

and lends it an unmistakable charm. But although this piece may be called smaller in certain respects to some other of his other orchestral works, no one would dare suggest this symphony is less grand in its design and content.

The first movement is composed of three types of musical material, beginning with the trumpet figure and in the angular meandering accompaniments to this first theme. This material is explored for a time before a completely new texture is presented: that of a restless march played by a solo clarinet over strings. The third type of texture contrasts radically with the first two, in that it is a waltz with only three beats to the bar instead of four. It is first heard by flute and strings (and in its first moments, this strange waltz completely lacks a downbeat). A remarkable feature in this piece is that the second half of the movement presents all the textures noted above a second time, but in reverse order. The movement regresses and ends as it began.

The second movement is a fiery Allegro in A minor, notable for its prominent piano part. Some scholars have argued this choice of instrumentation is autobiographical, for Shostakovich was known to have played piano in silent cinemas to support his family; others see it as a practical result of having composed this work from a piano score. The movement is in an ABA form, with fast tempi in the A sections, and a slow modal, Russian-sounding

melody in the B section. The slow part is briefly recalled at the end of this movement.

The third movement, beginning with a poignant oboe solo over strings, is a gloomy Largo, which seems to embody sorrow both in its overall texture as well as in its melodic gestures. A second theme, stated fairly late in the movement again by the oboe, is that of a funeral march, complete with minor key and dotted rhythm. Another gesture heard is a fanfare motive falling a minor third (occurring first in the brass but eventually by the cello section) which occurs throughout the movement, and quite prominently at the climax.

The final movement, which begins with a slow introduction, is similar in construction to the second movement, with its lightning fast section interrupted by a slower central episode. It should be noted that the fanfare motive heard earlier returns in this movement in inversion, meaning that it now occurs as a rising minor third instead of a falling one. The last musical gesture of the piece, heard in the coda of this movement, is one which accelerates the tempo a final time and places the work finally in its home key of F. The unprecedented use of F minor (which has so long been absent) and of a grand chordal style in the ending, however, gives the finale of this piece an almost enigmatic character, as if it did not truly fit in with the styles played out in the rest of this work.

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NOTES ON THE MUSIC



Ludwig van Beethoven composed the Leonore Overture No. 3 in early 1806 after two attempts at an overture for *Fidelio*, his only opera. The opera tells the story of Leonore and of her attempts to liberate her husband Florestan, a Spanish nobleman. Florestan has been wrongly imprisoned near Seville, Spain, by the governor of the prison, Pizarro. Disguised as a youth named Fidelio, Leonore finds work at the prison and eventually rescues her husband from prison as well as from an imminent death sentence.

The overture should actually be numbered No. 2, since the No. 2 was performed at the original performance, while the overture No. 1, which never pleased Beethoven, was discarded. Beethoven combined parts of the second overture with new material to produce Leonore No. 3. This newest overture, however, did not fully satisfy Beethoven, as is evident by his composition of the *Fidelio* overture in 1814, which reworked the material yet again. Quite frequently, it is the overture to *Fidelio* that is performed before the opera, while Leonore No. 3 is played in Act II between the two scenes.

The overture opens with a slow introduction (*Adagio*) beginning with a fortissimo G in the full orchestra. After a short while, the first hint of a theme from the opera emerges when the clarinets and bassoons enter in A flat major, sounding the opening phrases of an air from the second act. Fragments of this theme appear throughout the remainder of the *Adagio*.

Introduced quietly by the violins and cellos, the Allegro theme is played once in its entirety. Immediately after the entire orchestra enters and builds to a fortissimo, wherein the first theme is restated in paraphrase and quickly moves off into a sequential episode. A short horn fanfare introduces the arrival second theme presented by the strings, which is eventually worked to a climax with figures from the first theme. An important structural element of the development section is a trumpet call, sounded twice, which is both times succeeded by a woodwind melody from the second act of the opera. In the opera, this aria celebrates the moment at which Florestan is finally saved from his imprisonment.

The recapitulation is heralded by a solo flute, virtuosically rendering the original Allegro theme. A final section, a brisk coda, begins with fantastic scale passages in an ever-increasing string section (from the violins in order down to the basses). A final closing theme with a recognizable motivic connection to the Allegro theme is sounded as the entire orchestra the overture in a triumphant climax.

Beethoven's Concerto in C major for Piano, Violin, and Violoncello was written in the years 1803-1804. Although it received negative criticism in its premier (1808), and to some extent to the present day, this concerto was a milestone in Beethoven's development as a composer. It was the first concerto in which he appears to have mastered the genre previously dominated by Mozart. His feat, however, is even greater when one takes into consideration that he was able to tackle the genre in a more complex form: relating three individual parts to an orchestra is considerably more challenging than just one.

Dedicated to Prince Lobkowitz, the concerto is written in the *sinfonia concertante* style, a symphonic piece with solo instruments, a style very popular in Paris, Mannheim, and London, three great musical cities of the time. It is rather conventional and adds no new developments to the form itself.

The first movement, Allegro, begins with the customary orchestral introduction. It is large scale and perhaps the grandest of the three movements, written in a modified sonata form. Its musical development is solely in the hands of the soloists. It is filled with playful motifs and intertwining figures. The second movement, Largo, begins with a soaring cello melody. The piano, enters with more lively figures in contrapuntal contrast. The violin then enters and joins the cello in a beautiful duet with arpeggiated accompaniment from the piano. The last movement, Rondo alla Polacca, follows without a break. Its delightful melodies, colorful instrumentation, and discourse between soloists brings the piece to a close.

KENTARO FUJITA

Dmitri Shostakovich was eighteen years old when he wrote his First Symphony, a work which was submitted as a graduation piece for the school of composition at the Leningrad Conservatory of Music. It was enthusiastically received at its premiere on May 12, 1926, and at subsequent performances both in Europe and America. Praised to this day for its originality, depth of emotion, wit, and technical finesse, it represented an auspicious beginning for a composer whose name would later become synonymous with symphonic tradition in the twentieth century.

His first is shorter than the later Shostakovich symphonies, and does not call upon the full forces of a mammoth orchestra. Many moments in the first movement are, in fact, quite thinly orchestrated: this thin texture promotes a healthy dialogue between solo instruments in a style which pervades the movement

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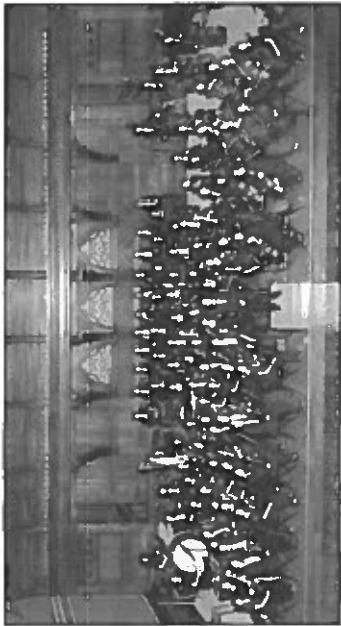
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her solo debut with an orchestra at age fourteen. A cum laude graduate of Harvard University, where she was principal cellist of the Harvard-Radcliffe Orchestra, her cello studies have included work with Lowell Creitz, Janos Starker, Leslie Parnas, Madeline Foley, Aldo Parisot, and George Neikrug. Winner of the Piatigorsky Prize while a student at the Tanglewood Music Center, she began her professional career as a cellist at the age of nineteen, when she became the youngest member of the Montreal Symphony Orchestra.



Ms. Babcock has been active as a chamber musician in the Boston area and at Tanglewood. She, conductor-pianist Robert Spano, and her husband, Boston Symphony violinist Harvey Seigel, perform together as the Higginson Trio. She has appeared with the Boston Symphony Chamber Players on several occasions, and has been a member of the contemporary music ensemble, Collage. She has recorded for the Dvorak String Sextet with the BSO Chamber Players for Nonesuch, contemporary works for CRI, and chamber music of Rebecca Clarke for Northeastern Records. In April 1997 she will participate in the La Musica International Chamber Music Festival in Sarasota, Florida, under the directorship of Bruno Giuranna.

Luise Vosgerchian, Walter W. Naumberg Professor of Music Emerita, has appeared with major orchestras, including the New York Philharmonic and Boston Symphony Orchestra. In addition, she has performed as pianist for the Boston Symphony Orchestra. Her commitment to contemporary music includes performances of the complete piano works

of Karel Husa in the United States and in Prague. Most recently, she introduced Husa's Concertina for Piano and Orchestra as soloist with the Symphony Orchestras of Pilsen and Pardubice in the Czech Republic. Her recordings include 19th and 20th century works by such composers as Brahms, Schumann, Schubert, Debussy, Ives, and Bartok.

A native of Watertown, Massachusetts, Miss Vosgerchian studied at the New England Conservatory of Music and at the Conservatoire Nationale in Paris with Nadia Boulanger. Her piano and composition teachers also included Isabella Vengerova, Nicholas Slonimsky, and Erwin Bodky.

Miss Vosgerchian has been an active contributor to the musical life at Harvard University for more than thirty years. In 1971 she became professor of music and was appointed to her present chair in 1974. She subsequently served for four years as chair of the Music Department and has been a lecturer for the Harvard Alumni programs in the U.S. and in Europe. She has also lectured for the Boston Symphony, the Boston Museum of Fine Arts, and The Isabella Stewart Gardner Museum.



She was the recipient of Harvard's J.R. Levenson Undergraduate Council Award to the senior

professor demonstrating the most outstanding and creative teaching. In 1986, the Max Goldberg Foundation together with Ray and Thelma Goldberg founded the Luise Vosgerchian Teaching Award at Harvard University, a monetary prize given each year to a teacher selected from throughout the world who perpetuates the values and teaching skills represented by Professor Vosgerchian.

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GUEST SOLOISTS

Violinist Lynn Chang '75 enjoys an active and versatile career as soloist, ensemble performer and educator. As an undergraduate, Mr. Chang was a winner in several important competitions: the Harvard-Radcliffe Concerto Competition, the Young Concert Artists Auditions, and the International Paganini Competition.

While a music major at Harvard, Mr. Chang identified his strongest musical influences to be Professors Leon Kirchner,

Earl Kim, Luise Vosgerchian, and Associate Professor Ivan Tcherepnin. He has continued these associations throughout his professional career. With cellist Yo-Yo-Ma '76, Mr. Chang gave the world premiere of "Triptych" by Leon Kirchner at Tanglewood in 1989 and subsequently recorded it on Sony Classical. In 1995, Mr. Chang and Mr. Ma gave the world premiere of the Double Concerto written for them by Ivan Tcherepnin with the Greater Boston Youth Symphony Orchestra under the direction of David Commanday '76. It was recently awarded the 1995 Grawmeyer Award for best new composition. With soprano Dawn Upshaw, Mr. Chang recorded "Where Grief Slumbers" by Earl Kim, on the Grammy-award winning album "Girl with Orange Lips" (Nonesuch).

Lynn Chang can be heard regularly in Sanders Theater and Jordan Hall as a member of the Boston Chamber Music Society. Other upcoming performances include the Mozart G major Violin Concerto at the Gardner Museum on December 8, 1996 and the Boston premiere of William Bolcom's Violin



Concerto with the Longwood Symphony Orchestra on May 3, 1997.

Having begun the violin at age seven with Sarah Scriven and Alfred Krips, Lynn Chang then continued his studies at the Julliard School with Ivan Galamian. He is currently on the faculty at the Boston Conservatory, MIT, and Boston University. Mr. Chang lives in Newton with his wife, Dr. Lisa Wong '79 and their two children Jennifer ('06?) and Christopher ('09?).

Martha Babcock, assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra, joined the Boston Symphony in 1973 and was appointed to her current position in 1982. She has appeared as a soloist with the Pops on several occasions, most recently in 1995 performing the Schumann Concerto with Keith Lockhart and Ronald Feldman, and has performed many cello concertos with orchestras in the Boston area.

Born in Freeport, Illinois, she began studying the cello at age nine, and made

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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 studies with 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 Soviet Union, 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 and Leningrad Chamber Orchestras. He is also the co-music director of the New England Composer's Orchestra.

Dr. Yannatos has received commissions for orchestral, vocal, and instrumental works which include *Cycles* (recorded by Collage), *An Overture for the Uncommon Man* (Phi Beta Kappa), *Sounds of Desolation* and *Joy* (Lucy Shelton), and the *Concerto for Bass and Orchestra* (Alea III and Edward Barker, principal bassist of the Boston Symphony Orchestra).

His most ambitious work, *Trinity Mass* (for soloists, choir and orchestra), was premiered in Boston and New York in 1986 (Jason Robards, narrator) and was aired on National Public Radio. The work will soon be released on Compact Disc.

He has been the consultant and conductor for major orchestras in Bangkok, Thailand and a guest composer and conductor in international festivals in Leningrad. His *Symphony No. 3 "Prisms"* for strings was premiered in the USSR by the Lithuanian State Orchestra in 1989.

In March-April 1991, Dr. Yannatos conducted the Leningrad Chamber Orchestra in the premiere of his *Symphony No. 5 "Sons et Lumière"* and the Sverdlovsk Chamber Orchestra in his *Symphony No. 3*, which was also produced on Soviet television. More recently, he conducted the Cleveland Chamber Orchestra in his *Concerto for Contrabass* and the American Symphony Chamber Orchestra in his *Symphony No. 3*.

Dr. Yannatos has published four volumes of "Silly and Serious Songs" based on the words of children. He has also written music for television including Nova's "City of Coral" and *Metromedias "Assassins Among Us"*.

He has received innumerable awards as a composer including the Artists Foundation Award of 1988 for his *Trinity Mass*.



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189th Season, 1996-1997

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Prof. Elliot Forbes

Ludwig van Beethoven
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Leonore #3, Op. 72a

Ludwig van Beethoven

Triple Concerto, Op. 56

Lynn Chang, violin
Martha Babcock, cello
Luise Vosgerchian, piano

I. Allegro

II. Largo

III. Rondo alla Polacca

—Intermission—

Dmitri Shostakovich
(1906-1975)

Symphony No. 1

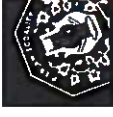
I. Allegretto

II. Allegro

III. Lento

IV. Allegro Molto

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 Watertown, 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 Gasset '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 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 condescended 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 during the war years the Sodality's membership was depleted, and since the 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 saw tours of the Soviet Union (1984) and Asia (1985 and 1988). In 1992, the HRO continued its tradition of cultural exchange on its European Tour.

Last summer, the HRO played five very successful concerts in Italy.

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, Music Building, Harvard University, Cambridge, MA 02138