

# HARVARD-RADCLIFFE ORCHESTRA

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# Peabody-Mason Music Foundation

presents

## Harvard-Radcliffe Orchestra

James Yannatos, conductor  
 Peter Orth, pianist



October 31, 1986

*Trumpet*

Joaquin Boudreau

Jonathan Feng  
André J. Fernandez

Jacob Sloane

*French Horn*

Nancy Horne  
Jennifer Linkdus

Harold Litt

Tiku Majumder  
Mitchell Mutz

*Trombone*

Robert Mawhinney

Bill O'Keefe

Michael Pahr

*Tuba*

Matthew Behler

*Percussion*

Eddie Chen

Jason R. Penzer

Shankar Ramaswami

*Horn*

Gillian Benet

Julene Penner

+ Concertmaster

† Principal

§ Assistant Conductor

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HARVARD-RADCLIFFE ORCHESTRA

JAMES YANNATOS, Music Director

*Violin*

Johannan Adair  
 Brian Ali  
 Steven Barber  
 ‡Marcia Belvin  
 Devin Binder  
 Dylan Black  
 Carol Chou  
 Joy Clendenning  
 Roxanne Devile  
 Peng-Dian Fan  
 Laura Frauschi  
 ‡Alan Gilbert  
 Susan Hahn

Carmen Hsu  
 Erich S. Huang  
 Eric H. Kawamoto  
 ‡Thomas Kearney  
 Sarah V. Kerr  
 Charlie Kim  
 Hih Song Kim  
 Tomomi Kimura  
 Alisa Kuno  
 Erica Kwei  
 Amy Lai  
 Eugene Lee

Jennifer Kim Lee  
 John G. MacFarlane  
 Tyler Maddy  
 Philip Mauskopf  
 Chris Min  
 Mark Mulligan  
 Audrey Richardson  
 ‡Ed Wu  
 Jennifer Wu  
 Samuel S. Wu  
 James Yun  
 Erika Yutani  
 Sarah Zaslav

*Viola*

John Corey  
 Jean Fox Tree  
 Levi Alexander Garraway  
 Eche Helman

Bryna Kra  
 Christopher Lee  
 ‡Alexandra Moellmann  
 Barbara Nesbet

Michael Teranova  
 Melinda T. Tuan  
 Alvin Wen  
 Phillip Yung

*Cello*

Jason Anderson  
 Lara Ausubel  
 Michel Flecker  
 Sei Iwai

‡Monica Kohler  
 James Kwak  
 Karen Lasser  
 Kristin Marie Lundy

Espeeth McIntosh  
 Minna Rhee  
 Lionel Shapiro  
 One Wang

*Bass*

Thomas M. Malaby

David Montague

‡Suzanne Sisak

*Flute*

Jessica Ancker

Philip Daly  
 Sung-Yun Pai

Ronald J. Park

*Oboe*

Douglas E. Drachman

Karen Lotz  
 Audrey Markowitz

Marc Park

*English Horn*

David L. Conant

*Clarinet*

Murray Barsky

William C. Hahn  
 John Montgomery

Rolf Noyer

*Bassoon*

Melissa K. Feliciano

Sarah L. Myers  
 Nicholas Waldvogel

Paul Weinberg

FRIDAY EVENING, OCTOBER 31, 1986, AT 8:00 O'CLOCK  
 SANDERS THEATER, HARVARD UNIVERSITY

*Harvard-Radcliffe Orchestra*  
 James Yannatos, conductor  
 Peter Orth, pianist

**Programme**

A NIGHT ON BALD MOUNTAIN *Mou* (1)

PIANO CONCERTO No. 1 IN E MINOR, Op. 11 (1)

Allegro Maestoso  
 Romanze-Larghetto  
 Rondo-Vivace

INTERMISSION

SYMPHONY No. 4, Op. 120 *Sc* (1)

Ziemlich langsam-Lebhaft  
 Romanze-Ziemlich langsam  
 Scherzo-Lebhaft  
 Langsam-Lebhaft

STEINWAY PIANO

## About the Artist

JAMES YANNATOS, conductor

Each of the renown and successes of the Harvard-Radcliffe Orchestra in recent years can be attributed to the long tenure of its conductor, JAMES YANNATOS. On becoming conductor in 1964, Mr. Yannatos deduced the repertoire, placing new emphasis on "contemporary classics," introducing his players to difficult works by Bartok, Webern, Schoenberg, and Schuller.

Based in New York City, Mr. Yannatos holds Bachelor of Music and Master of Music degrees from Yale and a Ph.D. from the University of Wisconsin. He made his reputation both as conductor and composer, studying and collaborating with William Steinberg, Leonard Bernstein, and others, and his position with Nadia Boulanger among others.

In addition to his position at Harvard, Mr. Yannatos has been guest conductor of the Boston Pops, the Winnipeg, Edmonton, and San Francisco Symphonies, the Royal Conservatory of Music at Toronto, and the Orchestre Symphonique de Montreal. He is music director of the Orchestre Musicales Mondiale du Canada. He is music director of the Orchestre de la Chambre Orchestra and has been conductor-composer at the Orchestre de la Chambre de Montreal, Tanglewood, Saratoga, Chautauqua, and Banff Festivals. His conducting experience also includes many college and all-state orchestras and audio work with film scores.

Among his compositions are two operas, an oratorio, a Mass, a ballet, settings of works by Twain and Cummings, two string quartets, other chamber music, works for brass and wind combinations, and radio plays.

His commissions include *Cycles* (recorded by Collage), *Sounds of Silence* and *Joy for Soprano Lucy Shelton, An Overture for the Orchestre de la Chambre de Montreal* for Phi Beta Kappa. Most recently he has published *And Serious Songs*, four volumes of music for children on the radio, and *Children's Songs*, four volumes of music for television on the radio. He has also written music for television including Nova's "City of Choral" and Metromedia's "Assassins Among Us." Mr. Yannatos' work, performed in the U.S., Canada, and Europe, may be heard on Sonory Recordings.



## HARVARD-RADCLIFFE ORCHESTRA

JAMES YANNATOS, Music Director

1986-1987 SEASON



SATURDAY, DECEMBER 13, AT 8:00 P.M.

BEETHOVEN . . . . . *Egmont Overture*  
NEW WORLD STRING QUARTET . . . . . TBA  
BRAHMS . . . . . *Symphony No. 4*

FRIDAY, MARCH 6, AT 8:00 P.M.

RONALD FELDMAN, *Guest Conductor*  
SHOSTAKOVICH . . . . . *Festive Overture*  
TCHAIKOVSKY . . . . . *Symphony No. 5*  
Concerto Competition Winner

SATURDAY, MAY 2, AT 8:00 P.M.

GILBERT LEVINE, *Guest Conductor*  
MAHLER . . . . . *Symphony No. 9*



ALL CONCERTS WILL BE IN SANDERS THEATER

Tickets to individual concerts will be on sale three weeks before each concert at the Holyoke Center Ticket Office in Harvard Square, or call 864-0500. Prices are: \$7 reserved section; \$5 general admission; and \$3 for students and senior citizens.



The above concerts are not under the auspices of the Peabody-Mason Music Foundation.

# Forthcoming Concerts

## 1986-1987 Season



*Andrew Rangel will play the  
32 piano sonatas of Beethoven in seven recitals*

SUNDAY AFTERNOON, NOVEMBER 2, 1986, AT 3:00 O'CLOCK	ANDREW RANGELL, pianist	SANDERS THEATER
SUNDAY AFTERNOON, NOVEMBER 30, 1986, AT 3:00 O'CLOCK	ANDREW RANGELL, pianist	SANDERS THEATER
SUNDAY AFTERNOON, FEBRUARY 1, 1987, AT 3:00 O'CLOCK	ANDREW RANGELL, pianist	SANDERS THEATER
SUNDAY AFTERNOON, MARCH 15, 1987, AT 3:00 O'CLOCK	ANDREW RANGELL, pianist	SANDERS THEATER
WEDNESDAY EVENING, MARCH 18, 1987, AT 8:00 O'CLOCK	SHEILA NADLER, mezzo soprano PETER ORTH, pianist	SANDERS THEATER
SATURDAY EVENING, MARCH 21, 1987, AT 8:00 O'CLOCK	DAVID KOREVAAR, pianist	SPRAGUE HALL, YALE UNIVERSITY
SATURDAY EVENING, APRIL 11, 1987, AT 8:00 O'CLOCK	PETER ORTH, pianist	MIDDLEBURY COLLEGE
SUNDAY AFTERNOON, MAY 3, 1987, AT 3:00 O'CLOCK	ANDREW RANGELL, pianist	SANDERS THEATER
SUNDAY AFTERNOON, MAY 31, 1987, AT 3:00 O'CLOCK	ANDREW RANGELL, pianist	SANDERS THEATER
SUNDAY AFTERNOON, JUNE 7, 1987, AT 3:00 O'CLOCK	ROBERT TAUB, pianist	SANDERS THEATER



All concerts are without charge and are open to the public.  
No tickets required. Children under 10 not admitted.  
Doors open one-half hour before each concert.

## About the Artist

PETER ORTH, pianist

A native of Philadelphia, pianist PETER ORTH is one of the consistently acclaimed artists of his generation. He has been privileged with four significant musical influences: His high school years spent studying with Benjamin Whitten of West Chester, Pennsylvania; Then came acceptance to study with Adele Marcus at The Juilliard School from which he graduated in 1977. After playing throughout the United States, he was invited to the Marlboro Music Festival and subsequently was invited to study with Rudolf Serkin at the Institute of Music at the University of Vermont. Most recently, he has collaborated with the distinguished pianist, Paul Doguerreau.

In 1979, Peter Orth won First Prize in the Naumburg International Piano Competition, held in memory of William Kapell. Since that time, his New York appearances have included his orchestral debut at Carnegie Hall and performances at Lincoln Center for the Performing Arts, the Fisher Hall and Alice Tully Hall, and the Kaufmann Concert Hall, the 92nd Street Y. He has been guest soloist with the Chicago, Detroit, Montreal, New Jersey, Oakland, St. Louis, Utah and American Symphonies in addition to the Philadelphia and Boston Pops Orchestras. His recital and chamber music performances have included Washington, D.C. at the Kennedy Center for the Performing Arts and the Library of Congress, Chicago's Orchestra Hall, Pasadena's Ambassador Auditorium, St. Paul's Schubert Club and numerous appearances in Boston. He has made two coast-to-coast tours with Music from Marlboro, collaborating frequently with the Muir, Concord and Audubon String Quartets. He has appeared at the prestigious Ravinia, Marlboro and Aspen Festivals. In 1986, he was the recipient of The Fanny Peabody-Mason Men's Award from Boston's renowned Peabody-Mason Music Foundation, an organization that has already presented him on nine occasions in various cities, including Boston and New York.

After a summer that included his debut with the Pittsburgh Symphony Orchestra and a return to the Chicago Symphony Orchestra at the Ravinia Festival, Peter Orth's current season is highlighted by recitals on the distinguished series of New York's 92nd Street Recital Series as well as in Washington, DC, Boston, Cincinnati and Pittsburgh, where he has made music appearances with the Muir String Quartet and subscription appearances with the Des Moines Symphony.

Peter Orth makes his home in Vermont.

## Programme Notes

### WITCHES' SABATH (1839-1881)

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*Modeste Mussorgsky (1839-1881)*  
nocturnal gathering of witches known as the Witches' Sabbath is a prominent feature of Christian European tradition. This fantastical event was marked by feasting, devil worship, and indiscriminate intercourse. Favorite locations for the event included the Bald Mountain near Kiev, Russia; and one of the typical dates was, naturally enough, All Hallows' Eve (Halloween).

Mussorgsky, like many other artists, was fascinated by this idea and attempted to give it a place in music. He first thought of composing an opera based on Gogol's "The Sorcerer"; this opera never materialized. In 1860 he considered setting "The Sorcerer", a drama which depicted the witches' sabbath on Bald Mountain. However, it never came to pass. Finally, in April 1866 he started a long poem—"The Sorcerer"—which he eventually entitled "St. John's Night on the Bald Mountain." He described it as "hot and chaotic, an original Russian production." Unfortunately, it was never performed in Mussorgsky's life because of unfavorable reactions from fellow composers. Mussorgsky never wrote another extended piece for orchestra after that. He did, however, remodel the piece into an unfinished opera, "Sorochinsky Fair", in which he added many bells at the end. It was this reworking which Rimsky-Korsakov used as the basis for his orchestral fantasy "A Night on Bald Mountain", which is the piece heard tonight. In it, the witches fly to the Bald Mountain and hold their revelries until they are banished by the chiming of the churchbell at dawn.

CAROL CHOU

### PIANO CONCERTO NO. 1 IN E MINOR, OP. 11

PIANO CONCERTO NO. 1 IN E MINOR, OP. 11  
Chopin actually composed his Piano Concerto No. 1 in E minor, op. 11 after his first concerto, but the E minor preceded the F minor in publication. Chopin, only at the time, composed his concertos because he needed large works with orchestral debut. Having solidified his reputation he never returned to orchestral work. The subservient orchestral contribution to the concerto, consisting mostly of harmonic cushion, reflects his preference for solo piano work.

Concerto, influenced greatly by Hummel, reflects the prevalent fashionable virtuosity of the time, insinuated with a poetry all Chopin's own. In the Allegro Maestoso the introduction produces the main thematic material, the first rather resolute E minor subject, by the more lyrical E major theme. We enter Chopin's unique world of decoration when the piano appropriates and enriches the theme. The central part consists of profuse embroidery rather than real growth with a few escapist tonal regions.

The Romance, marked Larghetto, Chopin uses an orchestrally accompanied nocturnal gathering of witches known as the Witches' Sabbath is a prominent feature of Christian European tradition. This fantastical event was marked by feasting, devil worship, and indiscriminate intercourse. Favorite locations for the event included the Bald Mountain near Kiev, Russia; and one of the typical dates was, naturally enough, All Hallows' Eve (Halloween). Mussorgsky, like many other artists, was fascinated by this idea and attempted to give it a place in music. He first thought of composing an opera based on Gogol's "The Sorcerer"; this opera never materialized. In 1860 he considered setting "The Sorcerer", a drama which depicted the witches' sabbath on Bald Mountain. However, it never came to pass. Finally, in April 1866 he started a long poem—"The Sorcerer"—which he eventually entitled "St. John's Night on the Bald Mountain." He described it as "hot and chaotic, an original Russian production." Unfortunately, it was never performed in Mussorgsky's life because of unfavorable reactions from fellow composers. Mussorgsky never wrote another extended piece for orchestra after that. He did, however, remodel the piece into an unfinished opera, "Sorochinsky Fair", in which he added many bells at the end. It was this reworking which Rimsky-Korsakov used as the basis for his orchestral fantasy "A Night on Bald Mountain", which is the piece heard tonight. In it, the witches fly to the Bald Mountain and hold their revelries until they are banished by the chiming of the churchbell at dawn.

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The final movement, in Rondo form, reflects Chopin's homeland in its use of the Krakowiak (a dance from Cracow) theme. Chopin uses a Vivace for the playful character of the first theme and then dolce for the happy unharmonized tune of the piano in the second theme. The concerto ends with an engaging coda leaving behind a feeling for the different influences in Chopin's youth.

Joy CLENDENNING

### SYMPHONY NO. 4 IN D MINOR

ROBERT SCHUMANN (1810-1856)

Symphony No. 4 in D minor  
Schumann's last symphony possesses the Romantic lyricism that is characteristic of his other three. Meant to be a birthday present for his wife Clara in 1841, it is actually the second symphony he composed, although his dissatisfaction with the orchestration caused him to withdraw it for revision. Schumann realized his natural tendency of writing loose symphonic structure and strove to overcome it; the revised version, issued some twelve years later, epitomizes his triumph in this respect. In the newer version, Schumann not only instructs that the four movements be performed without break, but he also draws most of the thematic material of the symphony from a few common elements. The unity and continuity that Schumann thus brings to the work make it an important landmark in the development of symphonic form.

The slow Introduction contains much of the basic thematic material of the work. The whole orchestra begins with a solemn step-wise melody; this is followed by an arpeggio-like figure in the strings which is answered by chord punctuation in the winds. The basis of the complete thematic structure is thus laid out. The strings carry the arpeggio figure into the first movement, where it continues as the main motif. This figure is developed in a restless, agitated fashion; yet, Schumann also manages to introduce new song-like ideas as well. The movement ends without recapitulation, as development unfolds directly into coda on its way to D major.

The second movement opens with an elegiac theme in solo oboe and cello over an accompaniment of plucked strings. The step-wise melody from the introduction then returns, and this is succeeded by a D major middle section in which the solo violin performs musical arabesques in a sweetly lyrical style.

A turbulent Scherzo in canonical style shatters the melancholy mood of the Romance. The Trio is more tranquil; its flowing version of the arabesques from the preceding movement lends to it a pastoral air. Both sections are repeated, but the second time around the Trio trips daintily into a mysterious connecting passage, in which a solemn brass chorale (reminiscent of the chord punctuation found in the Introduction and first movement) is accompanied by the arpeggio figure in the strings. From this seething cauldron of themes erupts the vivacious and jubilant main theme of the Finale. This *Lebhaft* movement bounces along with great rhythmic spirit and energy, with no fewer than seven different themes appearing in the course of the movement. The coda provides a headlong, exuberant final flourish to the whole work.

CAROL CHOU



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