

Carnegie Mellon Music

Carnegie Mellon University College of Fine Arts

School of Music, Kenneth A. Keeling, Sr., Head

PATRIMONIO UC

The Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, conductor

Cuarteto Latinoamericano

Maria Ilyashov

Live broadcast on WQED-FM 89.3

Friday, February 6, 1998 at 8:00 pm

Carnegie Music Hall, Oakland

Carnegie Mellon University College of Fine Arts
School of Music
presents

The Carnegie Mellon Philharmonic

Juan Pablo Izquierdo, conductor

Cuarteto Latinoamericano

Maria Ilyashov

Five Selections of the Music of Astor Piazzolla

A. Piazzolla
(1921 - 1992)

1. Verano Porteño
2. Otoño Porteño
3. Preludio Nueve
4. Invierno Porteño
5. Primavera Porteña

PATRIMONIO UC
Cuarteto Latinoamericano
— Luz Manríquez, piano —
Robert Skavronski, double bass

~intermission~

Piano Concerto for the Left Hand in D Major

Maurice Ravel
(1875 - 1937)

Maria Ilyashov, piano

La Valse

Maurice Ravel
(1875 - 1937)



The Carnegie Music Hall is a residence
of the Carnegie Mellon Philharmonic.

THE CARNEGIE

CARNEGIE MELLON PHILHARMONIC ORCHESTRA

Juan Pablo Izquierdo, Director of Orchestral Studies

Efraín Amaya, Assistant Conductor

First Violins

Susan Perelman ~ #
- Ivan Perez *
- Joanna Bello
- Nicole Sharlow
- Lucyane Guedes
Karen Lord
Seong-Shin Jeon
Mary Beth Rhodes
Todd Sullavin
Carla Fabiani
- Milene Moreira
+ 1 *Substituta*

Second Violins

Ikuko Takahashi * ~ #
Alexis Koh
John Crosby
Liz Keller
Jennifer Ho
- Luis Casal
Janie Spangler
Karla Galva
Lisa Miles
Carrie Walsh
Jami Bale
Andrew Bronkaj
Galina Istomin

Violas

- Tamara Coll * ~ #
- Carlos Boltes
Doug Lischner
- Raul Faure
- Barbara Underraga
David Sinclair
Warren Davidson
Chrintine Melucci
Karen Bea
- Dalia Garcia

Cellos

- Jorge Espinoza * #
Youn-Kyuong Bae ~
- Mauricio Betanzo
Kamil Musaev
- Roberto Becerra
Jamie Beiber
Jeanne Strittmater
Wayne Wang
Hong Yang
Nathan Shannon
Rachel Brown
Pete Bell

Basses

- Jordi Boltes
Jacob Ellul-Blake
Darryl Mielke
- Lautaro Miranda
Louis Levitt
- Walter Guerrero
Robert Skavronski * ~ #
Marcie Solomon
Beth Durban
Jill Congdon

Flutes

- Marcela Bianchi
Dilshad Billimoria
Peggy Yoo ~ #

Oboes

Theresa Antonetti ~ #
Sarah Lume
Erin Lutz

Clarinets

Michael Doyle ~ #
Sunshine Simmons
Tara Dambach
Kenneth Gould

Bassoons

Julie Balch #
Will Genz ~
- Jose Arion Linares
Michael Davis

Horns

Scott Bohannon ~
Elisabeth Doherty
Heather Drecnik
- Mariela Rodriguez #
Bethany Ryker
+ 1

Trumpets

- Herman Arenas ~ #
Patrick McDermott
Brian Neibauer

Trombones

- Gonzalo Fernandez ~ #
Ross Garin
Jeffery Lucas

Tuba

Ray Stephens ~ #

Timpani

Damien Bassman #
Carol Nelson ~

Percussion

- Marcello Barraza
Joe Caputo
Marc Churchill
Jon Crabiel
I-Jen Fang
Matt Grosland
- Gerardo Salazar
Mark Shope
- Leonardo Soto

Harp

Gretchen Thiemecke

Total = 92

25 part = 27%

*= principal Piazzola
~ = principal Concerto
= principal La Valse

Justus 2 clear

The Music of Astor Piazzolla

Tango master Astor Piazzolla was born in Mar de Plata, Argentina in 1921. His family moved to New York City three years later, where Piazzolla's father gave him a bandoneón, a large concertina used for the tango for his twelfth birthday. At age 13 the young virtuoso showed his talent, and was already playing at clubs with tango singer Carlos Gardel.

Piazzolla returned to Buenos Aires in the thirties where he would permanently remain. A confident young musician, Piazzolla brought one of his piano compositions to Arthur Rubinstein who was at the time in Buenos Aires. Rubinstein arranged for him to study with Alberto Ginastera. Piazzolla recalls six years with Ginastera, studying scores and learning the current masters like Stravinsky "note-by-note". He abandoned the tango, and composed principally in the European classical forms.

In 1953 Piazzolla was offered a fellowship to study with Nadia Boulanger as a composition prize. It was Boulanger who led Piazzolla back to composing tangos. Even though he was embarrassed to admit to her that his principal instrument was the bandoneón and that he played in the cabaret, she insisted that he remain faithful to his roots and discover the traits that would make his music distinctly his own.

After thorough study in counterpoint and fugue with Boulanger, Piazzolla returned to writing tangos and focused on Argentinean musical style. He integrated the bandoneón into chamber music and later wrote a concerto for bandoneón and orchestra. In his lifetime he performed extensively and wrote over 750 works. Piazzolla's prolific accomplishments as a composer are reflected in his reverence for the tango itself. He was not content to leave the tango as a dance form of the earlier half of the century; he put his energies into the *Tango Nuevo*, the "new tango", and connected the form to musical modernism. In his own words, Piazzolla said, "I am not interested in what the tango was... I am interested in what it *will* be."

Honored for his achievements as a representative of the music of Rio de la Plata he was named an "Illustrious Citizen of Buenos Aires" in 1985. A 15 city tour in 1989 exposed North America to the music of Astor Piazzolla and generated the composer much attention. Piazzolla's contribution to the tango and the music of Argentina is often compared to Duke Ellington's contribution to jazz. In July of 1992, Astor Piazzolla died, two years after a stroke from which he never recovered. The tango—once danced only by male couples on street corners because "decent" women would have no part in such a suggestive dance—has recently been a source crossed-over by classical performers such as Gidon Kremer, Yo-Yo Ma, and Daniel Barenboim who have all been influenced by Piazzolla's compositions.

-Bethany Ryker

Concerto for the Left Hand in D Major

While simultaneously composing the Piano Concerto in G in 1929, Ravel accepted a challenging commission from pianist Paul Wittgenstein: a work for the left hand alone. Wittgenstein, brother of the famous philosopher, Ludwig, lost his right arm in World War I after a strong debut as a concert pianist in 1913. Ravel was one of many composers including Prokofiev, Britten, Richard Strauss, Hindemith and Korngold, to accept a commission from the affluent Wittgenstein family.

In careful preparation for this composition, Ravel studied left hand etudes by Saint-Saëns, Czerny and Alkan. His aim was to surmount the technical difficulties of ensemble and balance and create a texture "no thinner than in a piece written for both hands." The completed work is far from thin in its musical context and orchestration. The opening is dark and solemn and then rapidly merges into jazz rhythms and harmony. The famous historian and critic Henry Prunières commented after the 17 January 1933 concert in Paris that he could barely believe the piece was not for two hands, and at times, surprisingly, four.

Wittgenstein did not find Ravel's concerto wholly agreeable. When he attempted to institute a few changes in the piano part to ease difficulties, Ravel felt deeply insulted because of his mindful preparation of the concerto. Wittgenstein and Ravel argued over the matter: the soloist demanded that performers must not be treated as slaves, to which Ravel responded, "Performers *are* slaves."

Wittgenstein performed the concerto at the premiere performance in Vienna in January of 1932, though because of their dispute, Robert Heger conducted instead of Ravel himself. For his interpretation, later performances by Jacques Février were preferred by the composer.

-Bethany Ryker

Notes from the Music Director on the Piazzolla Selections and Arrangements:

Sometime ago the Cuarteto Latinamericano and I were discussing the possibility of a future performance together with the CMU Philharmonic, and I proposed that it would be interesting to have a program including the works of Astor Piazzolla. A concert in the Baroque style: solo and tutti as suggested by the close nature of this music to the Neo-Baroque. We decided on 6 February 1998, and I was to prepare the versions for string orchestra and solo quartet. I discovered that it was practically impossible to find Piazzolla's originals. I investigated the American and Argentinean publishing houses to find hardly any available publications. Musicians who collaborated once with the composer informed me of a proposed project in Buenos Aires in which a group of musicians would transcribe Piazzolla's recorded performances. Because this would take too much time, I needed other sources.

I found a version of the *Cuatro Estaciones Porteñas* (*Four Seasons in Buenos Aires*) transcribed for string orchestra by José Brigato. I also found three of the seasons published in a kind of musical shorthand for piano. Combining this arrangement with the piano versions created a workable possibility, with considerable editing, transposing, and cutting. It also needed to be adapted for performance by string quartet and orchestra. This is basically the version we present today.

To contrast the Four Season tangos, I thought of including a Piazzolla piece that was composed in a different manner. I found a piano version of *Preludio Nueve* (Prelude No. 9) that could serve as an interlude during the performance. The version of the prelude was incomplete and showed only some melodic patterns with an ostinato bass line. No harmonic indication or contrapuntal treatment was notated which would naturally correspond to this type of Baroque form. I provided this and also transcribed the work for solo piano with string quartet, solo bass and orchestra. *Preludio Nueve* is strongly connected in spirit with *Cuatro Estaciones Porteñas*; they both display organic form as a whole.

The music of Astor Piazzolla reflects clearly the soul of the tango that is well defined in the lines of the great Jorge Luis Borges:

There is a history in each chord
the further patio and the half-seen vine...

Man, who is made of time and dust
lasts less long than a fragile melody...

The tango creates a turbid unreal
past that in a certain way is true.

(Extracts from the poem "El Tango", 1964)

-J.P. Izquierdo

La Valse, Poème Chorégraphique for orchestra

As a mature composer, Maurice Ravel (1875- 1937) was talented in comprehending various orchestral styles. Ravel surveyed these styles and often employed them as his own idiom. In the *Sonatine* and *Le Tombeau de Couperin*, Ravel duplicated the mannerisms of the 18th Century, while in such works as *Bolero* and *Alborada del Gracioso*, the Spanish idiom comes forth. For *La Valse*, Ravel alludes to Vienna and its famous dance form, the waltz.

One of Ravel's stylistic traits was the sweeping crescendo, achieved through his masterful orchestration. With this, in *La Valse*, Ravel creates a visual scene of swirling dancers, festive music, and an overall atmosphere of motion. Prefacing the published score, Ravel wrote:

"From time to time, through rifts in turbulent clouds, waltzing couples can be glimpsed. The clouds gradually disperse and a huge ballroom is revealed, filled with a great crowd of whirling dancers. The scene is gradually illuminated. The light of chandeliers bursts forth fortissimo. An Imperial Court, about 1855."

As Ravel takes this mercurial glance into musical Vienna, it is apparent that he, like Richard Strauss in *Der Rosenkavalier*, used the waltz anachronistically. Because of the post-World War I tensions, the expansions in contemporary thought by Einstein and Freud, and the anxieties of the early 20th century, a waltz cannot be composed free of historical critique in 1920. Evidence of this notion is revealed by Ravel's decision to change this work's original title, *Wien* ("Vienna"), to *La Valse* in order to abstain from political implications or controversy. In the current social climate, ballroom dancers were attracted to the fox-trot and the tango; the waltz had fallen aside. Once called the "enemy to true morals" by conservatives, Ravel looks back to the waltz of the mid-nineteenth century, and includes in his composition the spirit and tensions of the modern age.

Ravel intended to compose the work to be staged by Diaghilev's *Ballets Russes*, with whom he collaborated in 1910 for his ballet *Daphnis and Chloe*. Ravel played Diaghilev a two-piano version of *La Valse* in Paris, and though Diaghilev considered the work a musical masterpiece he told Ravel that it was neither a ballet, nor suitable for the stage. (Consequently this encounter marked Ravel's last attempt to work together with Diaghilev's Company.) Diaghilev's prediction of *La Valse*'s success as a concert work was rendered soon after its premiere on 12 December 1920 in Paris by the Lamoureux Orchestra conducted by Camille Chevillard. *La Valse* was eventually staged, nearly eight years later, by dancer Ida Rubenstein at the Paris Opera.

Described by *The San Francisco Chronicle* as a "first-rate ensemble of passionate temperament." **Cuarteto Latinoamericano** has distinguished itself with performances on radio, television and in concert on three continents. Comprised of three brothers, violinists Saul and Aron and cellist Alvaro Bitran, with violist Javier Montiel, it has been hailed as "a gem of a string quartet" by *The Pittsburgh Post-Gazette*.

Cuarteto Latinoamericano was formed in Mexico in 1981 and two years later was awarded the prize of the Music Critics Association in Mexico. Since its founding, Cuarteto Latinoamericano has become a unique voice in classical music, bringing the works of Latin American composers to the world. Highlights of the quartet's recent seasons include performances in New York, Los Angeles, Toronto, Miami, Mexico City, Paris and London. The Cuarteto Latinoamericano has been described by the Times of London as "playing of richness, a unanimity and an instinct that surely places it in the first division on string quartets."

Despite a busy concert schedule, the quartet is credited with having taught an entire generation of Mexican string players, and presently holds two residencies: at the Centro Nacional de las Artes in Mexico City, and Carnegie Mellon University in Pittsburgh where they have been engaged since 1987. In addition to this the quartet teaches seminars regularly at many Conservatories and Universities in the USA and Latin America.

Cuarteto Latinoamericano has recorded the most important string quartet literature by Latin American composers, as well as works by Ravel, Dvorak, Borodin, Gershwin, Puccini, and others. Cuarteto Latinoamericano records for New Albion, Dorian and Elan labels: their first CD for Elan (2218) was selected as a "Critic's Choice for 1989" by *The New York Times*, and was highly praised by *Music and Musicians*, *Schwann* and *Fanfare* magazines, and *Le Monde de la Musique*. A premiere recording of Julian Orbon's "Concerto Grosso" for quartet and orchestra, with the Orquesta Sinfonica Simon Bolivar (Venezuela) under the direction of Eduardo Mata, was released in July of 1993 on the Dorian label. The Cuarteto has performed this work with the Dallas Symphony Orchestra, the San Antonio Symphony, the National Arts Center Orchestra in Canada, and the National Symphony in Mexico among other orchestras. Presently the Cuarteto is recording for Dorian the entire circle of Villa-Lobos's 17 string quartets, and their Vol. III was chosen as one of the top five releases by *Classic CD* magazine in September of 1997.

Cuarteto Latinoamericano was the recipient of the 1997 ASCAP-CMA Award for Adventerous Programming and was featured in the *Strad Magazine's* January 1997 cover story. The quartet is represented by Ann Summers International in Toronto, Canada.

Maria Ilyashov has performed in Russia, Italy, France, Canada, Mexico, and the U.S. She is a winner of the St. Louis Symphony and Carnegie Mellon Philharmonic Concerto Competitions and a prize winner of the Earl Lee National Piano Competition. She was invited to perform at the Strings in the Mountains Music Festival, Grand Teton Music Festival, Moulin d'Ande Festival in France, and Lake Winnepesaukee Music Festival in New Hampshire. Maria Ilyashov was born in Minsk, Byelarus, where she studied at the Special Music School. After coming to the U.S. she went on to study on a full scholarship at the Indiana University School of Music. She is now completing her Artist Diploma at Carnegie Mellon University.

One of Chile's most distinguished musicians, **Luz Manríquez** was born in Santiago, where she studied with Elana Waiss at the Escuela Moderna de Música. Upon graduation she continued advanced studies under Edith Fisher in Switzerland and María Iris Radrigán at the Universidad Católica de Chile.

Following the completion of her Master's Degree at Carnegie Mellon in 1992, Ms. Manríquez was appointed to the faculty as Artist Lecturer. She also performs numerous concerts each year. A versatile musician, Ms. Manríquez has appeared as soloist, recitalist, and in Chamber Ensembles throughout the United States, South America, and Switzerland.

In 1994 Ms. Manríquez was the supporting pianist in *It's peaceful Here* and, in 1997, in *Made in the U.S.A.*, a CD featuring violinist Andrés Cárdenes.

Robert J. Skavronski, double bass, is a 1978 graduate of Carnegie Mellon University with a BFA in double bass performance. He also has a Master of Music degree in performance from The New England Conservatory (1980) and a Master of Arts Management degree (1992) from the Heinz School at Carnegie Mellon. Mr. Skavronski has appeared on numerous occasions with the Pittsburgh Symphony as an alternate and was Principal Bass of the Virginia Symphony and Virginia Opera. He is a member of the Pittsburgh Opera and Ballet orchestras as well as the Wheeling Symphony. Mr. Skavronski has been awarded Fellowships from both the Tanglewood and Aspen Festivals and has been a finalist with the Pittsburgh, Dallas, Detroit, National, Columbus, Honolulu and Buffalo orchestras. Mr. Skavronski was on staff with the New World Symphony in 1995 and has been on the staff of Carnegie Mellon University since August, 1995. Mr. Skavronski's double bass teachers have included Anthony Bianco, Joseph Wallace, William Rhein, Jacques Posell and Eugene Levinson.

Juan Pablo Izquierdo was born in Santiago, Chile and enjoys an international career conducting the major orchestras in Berlin, Dresden, Frankfurt, Hamburg, Jerusalem, Leipzig, Madrid, Munich, Paris, Tel-Aviv, and Vienna. In December 1990 he inaugurated the new Claudio Arrau Symphony Orchestra in Santiago, Chile before a stadium audience of 15,000. He continues as music director of that orchestra, which he was instrumental in founding. Maestro Izquierdo studied with the renowned German conductor Hermann Scherchen and is a first-prize winner of the Dimitri Mitropoulos International Competition for Conductors; he was subsequently named Assistant Conductor to Leonard Bernstein with the New York Philharmonic. Izquierdo is Director of Orchestral Studies at Carnegie Mellon University in Pittsburgh, Pennsylvania (USA) and founder of the Institute for Orchestral Studies 'in Memory of Hermann Scherchen.'

The Carnegie Mellon Philharmonic is an ensemble of the School of Music at Carnegie Mellon University, Pittsburgh Pennsylvania (USA). 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-century composers. Among the orchestra's highlights under the direction of Maestro Izquierdo was the celebrated performance in April 1995 of the avant-garde piece *Amériques* (1922) by Edgar Varèse at the Kennedy Center in Washington, D.C. In 1996 the orchestra presented a festival of the music of Iannis Xenakis with performances in Pittsburgh and at Carnegie Hall in New York to celebrate the 75th birthday of this outstanding composer. The Carnegie Mellon Philharmonic appears on two recently released compact discs: *Persian Folklore* (New Albion) featuring music by Reza Vali, and *Maria Sabina* (New World Records) featuring the music of Leonardo Balada. A third compact disc featuring works by Iannis Xenakis and Edgar Varèse is available on Mode Records. In the spring of 1997, the orchestra presented *Turangalila Symphony* by Olivier Messiaen at Carnegie Music Hall in Pittsburgh and at Symphony Hall in Boston.

Upcoming Events

Carnegie Mellon Music

Saturday, February 7 Artist/Faculty Recital

Mimi Lerner, mezzo soprano; Ralph Zitterbart, piano

Mellon Institute Auditorium 8:00 p.m. Tickets: \$10/ \$8 with CMU ID & sr. citizens

Sunday, February 8 Recital

Don Wilkins, organ Drew Fennell, trumpet

Fox Chapel Presbyterian Church 4:00 p.m. free admission

Thursday, February 12 Graduate Recital Jorge Espinoza, cello

Mellon Institute Auditorium 8:00 p.m.

Friday, February 13 & Saturday, February 14 at 8:00 p.m. &

Sunday, February 15 at 3:00 p.m.

***THE MAGIC FLUTE* by W.A. Mozart (sung in English)**

Alumni Concert Hall Tickets \$12.00 phone the Opera Hotline: 268-7125

Saturday, February 14 Senior Recital Tara Dambach, clarinet

Mellon Institute Auditorium 3:00 p.m.

ConcertLine: 268-2383

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Inquiries concerning application of these statements should be directed to the Provost, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213, telephone (412) 268-6684 or the Vice President for Enrollment, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213, telephone (412) 268-2056.

Obtain general information about Carnegie Mellon University by calling (412) 268-2000.