

The music of Xenakis is definitely of our time. A concert of his music is an adventure in sound that will excite and captivate the ear. In his orchestral music, listeners will experience a wide range of fascinating sound—clouds of sound, rather than individual voices. Groves Dictionary of Music describes his music as “brilliantly iridescent webs of sliding sound moving at different speeds. While it may appear that his music is highly abstract, it is the expression of a profound humanity; a thinly veiled romanticism permeates his work.”

Born in Romania of Greek parentage, Xenakis was educated at the Athens Polytechnic with the intention of becoming an engineer. When the war broke out, he served for five years in the armed struggle for liberation, was badly wounded, captured and condemned to death. Upon escaping in 1947, he headed for the USA, but settled in France, where he eventually became a citizen.

Although trained as an engineer, he became both an architect and a composer. His early contacts with such composers as Honegger, Milhaud, and Messiaen encouraged his musical development, and his collaboration with Le Corbusier led to his design of the Philips pavilion for the 1958 Brussels Exposition. His theory of “freedom through the victory of ideas” has connected his work as an architect, musician, and theorist. His obsession with space has permeated his work in all areas.

In addition to his contributions as composer, lecturer, and teacher, Xenakis has founded a Center for Musical Mathematics and Automation in Paris and another at Indiana University in Bloomington to stimulate research in music theory. His compositions often arise from mathematical models. Laws of physics often influence both the structure of his musical compositions and his architectural structures.

Winner of more than 50 national and international awards, he has composed over 125 major works for all combinations of orchestra, choir, chamber music, large and small ensembles, and electro-acoustic music. His numerous recordings and theoretical writings help establish him as one of the leading composers, theorists, and scholars of the twentieth century.



IANNIS

xenakis

Carnegie Mellon
Philharmonic

April 23
8:00 pm
Carnegie Hall
New York

The composer has the right to know the score as he writes it. The conductor has the right to know the score as he conducts it.

C O N D U C T O R

Photo by Luis Pizarro

Juan Pablo Izquierdo

was born in Santiago, Chile. After graduating in Composition from the University of Chile he became a pupil of the renowned German conductor Hermann Scherchen with whom he studied for three years in Switzerland. He initiated his career conducting the National and Philharmonic Orchestras in Santiago.

In 1966 he won the First Prize in the Dimitri Mitropoulos International Competition for Conductors in New York, and was named Assistant Conductor to Leonard Bernstein with the New York Philharmonic.

From 1974 to 1985 he was Music Director of the Testimonium Israel Festival in Jerusalem and Tel-Aviv conducting world premiere performances of major contemporary composers. During this festival, Izquierdo conducted world premieres of Xenakis' "N'Shima" 1975 and "Shaar" 1983.

He has been awarded the National Critics Award in Santiago and in 1976 the National Music Prize by the Israel Ministry of Culture.

He has been Music Director of the Gulbenkian Orchestra in Lisbon and Music Director of the Santiago Philharmonic Orchestra which he reorganized and conducted until 1986. In 1990 he inaugurated the Claudio Arrau Symphony Orchestra in Santiago with an opening attendance of 15,000. Instrumental in forming the new orchestra, he is now its Music Director.

Mr. Izquierdo has been professor-in-residence at Indiana University in Bloomington and is currently Director of Orchestral Studies at Carnegie Mellon University in Pittsburgh, PA. There he has formed and directs an "Institute" that aims to develop musical thinking and performance as a unit. This Institute will be dedicated to the memory of Dr. Hermann Scherchen and will be officially inaugurated next season. Among the subjects that have been studied and performed in the past three years are: J.S. Bach, *Mass in B minor*; Arnold Schoenberg, *Chamber Symphony op. 9*; Edgar Varese, *Ameriques*; "A John Cage Event"; "The Art of the Fugue" by J. S. Bach and its projections in the music of today; and currently, "The Music of Iannis Xenakis."

His international career includes conducting orchestras such as: the Radio Orchestras of Bavaria, Hamburg, Frankfurt, Berlin, and Leipzig; Vienna Symphony, Dresden Philharmonic, New Philharmonic, National Orchestra and Ensemble Intercontemporain in Paris, the Jerusalem Symphony and Israel Chamber Orchestras, Radio TV and National Symphony of Spain, and Radio Philharmonic of Holland, among others.

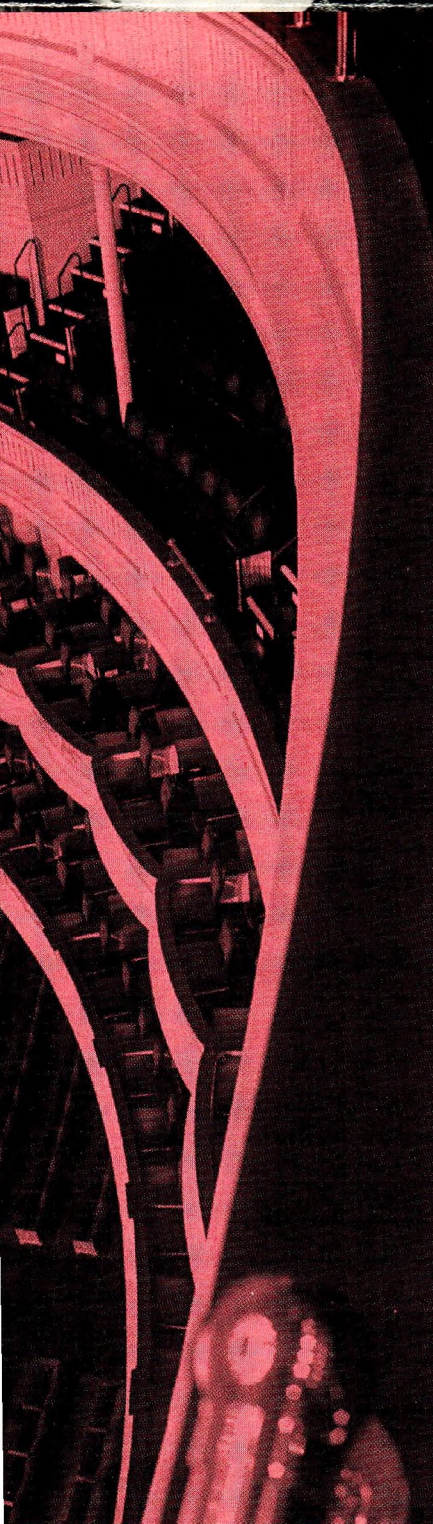
He has conducted in world famous music festivals such as: Berlin Festival, the Berlin Philharmonic; Holland Festival, the Concertgebouw in Amsterdam; Frankfurt Festival, the Alte Oper; Paris Automne Festival, Radio France; Vienna Festival, at the Musikverein; Testimonium Israel Festival in Tel-Aviv and Jerusalem and Strasbourg Festivals, among others.

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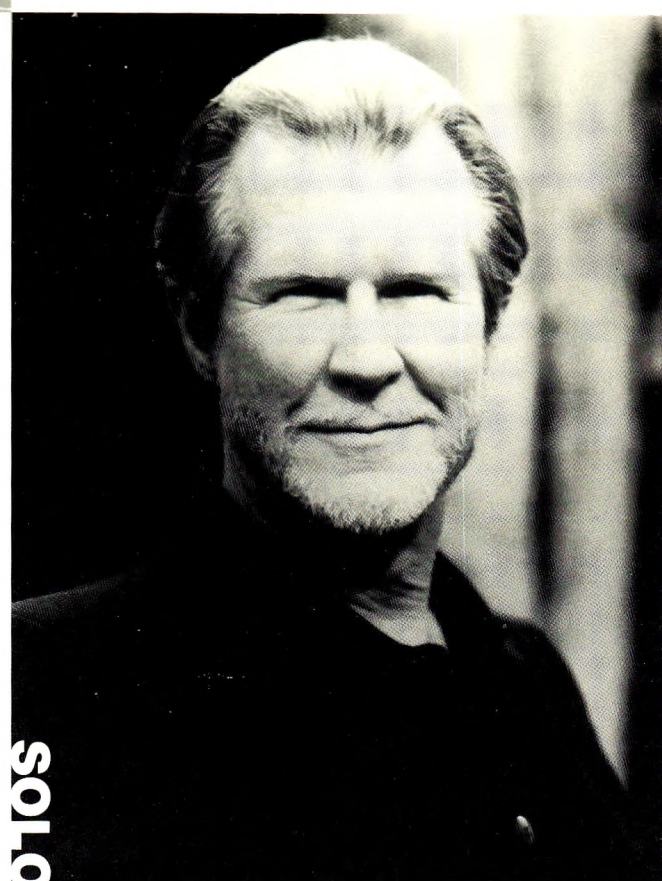
Philip Larson

Bass-baritone Philip Larson has distinguished himself as a leader in the performance of contemporary repertoire. A favorite San Diego soloist, Philip Larson has soloed with the San Diego Symphony, the San Diego Opera, the San Diego Master Chorale, the San Diego Chamber Orchestra, and the La Jolla Symphony. His recent engagements with the San Diego Symphony have included the *Messiah* in 1994, and with San Diego Opera, *Macbeth* earlier this year. His appearances elsewhere have included the Handel and Haydn Society in Boston, the Cleveland Chamber Orchestra, the Cleveland Chamber Opera, and the Pacific Symphony Chorale.

Accomplished with music from the Middle Ages to the 1990s, Larson has been a member of the Early Music Ensemble of San Diego, Pomerium Musices in New York, the Bach Aria Group, the New Music Choral Ensemble, Group for New Music, and the Extended Vocal Techniques Ensemble.

Larson is a member of the music theater duo [THE] with Edwin Harkins. Together they compose and perform their own repertoire and have been the recipients of various grants supporting collaborative projects with such world-renowned musicians as John Cage, Toru Takamitsu, and Anthony Braxton.

Having performed throughout the world, Larson has been recording since 1968; one of his most recent recordings is Roger Reynolds' *Voice Space* on Lovely Records. In 1994 he soloed in New York in the premiere of a new Reynolds song cycle and appeared with the National Radio Orchestra in Bucharest, Romania. In January he returned to San Diego Opera for *Tosca*, in the following season he sang in the premiere of *The Conquistador*. Larson is on the faculty in the Music Department at UCSD where he was one of the original Fellows at the Center for Music Experiment.



SOLOIST

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PRESENTS
THE MUSIC
OF

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JUAN PABLO
IZQUIERDO,
MUSIC DIRECTOR

FEATURING
PHILIP LARSON,
SOLOIST

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FOR TICKET INFORMATION
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