

Subj: **FW: NEO CMU-Philharmonic concert**
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 From: mt3f@andrew.cmu.edu
 To: Izquierdofernan@aol.com

Dear J. P.

I just received a copy of this review of our concert in Cleveland. CONGRATULATIONS!!!!!! I will send it out to the rest of the School of Music, as well as to the administration of the University.

mtt

Carnegie Mellon Philharmonic @ Severance Hall 5/3 Touring orchestras have appeared at Severance Hall, with varying degrees of frequency. I'm not sure I've ever been to a concert by a touring university orchestra before. At least not at Severance Hall. It was a splendid performance, however, last Thursday evening, when the **Carnegie Mellon Philharmonic** from Pittsburgh's Carnegie Mellon University appeared with their music director, Juan Pablo Izquierdo. Mr. Izquierdo, a native of Chile, has conducted all around the world and taught at Indiana University before joining the faculty at CMU.

He treated his young musicians with respect and fondness, drawing marvelously nuanced performances from them in a program consisting entirely of works by the 20th century German-American Paul Hindemith. Two of the pieces were for full orchestra, and two were for chamber groupings; string quartet with varying additional instruments.

Perhaps the most successful was the first of these, the *Kammermusik No. 1, Op. 24*. The Starling String Quartet, consisting of graduate string players, Eunice Keem and Ashley Buckley, violins; Jason Hohn, viola and Marianne Dumas, cello. They were matched in excellence by the additional instrumentalists: piano, accordion, percussion (2), xylophone, bass, flute, clarinet, bassoon and trumpet. There was almost a South American aura to this piece, redolant of the bandoleon music, with its variety of rhythms and sounds. It seemed like the next generation of the 'salon' music that originated in the early years of the 20th century. It was all well done, but the bassoon of Elise Wagner was especially lovely in the third movement.

Der Dämon, Op. 28 was a later and slightly smaller work, consisting of five brief dances. In addition to the string quartet, added instruments were flute, clarinet, horn, trumpet, piano and double bass. The movements were fiendish, cheeky (percussion and muted trumpet), slightly mournful, frenzied (unison octaves which had the conductor dancing on the podium) and slashing notes and chords. The performers put their hearts into it, but the music itself was not of the same caliber as the previous piece.

Leading off the evening was Hindemith's *Symphonic Metamorphoses on Themes by Carl Maria von Weber* with its familiar melodies. The second movement *Turandot* was suitably mysterious, but throughout, the winds were crisp, the brass played with vigor and enthusiasm. The strings exhibited an excellent togetherness, while the percussion was lively throughout.

Symphony Mathis der Maler was written at the same time as Hindemith was composing his opera of the same name in the early 30s. He was still living in Germany at the time, and these two works were his tribute to the German painter Matthias Grünewald. There are similarities, but also differences between the two. The orchestration is very lush and rich, almost organ-like in its sonorities, amply aided by the acoustics of the Hall. The horn section bathed itself in glory during the final movement as did the un-named principal flutist.

Mr. Izquierdo was generous in according extra bows to all the musicians who performed. The medium-sized audience was properly appreciative. Carnegie Mellon's College of Fine Arts should rightly be

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proud of this orchestra. Thank you, too, to Severance Hall for making the experience possible.

From *Cool Cleveland* contributor Kelly Ferjutz artswriterATadelphia.net

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