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insists on two coats
of wax on the Benz,
lives for espresso,
watches Fellini,
loves
fresh sushi
over
candlelight
and
vintage
chardonnay

He:

hikes the mountains,
runs six miles a day,
lives in flannel,
recycles everything,
craves
soba noodles
and
green tea
to fuel
his
mind and
body

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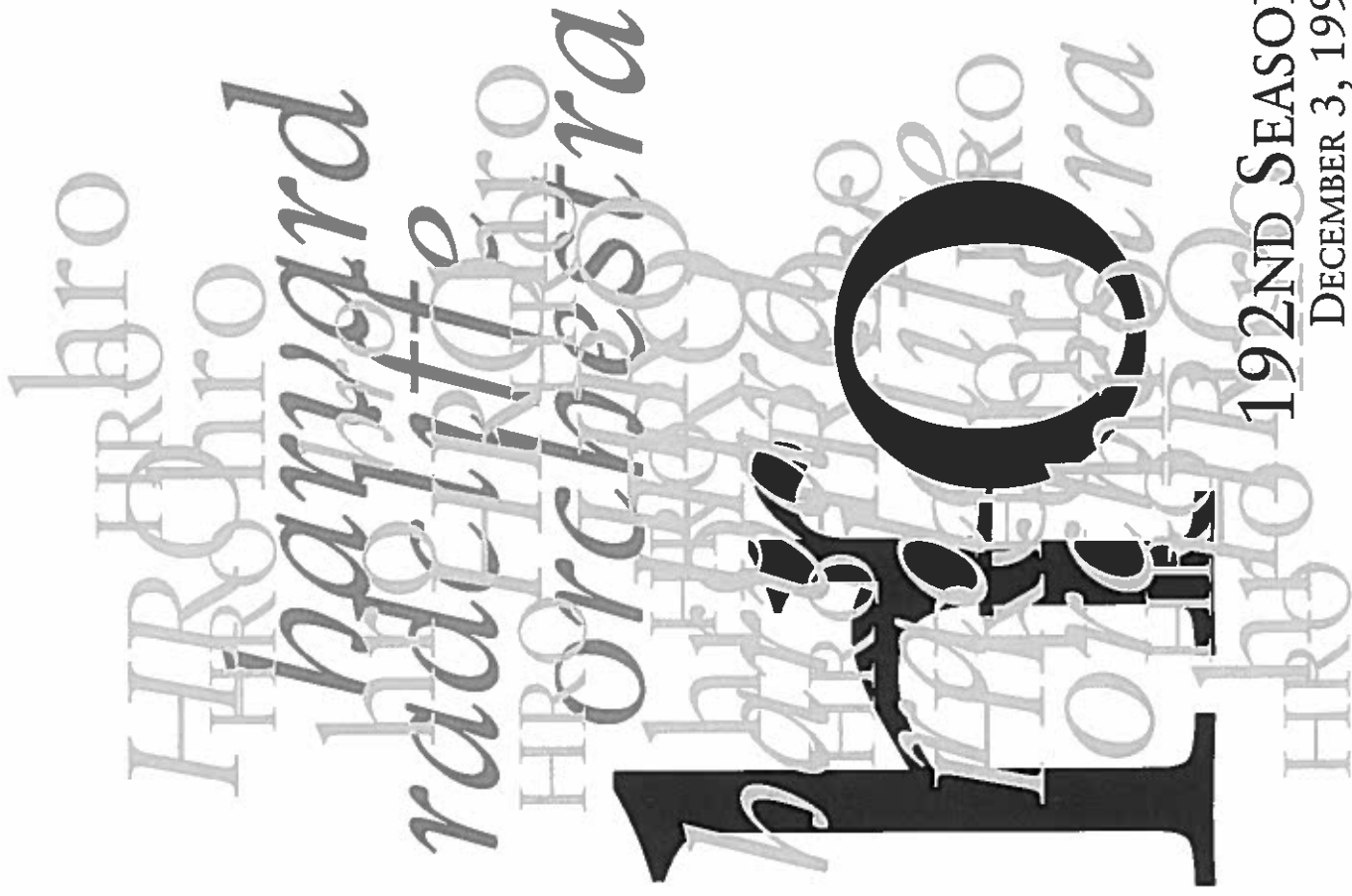
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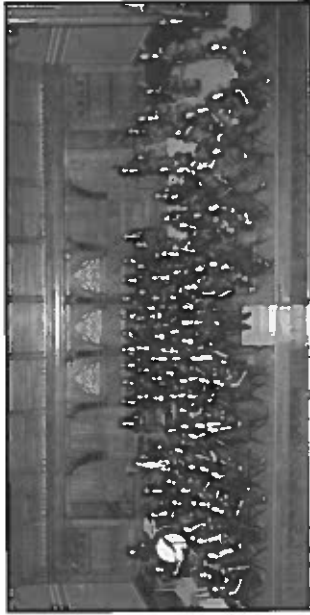
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HARVARD-RADCLIFFE ORCHESTRA

— 192nd Season, 1999-2000 —

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co-concertmaster
Johnny Lee
co-concertmaster
Tzu-Yuan Su

associate concertmaster

Adda Kridler

assistant concertmaster

Bryan Choi

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Ian Wong
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Michelle Yu

VIOLA

Isaac Nakhimovsky

principal

Owen Allen

assistant principal

Joanna Chan

Paul Erickson

Sarah Hull

David Jeng

Meredith Jensen

Jennifer Ke

Iris Lam

Wai-Kit Lo

Molly McOwen

Elizabeth Ogburn

Liesje Spaepen

Eric Wong

assistant principal

Seth Ament

Laura Bacon

Audrey Bower

Ken Ferry

Donna Kim

Luba Mandzy

Sam Tepperman-Gelfant

Joshua Packard

Hannah Sarvasy

Andrew Ting

BASS

Rodney Yeh

principal

Brett Sherman

assistant principal

Mark Lubber

Gene Otto

FLUTE

Sue Chi

Susan Gim

Jae Park

Brian Seeve

CELLO

Albert Pan

principal

VIOLIN II

Angela Wu

principal

Sarah Moss

assistant principal

Vanessa Browder

Dan Chen

Liza Ching

Zhalisa Clark

Kentarō Fujita

John Gansner

Juliana Han

Jeremy Hwang

Alicia Ingalls

Jean Lee

Paula Levy



NOTES ON THE MUSIC

La mer

Claude Debussy was born in 1862 to a bourgeois family headed by a father who owned a china shop and was a travelling salesman and a mother who was a seamstress. He studied piano at the Paris Conservatory of Music for ten years, surrounded by the sounds and influences of the big composers of the time such as Richard Wagner who he first admired but then turned against. Refusing to submit to the rules of musical theory, Debussy's style was one of the most important developments in 20th century music. Rejecting the overblown harmonic styles of post-Wagnerians like Gustav Mahler and Richard Strauss, Debussy wanted his music to sound improvisatory, and gravitated towards a subtler style similar to those achieved by French impressionist painters and poets.

Completed in 1905, *La Mer* delivers a world of water and sky, crossed by the hurrying forms of waves rising in conversation with winds from the north, the south, the west, and the east. Lost in time itself, this is an elemental world in which the sea, not man, is the focus of attention. The three movements of *La Mer* reflect the shimmering beauty of the face of the sea and the sparkle of the sun on the water. Yet, as the surface of the sea is in itself an expression of the unseen depths beneath it, so the underlying musical motifs suggest a mysterious and brooding spirit of the deep and hidden waters.

The serenity of the first movement, *From dawn till noon on the sea*, encompasses the first coming of light across the sea, the tenuous airs of dawn moving over the water when the east turns gray. The countenance of the sea is

mobile, sensitive, always changing, as the hours advance and the lights, colors, and shifting shadows move across its surface. The noonday sun, with long straight rays, penetrates the deep water and then passes into twilight, fading away into the long night.

The sea is a playground for the waves in the second movement, *Play of the waves*, created by many different winds, rolling, intermingling, overtaking, passing, or sometimes engulfing one another. They draw energy from the winds, respond to the fury of the storm, and leap up into peaked shapes that trail white streamers of foam. A wave knows no restraint in the sea, but nearing shore, it feels the alien land beneath it attempting to shackle it down. However, it gathers strength as a white foaming crest forms, advances, and suddenly plunges forward dissolving in thunder.

The third movement, *Dialogue of the wind and the sea*, portrays the sterner mood of the sea through the ancient dialogue of the wind and the waves. Hearing it reminds the listener of the great wind belts where the westerly winds blow across thousands of miles of open sea, marching the waves in procession around the globe. Of such winds are born the terrible surf of Tierra del Fuego and the violent seas that shed their wrath on the shores of the Orkneys.

La Mer is great for its unity in form, with the important structural elements of a symphonic work. As Debussy's landmark work, it achieves clever finesse through technical precision and clarity.

Michelle Yu



NOTES ON THE MUSIC

mol dau

Out of the Sumava Mountains of the southwestern part of the Czech Republic through central Bohemia and Prague flows *Vitava* or the Moldau, a powerful river which runs as deep in the land as it does in the flesh of the country's music. The land itself has been the site of dramatic geopolitical struggle, having been extinguished as a country in the 17th century and absorbed into the Hapsburg Empire until World War I. However, as nationalistic feelings crescendoed throughout the 18th and 19th centuries, people became increasingly aware of Slavic consciousness in language, literature, and art. Thus, music emerged as a potent weapon of cultural warfare.

Bedrich Smetana, considered the father of Czech music, is often credited with single-handedly inventing the Czech-Bohemian style. Born in 1824, Smetana excelled at piano and composed his first piece at age 8. His father pressured him to enter the family brewing business, but Smetana rebelled when he was 19, journeying to Prague to pursue piano, where he befriended Franz Liszt, who would later influence much of his music. His piece carrying the namesake of the great river Moldau is in the form of the symphonic poem, a genre developed and perfected by Liszt.

Smetana began work on the *Moldau* on 20 November, 1874, as the second piece in a cycle of six symphonic poems, collectively entitled *Má Vlast*, or *My Homeland*, and finished it less than a month later. Soon after beginning the cycle, he fell ill to syphilis, and started to lose his hearing. He was totally deaf by the time the *Moldau* was given its

first concert premiere in April 1875, unable to conduct the orchestra let alone bear a single tone. Nevertheless, from the glorious introduction to the moving conclusion, the piece was exalted by the audience who let loose a hurricane of applause and resounding cheers of the composer's name.

The rippling introduction evolves into an evocative and stirring melody, derived from a Swedish folk-song, which runs through the work like the river through the Bohemian landscape. The listener can sight the river before it flows into a single stream in the countryside of southern Bohemia. Passing through a forest in the next phase, the melody is characterized by the sounds of a hunt and then by the rhythm of a polka which depicts the scene of a rustic wedding. *Rusalkas*, the water nymphs of Czech mythology, play by the light of the moon while the stream picks up momentum, maturing into a torrent which roars through the Rapids of St. John above Prague. The piece climaxes when the river flows into Prague itself, past rising cliffs, mansions, ruins, and the proud castle of *Vysehrad* which is the theme of the first poem of the cycle. Finally, the river converges with the Elbe north of Prague. The first five episodes change key from E minor, C major, G major, and A major back to E minor while the last three are in the key of E major. The spirit and ideological grandeur of this piece resonate the majestic tones of the autonomous and dignified Czech character.

Michelle Yu

PICCOLO

Brian Seeve

OBOE

Sarah Kennedy
Theresa Lind
Ben Sloop
Emily Wei

ENGLISH HORN

David Lohman

CLARINET

Jane Carr
Val Feygin
Edward Kim
Ari Lipman
Kelley Morrell

BASSOON

Sarah Cove
Christopher Juhasz
David Lohman
Adam Sadler



FRENCH HORN

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Anul Kamath
Jonathan McPhie

TUBA

Gabe Struck

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Adam Beaver
Jessica Bowen
Kristoffer Gauksheim
Abigail Lackman
Scott Rowen
Michael Sha

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Alex Caram
Toshi Clark
Mike Murakami
Dan Weiss

HARP

Odette Yousef

TROMBONE

George Kirkup
Jacob Richman



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

HARVARD-RADCLIFFE ORCHESTRA

192nd Season, 1999-2000

JAMES YANNATOS, MUSIC DIRECTOR

Friday, 3 December 1999, 8:00 P.M.
Sanders Theatre, Harvard University

Pre-Concert Lecture, 7:00 P.M.
Professor Laurence Berman

Maurice Ravel
(1875-1937)

Alborada del Gracioso
Jonathan Holland, assistant conductor

Edward Elgar
(1857-1934)

Enigma Variations

-- intermission --

Friedrich Smetana
(1824-1884)

Moldau

Claude Debussy
(1862-1918)

La Mer

- I. De l'aube à midi sur la mer
- II. Jeux de vagues
- III. Dialogue du vent et de la mer

NOTES ON THE MUSIC

Enigma variations

Edward Elgar is one of Great Britain's most prolific modern composers. His most famous works include *Pomp and Circumstance* (played at graduation ceremonies everywhere), the *Cello Concerto* (made famous by cellist Jaqueline DuPre in the latter part of this century), and the *Enigma Variations*.

Composed exactly a hundred years ago, the *Enigma Variations* began as improvisations designed to suggest the mannerisms of his closest friends, very loosely based on a common musical idea or theme. Each variation (except the thirteenth) is dedicated to a set of initials or a name—and figuring out who these people are and how they relate to the variation proves to be a real enigma. Theme. Possibly a reference to Elgar himself, the first four notes sound like “Ed-ward El-gar.”

I. C.A.E. Caroline Alice Elgar, the composer's wife, whose romantic and delicate qualities are alluded to in this “variation” that is really just an extension of the theme.

II. H.D.S.-P. Hew David Steuart-Powell, an amateur pianist whose finger exercises serve as the brunt of Elgar's variation and jokes.

III. R.B.T. Richard Baxter Townsend, an old friend with a high-pitched voice and grumpy mannerism, parodied in the oboes and bassoons.

IV. W.M.B. William Meath Baker, an excellent and organized host who slams doors. The tittering of his guests are depicted in this variation.

V. R.P.A. Richard Penrose Arnold, a friend whose nervous laugh is depicted in the woodwinds.

VI. Ysobel. Isabel Fitton, a violist

whose string crossing exercises are alluded to here. Note the viola solo. VII. Troyte. Arthur Troyte Griffith, an architect who is a completely inept pianist. His discordant playing is suggested in the drums and lower strings, followed by rhythmic order that represents Elgar as the frustrated teacher.

VIII. W.N. Winifred Norbury, a gracious lady friend who played piano accompaniment for Elgar.

IX. Nimrod. August Johannes Jaeger, a great friend and supporter. This is by far the most famous variation and one of the most beautiful. Elgar alludes to a summer evening talk they once had together in this variation.

X. Dorabella. Dora Penny, a friend nicknamed after the dirty character from Mozart's *Così fan Tutte*.

XI. G.R.S. George Robertson Sinclair, an organist who owned a bulldog named Dan that fell down a steep bank into a river and paddled his way back on shore. This entire episode is parodied here.

XII. B.G.N. Basil G. Nevinson, a cellist. Note the beautiful cello solo.

XIII. *** No name was ever given here, perhaps due to superstition. However, it might be linked to a former fiancée who was on a sea voyage at the time of its composition.

XIV. E.D.U. Alice's pet name for Elgar himself, “Edoo.” The finale concludes the work with style. Note the presence of variations I (C.A.E., the wife) and IX (Nimrod, the best friend).

Kit Lo





NOTES ON THE MUSIC

alborada del gracioso

Maurice Ravel was born in Ciboure, France, a small village near the border of France and Spain in the French Basque region. The cross-cultural influence of Spanish rhythms from his childhood can be heard in many of his compositions, especially the famous *Bolero*. Ravel was educated at the Paris Conservatory, where his master in composition was Gabriel Fauré, another famous French composer. In 1901, Ravel caused a scandal when he won the second *Prix de Rome* for composition, but was not awarded the *Grand Prix de Rome* even though the judges were severely criticized for refusing to recognize his talent; one member from the directorship of the *Conservatoire* was even forced to resign.



While Ravel is usually considered an impressionist alongside the likes of contemporaries Claude Debussy and Erik Satie, his compositions are arguably more distinct, employing bold harmonies and sensuous rhythms. *Bolero* features a yearning Spanish *ostinato*, while *Daphnis et Chloe* paints a pastoral portrait of cool beauty. His compositional abilities were not limited to orchestral works, however. Ravel loved to write for the piano, and this was where *Alborada del Gracioso* originated. Originally one movement of an in-

novative and multi-layered piano suite entitled *Miroirs, Alborada del Gracioso* was orchestrated in 1918, ten years after it was originally composed. The piece was immediately successful, unlike *Une Barque sur l'océan*, the only other movement from *Miroirs* that was orchestrated.

Kit Lo

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 bellies." 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." Administrative 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 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 saw tours of the former Soviet Union (1984) and Asia (1985 and 1988). In 1992, the HRO continued its tradition of cultural exchange on its European Tour, and in 1996, the HRO went on a two-week tour of 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, Fane Music Building, Harvard University, Cambridge, MA 02138.

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 studied 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 former 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.

In March-April 1991, Dr. Yannatos conducted the Leningrad Chamber Orchestra in the premiere of his Symphony No. 5 "Sons et Lumiere" and the Sverdlovsk Chamber Orchestra in his Symphony No. 3 "Prisms", 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 received numerous 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 (with Jason Robards, narrator) and was aired on National Public Radio. The work has been 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. The latter led to the premiere of his Symphony No. 3 for strings in the former USSR by the Lithuanian State Orchestra in 1989.

Dr. Yannatos has also published four volumes of "Silly and Serious Songs" based on the words of children. In addition, he has written music for television including Nova's "City of Coral" and Metromedia's "Assassins Among Us". He has received innumerable awards as a composer, including the Artists Foundation Award of 1988 for his *Trinity Mass*.

JONATHAN HOLLAND Assistant conductor

Each year the Harvard-Radcliffe Orchestra is graced with the new styles of conducting and various interpretations of an assistant conductor who is elected at the end of the previous school year. Newly elected for the current 1999-2000 season is Jonathan Holland, who is a graduate student of music at Harvard University.

Holland is not only a conductor, but a composer as well. Born in Flint, Michigan, he is heralded by *Newsweek Magazine*



as one to watch, having had works commissioned and performed by such orchestras as the Atlanta, Detroit, Florida Philharmonic, Indianapolis, Minnesota, National, Philadelphia, and St. Louis Symphony orchestras, as well as the Kennedy Center, Plymouth Music Series of Minnesota, Curtis Opera Theater, Orchestra Society of Philadelphia, the Mendelssohn Club of Philadelphia, the Meet the Composer/Readers Digest Commissioning Program, and soloists Wendy Warner, Demarre McGill, and Ignat Solzhenytsin, just to name a few.

He has received awards and honors, including those from the American Academy of Arts and Letters, ASCAR, the Presser Foundation, Boston Conservatory, Austin Peay State University, and the Detroit Symphony/Unisys African-American Composers Forum, as well as the National Black Arts Festival/Atlanta Symphony Orchestra Competition. He has been the Composer-in-Residence

for the Plymouth Music Series of Minnesota's WITNESS 1995 program, the 1995 Unisys African-American Composers Residency and National Symposium with the Detroit Symphony and the Chicago Youth Symphony Orchestra.

He received a Bachelor of Music degree from the Curtis Institute of Music, and is currently a Ph.D. candidate at Harvard University. His teachers have included Mario Davidovsky, Bernard Rands, Yehudi Wyner, Andrew Imbrie, and Ned Rorem, among others.

Holland has joined the ranks of the Harvard-Radcliffe Orchestra because it is "a place where music, learning, and musicianship fuse." Taking graduate courses, he rarely gets to listen to music, which he says is very different from his undergraduate career. Being an assistant conductor to the orchestra allows him to combine his years of musical training with his current study of composition. Jonathan says that being a part of the orchestra allows him to work with musicians of great uniqueness. "Everyone is there because they want to make music and have a good time, which is not always the case in Orchestras." Among things that he is looking forward to this year are playing the *Rite of Spring* and touring South America in the summer.