

caps?

# [The Concert]

By H.R. Orch

DRAFT

## chapter 3:

### "three moderns"

samuel barber ..... essay no.2

carl nielsen ..... flute concerto

igor stravinsky ..... petroushka

ed. james yannatos ←

ass. ed. alexander misono ←

feat. brian seeve ←

volume 194

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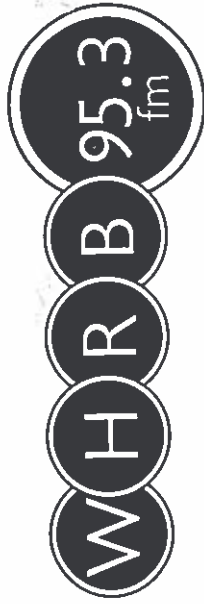
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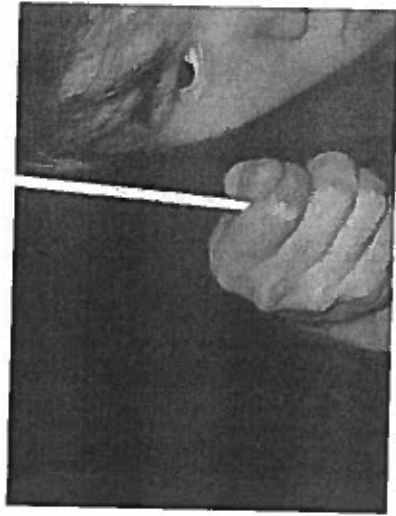
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Please stay tuned for a future broadcast of  
tonight's concert.



## ALEXANDER MISONO *assistant conductor*

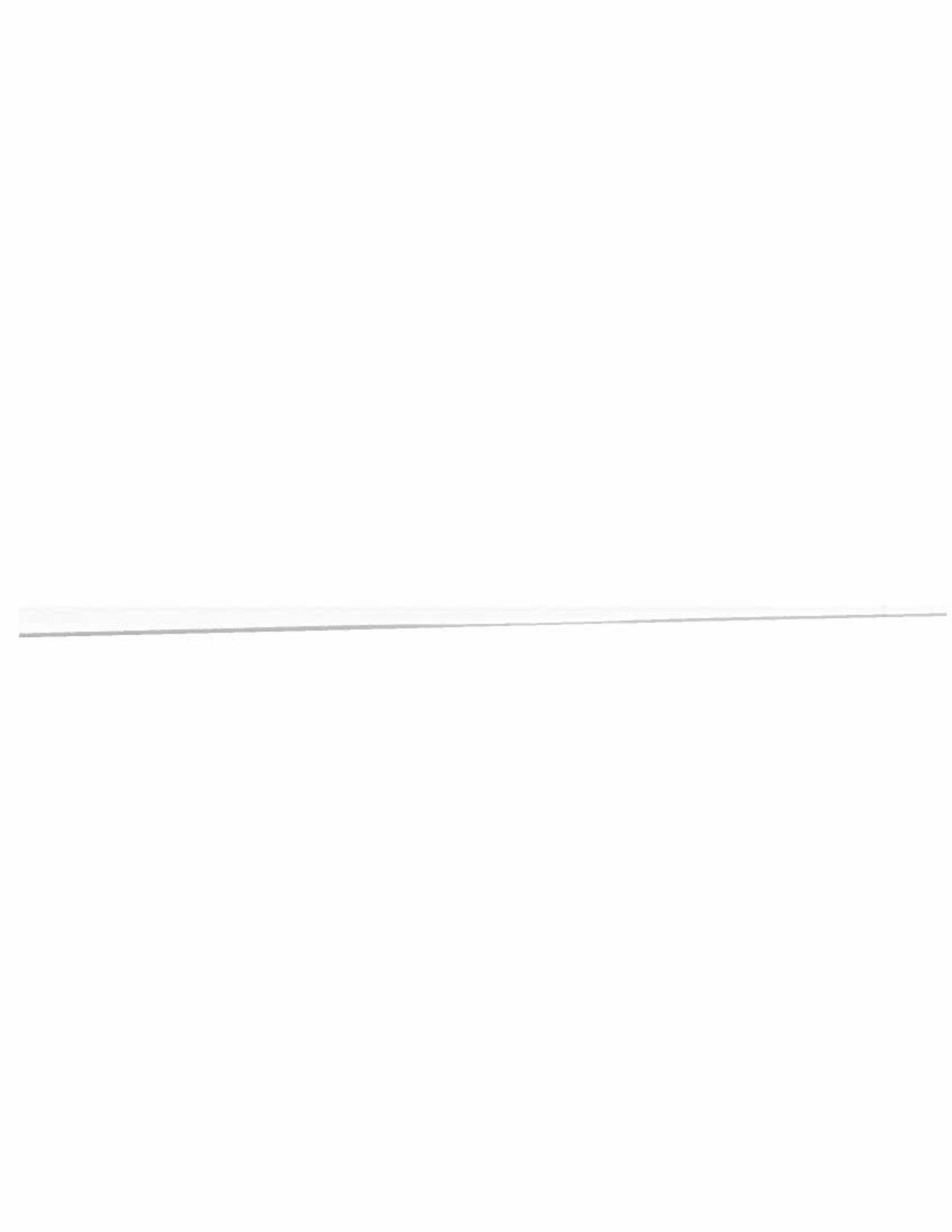
Alexander Misono ('04) began his musical training at an early age on both the violin and piano. Over the years, he continued his studies in the musical arts and slowly but surely began to develop a deep interest and more sophisticated love for music. Alex was especially drawn to the orchestral repertoire; he noted that there is something uniquely spectacular about a hundred musicians coming together and producing a unified musical performance.



It seems then, only natural, that Alex would enter the art of conducting, the profession of directing an orchestra in the process of developing that aforementioned musical product. His interest sparked, Alex began to study conducting daily, through a Strnad Fellowship, with Martin Kessler, music director of the Surburban Symphony Orchestra. His first real conducting experiences came with his school orchestra, but they quickly moved onto more experienced and larger ensembles. His debut performance featured Stravinsky's *Dumbarton Oaks Concerto* with a professional chamber ensemble.

Alex has studied under various other conducting pedagogues, notably Maestro Kirk Muspratt (*Indiana Symphony*), Dr. Glenn Block (*Illinois State Orchestras*), Maestro Steven Smith (*Cleveland Orchestra*), and Dr. Joel Bard (*GBYSO*). Always eager to widen his musical horizons, Alex has continued his studies of music theory & harmony, history, and performance.

His first year at Harvard, his conducting engagements included work with the Harvard Pops Orchestra on both his original compositions and a rousing performance of *Star Wars*. After becoming assistant conductor of HRO, Alex has worked on a number of pieces, one of which is the *Second Essay* for Orchestra by Barber being performed tonight.





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Sanders Theatre at Memorial Hall is managed by the Office for the Arts at Harvard. All inquiries should be addressed to:  
Memorial Hall/Lowell Hall Complex  
45 Quincy Street, Room 027  
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Phone: 617.495.4595, Fax: 617.495.2420

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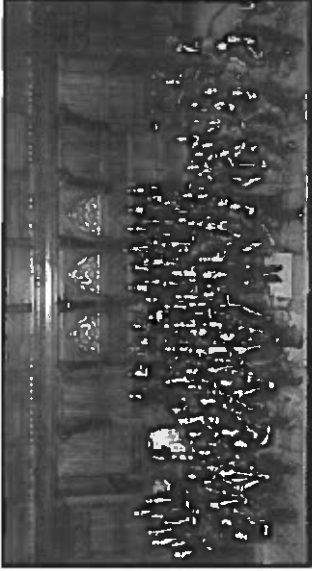
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\*To advise and support the Pierian Sodality of 1808-Harvard-Radcliffe Orchestra\*

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# HISTORY OF THE HRO

The Harvard-Radcliffe Orchestra traces its history back to the night of March 6, 1808, when six Harvard men first formed the Pierian Sodality, an organization dedicated to the consumption of brandy and cigars as well as the serenading of young ladies. Its midnight expeditions "were not confined to Cambridge, but extended to Waretown, Brookline, Roxbury, Jamaica Plain, Boston, etc....wherever, in short, dwelt celebrated belles." The June 29, 1840 entry in the Sodality's record book reads:

*It came to pass in the reign of Simon the King, that the Pierians did meet in the tabernacle. And lo! A voice was heard saying, Let us go serenading—and they lifted up their voice as one man and they said, Let us go. And behold we went to the city of the Philistines, and did serenade their daughters, and came home about the third hour. And the fame of the Pierians did wax exceedingly great, and did reach all the places round about Cambridge.*

The early Pierians had so much spirit that in the 1830s, the Faculty of Harvard College publicly admonished the Sodality "for absenting themselves from Cambridge for a whole night, serenading." Administration censure was so great, in fact, that in 1832, the Pierian Sodality was reduced to one man: Henry Gassett '34. According to *Time* magazine (March 29, 1943), "He held meetings with himself in his chair, paid himself dues regularly, played his flute in solitude....and finally persuaded another flautist to join in duets. Gradually they elected other members. The Sodality played on."

The Sodality not only played on, but also profoundly influenced the development of music in Cambridge and Boston over the next fifty years. The Harvard Glee Club and the Boston Symphony, for instance, both owe their existence to the early Pierians.

By the turn of the century, the Pierian Sodality could at last justly refer to itself as the Harvard University Orchestra. It had

grown into a more serious musical organization and had become the largest college orchestra in America. Soon it deemed itself ready for its first out-of-state tour, the Centennial Tour of 1908, which took the orchestra through New York state, and which was so successful that other tours quickly followed. The orchestra gradually built an international reputation and played for many distinguished audiences in this country.

It was not until November of 1936 that members of the Pierian Sodality finally descended to assist the Radcliffe Orchestra in some of its larger concerts. Joint concerts became more frequent in the late Thirties, and in 1942, the Pierian suggested that the Harvard-Radcliffe Orchestra be formed. Since the Sodality's membership was depleted during the war years, and since Radcliffe Orchestra lacked certain instruments, both groups benefited from the merger.

It is said that around 1950, the Harvard-Radcliffe Orchestra stopped making history and started making music with a degree of seriousness never before seen at the University. The orchestra continued to improve in quality and reputation as it took tours to Mexico (1962), Washington, D.C. (1966), and Canada (1972). In 1978, the HRO placed third in the Fifth Annual International Festival of Student Orchestras. The '80s and '90s saw tours of the former Soviet Union (1984), Asia (1985 and 1988), Europe (1992), Italy (1996), and Brazil (2000).

*The Harvard-Radcliffe Orchestra gratefully acknowledges the David Chang Memorial Fund. This fund was established in 1991 by the Chang Family to support the rental and purchase of music. The David Chang Memorial Fund c/o Harvard-Radcliffe Orchestra, Fine Music Building, Harvard University, Cambridge, MA 02138.*



# SUPPORT THE ORCHESTRA

Please consider making a tax-deductible donation towards HRO's summer tour through the Harvard Pierian Foundation, a non-profit 501©3 organization whose sole mission is to advise and support the Harvard-Radcliffe Orchestra. Please include your name as you would like it to appear in published listings of contributors and mailing address. Also, we would love to know if you are an alumnus of the HRO (please list instrument and year) or of Harvard or Radcliffe Colleges (please list graduating year). We can also accept gifts of securities: contact President J. Woodland Hastings for more information (hastings@fas.harvard.edu or 617-495-3714).

Please send donations to:  
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*Please make checks payable to the Harvard Pierian Foundation.*

# RECORDINGS



HRO's recordings of this season's concerts are now on sale! If you are interested in taking the HRO's music home with you, please fill in and cut out the order form below. Please make checks payable to the Harvard-Radcliffe Orchestra, and allow six weeks for delivery. Send to: Business Manager, Harvard-Radcliffe Orchestra, Music Bld., Harvard University, Cambridge, MA 0238. If you need to contact the HRO, please do so at hro@hcs.harvard.edu, or at (617) 496-6276.

**ORDER FORM** please submit by Friday March 15, 2002

Recording	Qty.	Price	Total
October 27, 2001: Essay (world premiere) - Russell; Young Person's Guide to the Orchestra (President Lawrence Summers, narrator)-Britten;Symphony No. 6, "Pathétique" - Tchaikovsky		\$15 each	
November 30, 2001: Symphonic Metamorphosis - Hindemith; Concerto for Two Pianos (Ya-Fei Chuang and Robert Levin, soloists) - Poulenc; Symphony No. 2 - Brahms		\$15 each	
March 1, 2002: Essay No. 2 - Barber; Flute Concerto (Brian Seave, soloist) - Nielsen; Petroushka - Stravinsky		\$15 each	
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# NOTES ON THE MUSIC

The second movement begins in two places, the gruffly sputtering, *fortissimo* but muted opening by the orchestral strings being "corrected" by the *grazioso* tune of the flute. Like the first movement, Nielsen presents anew the mercurial changes of mood and an enormous harmonic range. The bass trombone nearly challenges the

flute's leading role and, in a nicely ironic touch, this coarsely self-centered, unnoicing trombone finds in the harmonic maze the secret door to where Nielsen's musical quest leads, to the E major that was so remarkably illuminated in the first movement. It is there that the concerto comes to its sweetly whimsical end.

—Abby Lockman

**stravinsky - petrouchka**  
stead. She is fascinated by his dark skin, and watches him perform a seductive dance. She in turn dances for him, a square, music-box like dance to the tune of a trumpet and snare drum (one of the hardest trumpet solos in all the repertoire). They begin to dance together, an awkward limping waltz that incorporates two-against-three elements. Stravinsky's masterful orchestration exhibits their awkwardness with high flutes playing in three against English horn, contrabassoon, and basses playing in two, creating a conflicting rhythm. Suddenly, Petrouchka bursts into the room, insane with fury to see the ballerina in the arms of the Moor. Petrouchka and the Moor fight in front of the frightened ballerina, but Petrouchka is badly beaten and the Moor chases him out of the room.

Outside, it is evening and the Shrovetide Fair continues. Drunken revelers pass by and wild dancing commences. A group of wet-nurses begin a lively dance that is interrupted by a peasant walking through the crowd with a bear on a leash. The peasant plays the pipe while the bear walks on his hind legs (rumbling basses and screeching clarinets). As they leave, the group is reluctant to begin dancing again, but their merriness soon takes over and they resume. A rich merchant throws bank notes to the crowd while a gypsy plays a violin furiously. Coachmen and their horses begin dancing, and finally a group of masqueraders whips the crowd into a frenzy (one of them is the devil in disguise). Suddenly, the Moor chases Petrouchka out onto the stage of the theater and kills him with his saber in a rage. (Petrouchka's death fall is heard in the tambourine.) The magician is summoned and finds his lively puppet a mere bag of sawdust. The crowd is sobered by the death of Petrouchka, but his ghost rises above the fair and thumbs his nose at them, finally getting the last laugh.

—Brad Balliett

"A good composer doesn't imitate, he steals." So said Igor Stravinsky, the iconoclast who also asserted that music expresses nothing; it must merely be viewed as entertainment. These two ideas certainly play a large role in the second of his three great ballet scores, *Petrouchka* ("the little puppet"). Sandwiched in music history between his more traditional ballet *The Firebird* and his earth-shattering masterpiece *The Rite of Spring*, *Petrouchka* represents a unique transitional work. The ballet is almost entirely concerned with entertainment and the life of an entertainer, the mistreated puppet Petrouchka of the Shrovetide Fair.

From the outset one hears the bustle of the Fair in a translucent and complex collage of lively themes, many stolen from French folk tunes and children's songs. Irregular rhythms in the strings represent the shouts of the Master of Ceremonies, announcing attractions of the fair. Excitement builds until attention is diverted to an organ grinder. Soon attention wanders and the crowd yearns for something more exciting and entertaining. The Barker doesn't disappoint them, and points to a stage where a marionette show commences. A magician plays a magic flute and the puppet Petrouchka slowly comes to life, along with two other puppets, a ballerina and a Moor. The three puppets perform an energetic Russian Dance. The crowd loves it, and the drums signal the end of the puppet show.

Behind the puppet theater, a foot kicks Petrouchka into his room. Petrouchka thrashes about the room, angry at his mistreatment. The ballerina enters his room (toy-like piano and flute) and Petrouchka is smitten with lust and longing. He performs an awkward dance for her, trying to win her affection, but it only startles and scares the ballerina. She runs out of the room and Petrouchka becomes so angry that he punches a hole in the wall.

The ballerina goes to the Moor's room in-

# HARVARD-RADCLIFFE ORCHESTRA

## 194th Season, 2001-2002

### VIOLIN I

Miki-Sophia Cloud '04  
*concertmaster*  
Sonya Chung '03  
*co-concertmaster*  
Eric Wang '04  
*associate concertmaster*

Kyoko Kaneda '04  
*assistant concertmaster*

Dan Chen '03

Eric Cheng '05

Bryan Choi '03

Reed Collins '04

Anna Dickerman '05

Joe Hong '05

Jae Kim '05

Jennifer Lee '05

Victor Lee '05

Yumi Lee '04

Christine Lin '03

Alison Miller '05

Nitin Saksena '03

Sarah Hull '03

Crystal Hung '05

Jeremy Hwang '02

Jennie Johnson '05

Janet Lee '04

Sarah Levy '05

Christine Liu '04

Wai-Kit Lo '02

Lucia Madariaga '04

Michael Mirbaba '02

Anicia Timberlake '05

### CELLO

Eric Wong '02

*principal*

John Young '04

*associate principal*

Ian Mok '05

*assistant principal*

Erin Fehn '04

Ken Ferry '02

Ethan Gray '05

Daniel Hong '04

Byram Karanjia '04

Donna Kim '02

Elizabeth Peterson '05

Michelle Young '04

### BASS

Rodney Yeh '03

*principal*

Doug Balliett '05

*assistant principal*

William Adams '04

Patrick O'Connell '07

Josh Packard '02

Eric Wehrenberg-Klee '05

### FLUTE

Jiyeon Kim '05

Abbe Finberg '05

Brian Seeve '03

Caitlin Van Ness '05

### VIOLA

Katie Ferrari '05

*principal*

David Jeng '03

*assistant principal*

Joanna Chan '02

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Edward Kim '02

John Kwaak '05

Kelley Morrell '02

Bonnie Poon '04

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Rahul Sheth '04

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Toshi Clark '03

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Michael Sha '02

Neil Vasan '05

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Benjamin Vogt '03

The Harvard-Radcliffe Orchestra uses a system of rotated seating between concerts.

## DR. JAMES YANNATOS conductor/composer

James Yannatos was born and educated in New York City. After attending the High School of Music and Art and the Manhattan School of Music, he pursued composition and studies with Philip Bezanon, Nadia Boulanger, Luigi Dallapiccola, Darius Milhaud, and Paul Hindemith, as well as conducting studies with William Steinberg and Leonard Bernstein which took Yannatos to Yale University (B.M., M.M.), the University of Iowa (Ph.D.), Aspen and Tanglewood Music Festivals, and Paris.

He has been music director of the Harvard-Radcliffe Orchestra since 1964 and has led that group on tours to Europe, the former Soviet Union, South America, and Asia.

He has appeared as guest conductor-composer at the Aspen, Banff, Tanglewood, Chautauqua, and Saratoga Festivals, and with the Boston Pops, Winnipeg, Edmonton, Baltimore, and San Antonio Symphonies and the Sverdlovsk, Leningrad, Cleveland, and American Symphony Chamber Orchestras. He also has been the co-director of the New England Composer's Orchestra.

Yannatos has received commissions for orchestral, vocal, and instrumental works which include *Cycles* (recorded by Collage), *Tunes and Dances: A New England Overture* (Phi Beta Kappa), *Sounds of Desolation and Joy* (Lucy Shelton), *Concerto for Bass and Orchestra* (Alea III and Edwin Barker, Principal Bassist with the Boston Symphony Orchestra); *Concerto for String Quartet and orchestra* (Mendelssohn String Quartet with the Harvard-Radcliffe Orchestra on CD by Albany Records); and *Suite for solo horn* (Erik Ruske on CD by Albany Records). His most ambitious work, *Trinity Mass* (for soloists, chorus and orchestra), was premiered in Boston and New York in 1986 with the HRO and Harvard choral groups and Jason Robards, narrator, and



was aired on National Public Radio. His *Symphony No. 3* for strings: *Prisms* (with the HRO on CD by Albany Records) and *Symphony No. 5 Son et Lumiere* were premiered in the former USSR by the Lithuanian State Orchestra and the Leningrad Chamber Orchestra in 1990 and 1992.

His *Piano Concerto* was premiered in 1994 by the Florida West Coast Symphony with William Doppmann, piano and the HRO (Albany Records). He conducted the Cleveland Chamber Orchestra in his *Concerto for Bass and Orchestra* in 1995, and the American Symphony Chamber Orchestra in his *Symphony No. 3: Prisms* in 1995.

Additional performances include his *Symphony No. 4 (Titanium Square)* performed in Prague, Czech Republic in 1992 (Albany Records); *Duo* for violin and piano performed at the Kennedy Center in 1992; *Piano Concerto* in 1994 at Sanders Theatre; *Haiku Cycle* in Athens, Greece and Harvard University in 1995 and 1998; *Onata Lux* at Sanders Theatre and concerts in England in 1995 and New

York in 1998; *Piano Trio* in 1995 and 1998 in Boston; *Percussion Concerto* in 1997 at New England Conservatory; and *Symphony No. 5: Sons et Lumiere* in 1999 at Sanders Theatre.

Yannatos has published music for children including four volumes of "Silly and Serious Songs" based on the words of children; *Amazing Grace* (a choral drama), Harvard University in 1999; and *Cantata: Creation Sings its own Song*,

Boston University in 1999. He has also written music for television, including Nova's *City of Coral*, Metromedia's *Assassins Among Us* and two operas.

Dr. Yannatos has received innumerable awards as a composer, including the Artists Foundation Award of 1988 for his *Trinity Mass*, available on CD by Albany Records.

## BRIAN SEEVE soloist

He has participated in several summer music events including the Interlochen Arts Camp, where he held the principal flute position in the World Youth Symphony and played at the 1996 Olympic Games in Atlanta as the principal flute in the Olympic Arts Festival. He also attended the Boston University Tanglewood Institute, playing in both the orchestra and chamber ensembles.

He has won multiple awards and competitions, including the Western Massachusetts Youth Orchestra concerto competition for 2 consecutive years and the Interlochen Arts Camp Concerto Competition for 4 consecutive years. In 1996, he was awarded the Governor's Scholarship from Interlochen Arts Camp. In 1997, he was one of the winners of the Boston Symphony Orchestra Concerto Competition and in 1998, he was a finalist in the National Flute Association High School Soloist Competition.

At Harvard, Brian has participated in numerous musical events, including the Harvard Baroque Chamber Orchestra's performance of the Christmas Oratorio.

In addition to his musical pursuits, Brian has been a Teaching Fellow in the Computer Science Department and a tutor in Mathematics. While his plans after graduation next year are unclear, music will always be an important part of Brian's life.



A member of the flute section of the Harvard-Radcliffe Orchestra since 1999, this year's concerto competition winner, Brian Seeve, is a junior at Harvard pursuing a dual degree in Computer Science and Mathematics. He has studied flute since he was 10 years old, his most recent teacher being Marianne Gedigian of Boston. His orchestral and chamber music experience has included principal flute positions in the Western Massachusetts Youth Symphony Orchestra, the Greater Boston Youth Symphony Orchestra and the Youth Philharmonic Orchestra of the New England Conservatory.