculty. They will serve the entire student population in performance, composition, theory and history by enlarging our collection of grand pianos in practice rooms and classrooms and granting greater access to better instruments to our entire School community. Our next greatest need in this area is a new Steinway D for concerts and recitals in Kresge Hall.

With the end of the fall semester, my first semester at Carnegie Mellon, we've begun all the projects detailed above and more. Personally, I'm excited and exhilarated by our students and faculty. I look forward to the spring and to continuing the important work we've all begun together and continuing to merge tradition and innovation in new and exciting ways!

We wish you all a wonderful 2008!

Noel Zahler

PHILHARMONIC Izquierdo's Final Carnegie Mellon Concert

The Carnegie Mellon Philharmonic travels to the Kennedy Center in Washington, D.C. on April 29 for the last concert of retiring Music Director Juan Pablo Izquierdo's 17-year career at Carnegie Mellon. The Kennedy Center concert is the latest destination in a history of touring that has taken the orchestra and Izquierdo to Cleveland for its Severance Hall debut (May 3, 2007), Carnegie Hall in New York and Symphony Hall in Boston.

Even though Izquierdo is stepping down as music director, he will return to Carnegie Mellon periodically to record the complete chamber arrangements of Arnold Schoenberg and his students, made for the concerts of the Society for Private Performance (1918-1921). The recordings will be made with School of Music students for Mode Records, and Izquierdo will guest conduct the Philharmonic in October.

The concert at the Kennedy Center includes 20th-century classics, Stravinsky's *The Rite of Spring*, a specialty of Izquierdo's, and gems like Edgard Varèse's *Arcana* and Giacinto Scelsi's *Four Pieces each on a Single Note*.

Izquierdo has always chosen 20th century music to showcase the orchestra and also to give audiences a taste of something different; in Boston, the orchestra played Messiaen's *Turangalila-Symphonie* and Scelsi in New York.

Walter Morales, conductor of the Carnegie Mellon Contemporary Ensemble, studied conducting with Izquierdo for five years. "He takes everything very seriously and expects others to do the same," Morales said. "He always demands complete dedication."

IN MEMORY Dennis Abelson

Dennis Abelson, Artist Lecturer in French horn for 16 years at Carnegie Mellon, passed away from cancer September 1, 2007, at UPMC Shadyside.

He was very proud of his students and he enjoyed teaching. Many of his students went on to play in major orchestras around the world or moved on to teach. Abelson also played for 35 years with the Pittsburgh Ballet Theatre and Pittsburgh Opera orchestras.



Juan Pablo Izquierdo

"As a student, that dedication meant intense study and memorization of scores," Morales said. Izquierdo's own scores are filled with penciled-in notes and ideas. "He deconstructs every piece of music and in putting it back together, he makes it his own. When he conducts, he embodies the music. He lets himself go."

In Cleveland last year, Izquierdo conducted a program that included Hindemith's *Symphonic Metamorphosis on Themes of Carl Maria von Weber*, *Mathis der Maler*, *Kammermusiken No.1* and *Five Dances from Der Daemon*. Cool Cleveland contributor Kelly Ferjutz wrote in a review that, "Carnegie Mellon's College of Fine Arts should rightly be proud of this orchestra." She also wrote that Izquierdo "treated his young musicians with respect and fondness, drawing marvelously nuanced performances from them."

Last summer Izquierdo, along with Carnegie Mellon students, faculty and recording engineer Riccardo Schulz, won France's Diapason d'Or award for their recording of Makrokosmos III and Izquierdo's arrangement of George Crumb's *Black Angels*.

He is survived by his wife Lu Ann Cowan, and his daughter, Elizabeth Ann, who plays the French horn and is a student at West Virginia University.

The family suggests memorials to:
 DENNIS ABELSON HORN MASTER CLASS
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 Carnegie Mellon University
 5000 Forbes Ave
 Pittsburgh, PA 15213

CELLOFOURTE Cellists Find Niche—in Rock

For people looking to follow a story after the latest season of *American Idol* wrapped up, Cellofourte is the answer. Cellofourte is a music group made up of four cellists — Simon Cummings, Ben Munoz, Tate Olsen and Nicole Myers — who are sweeping Pittsburgh.

The members of Cellofourte are all students and alumni of the School of Music and Duquesne University. The group began playing songs by bands like Metallica and Evanescence but now play music written by the members. Their music is hard to define

but its appeal is easy to recognize. "Classical audiences find us appealing because of the innovative use of traditional instruments and the fact that we can produce a rock-like sound with amplified cellos. Rock audiences are generally intrigued by the combination of classical virtuosity and a harder and more aggressive style," Cummings said.

The combination of the relative novelty of an all-cello band (they are not actually the first) and high-energy music that mixes rock and classical have made Cellofourte a hit with audiences.

Recently, the band won a battle of the bands sponsored by local radio station WQED-FM and the John Lennon Education Tour Bus. Among the prizes, Cellofourte gets to record their second album and gets 1000 copies of it. More information can be found at their website at www.cellofourte.net.



Photo left: Cellofourte.

Photo below right, pictured left to right: Hanna Li (Professor of Piano Studies), Earl Wild, (2008 Grammy Award honoree) and Noel Zahler (Carnegie Mellon School of Music Head).

EARL WILD Retires

Pianist Earl Wild announced his retirement in 2007 at the spry age of 91. Wild was honored by his alma mater, Carnegie Mellon, with a Doctor of Fine Arts degree at the 2007 Commencement.

A son of Pittsburgh, Earl Wild was born on November 26, 1915. Showing prodigious talent at the piano from an early age, Wild studied with several teachers. At age 12, Wild began studies at Carnegie Mellon University—at the time, Carnegie Tech—where he would graduate in 1934. In 1992, Wild came home to his alma mater as a visiting artist-in-residence and member of the piano faculty.

Wild was one of 74 pianists—including Vladimir Horowitz, Artur Schnabel and Murray Perahia—to be featured in the *Great Pianists of the 20th Century* collection, a 200-disc set of recordings that documented and compiled a century's worth of pianism. He is well-known as an interpreter of George Gershwin and Franz Liszt.

Like Sergei Rachmaninoff, Wild was not only a virtuoso pianist, but a competent composer as well. In 1992-1993, Wild composed, performed, and recorded the *Variations on a Theme of Stephen Foster* with the Des Moines Symphony Orchestra under Joseph Giunta.

In addition to being a virtuoso pianist/composer, Wild nourished another tradition of pianism: the art of transcription. Wild made transcriptions of many orchestral works and songs for piano solo. In 1997, he won a Grammy award for a disc of his transcriptions of Chopin and Tchaikovsky among others. Celebrated among his transcriptions are his versions of famous tunes by George Gershwin.



Earl Wild honored at the 2008 Grammy Awards

Wild has always kept up with technology—an amazing feat considering how quickly technology has progressed over the century. Wild started out on the radio, playing on KDKA radio in Pittsburgh and later on NBC. In 1939, he moved to television where he was the first pianist to play a live recital on air. In 1997, he was the first pianist to play a recital over the Internet.

Earl Wild is a titan of pianism in the 20th century. He is a pianist, a composer, a transcriber, and a teacher. He played on the radio, on television, and over the Internet. He can retire knowing that he fully realized his potential.

On Tuesday, February 5, The Recording Academy positioned a spotlight on classical music with a special event held during Grammy Week. "The Grammy Salute to Classical Music" honored Wild. He was honored with 25 year-old Lang Lang, who has performed to sold-out audiences around the world. The event took place for the first time at the renowned Walt Disney Concert Hall in Los Angeles with a reception, special presentation and performances by the honorees. They were both presented with the President's Merit Award for outstanding achievement for their significant contributions to classical music and the community at large.



Kenneth A. Keeling Sr.

KEN KEELING Former Head Retires

Keeling focused on increasing the School of Music's prestige. He also concentrated on helping music students get started in careers as performers and teachers through job conferences. Keeling stepped down as head in 2001, saying, "I'm ready to concentrate my efforts on music-making and teaching."

Keeling stayed at Carnegie Mellon, teaching music history, conducting and performing as a clarinetist. He enjoyed his time at Carnegie Mellon, saying, "The most special feature of serving at Carnegie Mellon was the joy of working with the most exceptional students that I had ever encountered. They were and are not only talented and perceptive, but for the most part they are committed, caring, and personable human beings."

Even though he's retiring from teaching, Keeling has things to keep him busy. He will continue his collaboration with soprano Veronica Tyler, for whom he is making instrumental accompaniments of operatic excerpts. They will perform in New York. Also, Dr. Keeling is teaching a course

each semester, the History of Black American Music, which is offered to both History and Music Students.

Keeling was born, raised, and educated in Norfolk, Virginia, where he studied the clarinet. He later earned a master's degree from the University of Michigan and a Doctor of Musical Arts from Catholic University. Keeling taught and conducted at Norfolk State University. He also taught at Lincoln University of Missouri, Morgan State University, and the University of Rhode Island. Before coming to Carnegie Mellon, he was head of the music department at the University of Tennessee.

In addition to playing chamber music and recitals, Keeling was a member of the Norfolk Symphony Orchestra (now the Virginia Philharmonic) and the Knoxville Symphony Orchestra in Tennessee.

Keeling often collaborated with Carnegie Mellon faculty member and pianist, Ralph Zitterbart, of Rhode Island.

School of Music Professor Kenneth A. Keeling, Sr. announced his decision to end a long and multi-faceted career and retire. Keeling has plied his craft as a teacher, clarinetist, conductor and music administrator.

Keeling became head of the music department at Carnegie Mellon in the fall of 1996. During that time, Carnegie Mellon's music department became the School of Music, a symbol of growth.

PATRIMONIO UC CARNEGIE MELLON Pre-College Helps Students Find Their Way

The School of Music's Pre-College program for high school juniors and seniors was a huge success in 2007. The six-week program is a challenging experience that simulates the environment young musicians can expect in a college setting. The 2007 program ran from June 30 to August 10.

In the pre-college program, students can study various instruments—including bagpipes—with prestigious School of Music faculty and play in various ensembles including an orchestra, jazz ensemble, percussion ensemble as well as in

chamber groups. Students take courses in music theory, solfege, and eurhythmics—all courses that freshmen in the School of Music take every year.

Stephen Neely, director of the pre-college program, said, "The School of Music Pre-College program provides an invaluable service to the students and School alike. The students are given an opportunity to see what a vigorous university environment is like and the School of Music is able to make close connections to some of the most talented high school musicians in the country."

Many students who come to Pre-College are high school seniors who will apply to college in the fall. Some are unsure of whether or not they want to pursue music professionally, but typically some Pre-College students apply and audition for undergraduate study in the School of Music. Many Pre-College students have been accepted into the undergraduate program. "Every year we get to welcome a number of students in each freshman class who came to us through the Pre-College program," Neely said.

The Pre-College program is also aimed at preparing the students for college auditions. The six

weeks of lessons, classes and practice culminate in an audition at the end of the program. While a mock audition, the students gain valuable experience as well as an evaluation of their audition. The last week is also "concert week," when all of the ensembles give concerts. The orchestra played several movements from Antonin Dvorak's Symphony No. 9 *New World* while the choir sang Faure's *Requiem*.

The program's not all serious and practice, though. Music students joined students in other summer programs at the university for picnics, a talent show, trips to the cultural district downtown and trips to Kennywood. Students also participated in lectures, master classes given by David Pellow and Alberto Almarza, and attended concerts by faculty and musicians from Pittsburgh.

"I was really interested in music before I came here, but I wasn't sure I could handle it at the college level. But coming here, with all of the ensembles and recitals, it's been a really good experience and now I know I can handle it," said Emily Lupsor, voice student from Charlotte, North Carolina.



CARNEGIE MELLON School of Music Concert Schedule

Philharmonic

MAR 25 | 8 PM | CMH
STUDENT COMPOSERS
EFRAÍN AMAYA

APR 16 | 8 PM | CMH
JUAN PABLO IZQUIERDO

APR 25 | 5 PM
UNIVERSITY CENTER GYM
JUAN PABLO IZQUIERDO

APR 29 | 8 PM
KENNEDY CENTER FOR THE
PERFORMING ARTS,
WASHINGTON, D.C.
JUAN PABLO IZQUIERDO

Wind Ensemble

MAR 4 | 8 PM | CMH
DENIS COLWELL

Contemporary Ensemble

APR 12 | 5 PM
KRESGE RECITAL HALL
WALTER MORALES

Choirs

APR 13 | 3 PM | CMH
ROBERT PAGE
Combined Choirs

Jazz Ensembles

MAR 30 | 8 PM | KRH
DAVID PELLOW

APRIL 27 | 2 PM | KRH
DAVID PELLOW

Baroque Ensemble

APR 27 | KRH | 7 PM
STEPHEN SCHULTZ

Cuarteto Latinoamericano

APR 24 | 7:30 PM | KRH
with Renaissance City Winds

Solo & Ensemble Guitar

APRIL 23 | 8 PM | ACH
JAMES FERLA

Jazz Vocal Ensemble

APRIL 20 | 6 PM | ACH
THOMAS DOUGLAS

Concert Line 412.268.2383

CMH = CARNEGIE MUSIC HALL
ACH = ALUMNI CONCERT HALL
KRH = KRESGE RECITAL HALL

Concerts / recitals are free unless otherwise stated. Events held at Carnegie Music Hall have a \$5 admission charge. Venues and times are subject to change.

If you would like to help make more performances like these possible, please contact our Development Liaison, Stephen Vitunic, at 412.268.3867 or terreac@cmu.edu.



Carnegie Mellon



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