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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,
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and
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to fuel
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body

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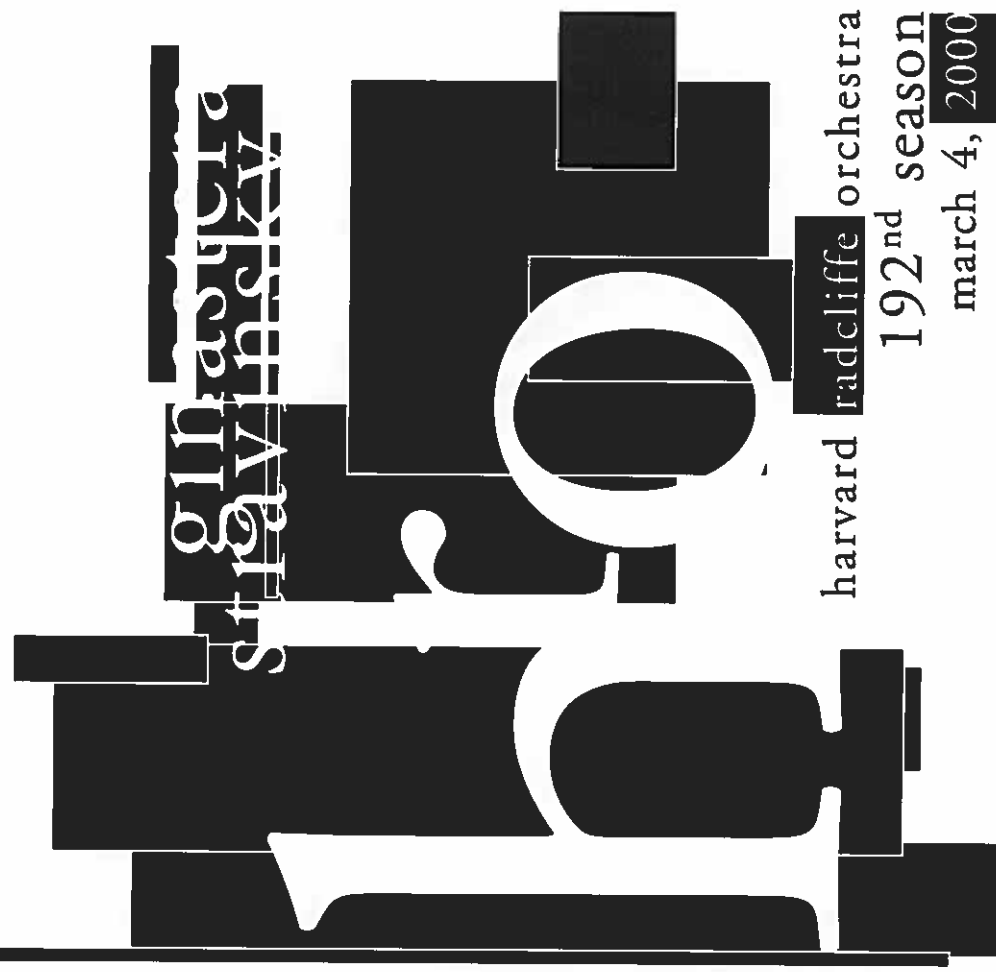
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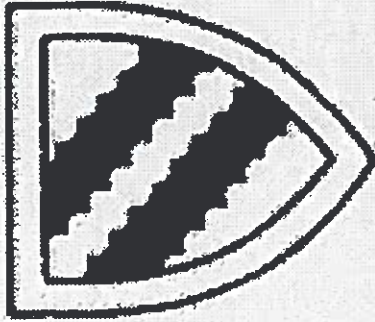
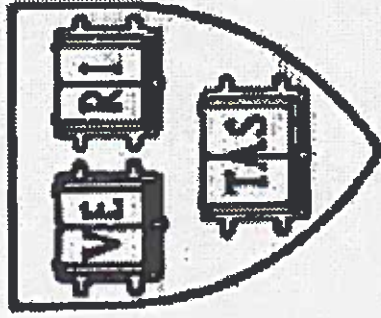


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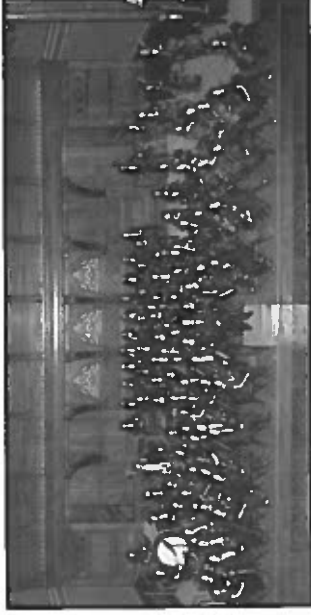
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HARVARD-RADCLIFFE ORCHESTRA

— 192nd Season, 1999-2000 —

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concertmaster

Eileen Woo

co-concertmaster

Tzu-Yuan Su

associate concertmaster

Adda Kridler

assistant concertmaster

Bryan Choi

Sonya Chung

Jane Kang

Hoon-Jung Kim

Susan Koo

Albert Lin

Christine Lin

Chan Park

Yi-Ching Ong

Jean Park

Nirin Saksena

Ray Somcio

Calvin Wei

Lauren Williams

Naomi Wender

Ian Wong

Susan Yeh

Michelle Yu

VIOLA

Isaac Nakhimovsky

principal

Owen Allen

assistant principal

Joanna Chan

Paul Erickson

Sarah Hull

David Jeng

Meredith Jensen

Jennifer Ke

Iris Lan

Wai-Kir Lo

Molly McOwen

Elizabeth Ogburn

Liesje Spaepen

Laura Bacon

Audrey Bower

Ken Ferry

Donna Kim

Luba Mandzy

Joshua Packard

Hannah Sarvasy

Andrew Ting

BASS

Rodney Yeh

principal

Brett Sherman

assistant principal

Doug Balliett

Kyle Brandt

Gene Otto

ALTO FLUTE

Alexander Spiegelman

CELLO

Albert Pan

principal

Eric Wong

assistant principal

Seth Ament

VIOLIN II

Angela Wu

principal

Sarah Moss

assistant principal

Vanessa Browder

Dan Chen

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NOTES ON THE MUSIC

Le sacre du printemps

In the early 1900s, Stravinsky collaborated with choreographer Vaslav Nijinsky to create a piece about pagan Russia. On May 29, 1913, this staggering piece, entitled *Le Sacre du Printemps*, the Rite of Spring, premiered in Paris, a performance ending in uproar and chaos that would henceforth be known throughout musical history as "the Rite Scandal." As Roman Vlad reflected, "No one had ever heard music like it before; it seemed to violate all the most hallowed concepts of beauty, harmony, tone and expression. Never had an audience heard anything so brutal, savage, aggressive, and apparently chaotic; it hit the public like a hurricane, like some unconceivable primeval force."

With its unconventional cellular harmonic and melodic profile, heavy reliance on rhythm as the principal motivating force, and violent changes of dynamic and metrical emphasis, *Le Sacre du Printemps* shocked the world of music as a truly revolutionary piece. Stravinsky himself set down the following description:

"In the Introduction before the curtain rises I have given to the orchestra alone the idea of that great sense of fear which weighs upon all sensitive spirits before a controlled power... a profound mystic sensation which comes to all things at the hour when nature seeks to renew its various forms of life... The musical material itself swells, expands and is then diffused; each instrument is like a bud which grows on the bark of a venerable tree."

"In the first tableau (The Adoration of the Earth), some adolescents are seen with an old, old woman, a woman whose age is not known, nor even from what century she comes, but who understands the secrets of

nature and who is teaching their meaning to her sons. During this time, the adolescent girls come down to the river. They form a circle which mixes with that of the boys. The group merges, but in their rhythm one feels a straining toward the formulation of new groups, and they divide to the right and left (Dance of the Adolescents, Mock Abduction, Spring Rounds).

"The groups separate and begin to fight. Messengers go from one to another and struggle...signifying, so to speak, that aspect of brute force which is also play (Games of the Rival Tribes). The arrival of a procession is heard. It is the Sage, the oldest man of the clan. A great fear surges through the crowd. Then the Sage, face down in the ground becoming one with the soil, gives a benediction to the earth (Procession of the Sage, Kiss of the Earth). Then all cover their heads, run in spirals, and leap as though endowed with renewed energy from nature (Dance of the Earth).

"The second tableau (The Sacrifice) begins with a quiet and obscure play among the adolescent girls. They mark within their circle the signs showing where the Glorified One will finally be enclosed, never to come out again (Mystic Circles of the Young Girls). Around the Chosen One, who is immobile, the young girls dance a ritual of glorification (Glorification of the Chosen One); then follows a purification of the soil and an Evocation of the Ancestors. The Ancestors group themselves around the Chosen One (Ritual of the Ancestors) and she commences the Sacrificial Dance. As she is about to fall exhausted... So that she should not touch the soil as she falls, [the ancestors] seize her and raise her towards the sky."

Igor Stravinsky

Michelle Yu

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Sarah Kennedy
Theresa Lind
Ben Sloop
Emily Wei

ENGLISH HORN
Sharon Lee
Ben Sloop

CLARINET
Edward Kim
Ari Lipman
Kelley Morrell
Michael Rescorla

BASS CLARINET
Jonathan Russell
Edward Kim

BASSOON
Sarah Cove
Christopher Juhasz
David Lohman
Christopher Pfrommer

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Brad Balliett

FRENCH HORN
James Bergman
Edward Crane
Hazel Davis
Stephen Hackbarth
Atul Kamath
Sophia Macris



Jonathan McPhie
Molly Thomasy

TRUMPET
Alex Caram
Toshi Clark
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Dan Weiss

PICCOLO TRUMPET
Geoffrey Shamu

TROMBONE
Alex Eagle
George Kirkup
Jacob Richman

BASS TROMBONE
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TUBA
Julie Randel
Gabe Struck

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PIANO
David Kim

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Abigail Lackman

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HARVARD-RADCLIFFE ORCHESTRA

192nd Season, 1999-2000

JAMES YANNATOS, MUSIC DIRECTOR

Saturday, 4 March 2000, 8:00 P.M.
Sanders Theatre, Harvard University

Pre-Concert Lecture, 7:00 P.M.
Professor Thomas Kelly

Alberto Ginastera
(1916-1983)

Igor Stravinsky
(1882-1971)

Igor Stravinsky
(1882-1971)

Estancia

- I. Los trabajadores agrícolas
- II. Danza del trigo
- III. Los peones de hacienda
- IV. Danza final (Malambo)

Violin Concerto in D

- I. Toccata
- II. Aria I
- III. Aria II
- IV. Capriccio

Ayano Ninomiya, violin

-- intermission --

Le Sacre du Printemps

Scenes of Pagan Russia in Two Parts

NOTES ON THE MUSIC

violin concerto

Igor Stravinsky was born in 1882 in Oranienbaum near St. Petersburg and died in 1971 in New York. Even during his time, he was a legendary figure, surrounded by friends such as T. S. Eliot and Picasso, and invited by President John F. Kennedy to the White House. Studying first with Rimsky-Korsakov in Russia, and then Robert Craft in Los Angeles, Stravinsky's music shows a dramatic development of style as he shifted to Schoenberg's twelve-tone system in the 1950s.

Despite such stylistic changes, however, all his music has an unmistakable "Stravinsky sound." Tone colors are dry and clear, the beat is strong, and his works abound in irregular meters. Ostinatos—repeated rhythmic or melodic patterns—often unify sections of a piece. Instead of connecting themes with bridge patterns, he makes abrupt shifts, and combined with rich, novel harmonies, he makes even conventional chords sound unusual.

In the winter of 1931, a remarkable violinist named Samuel Dushkin met Stravinsky for lunch in Paris. Stravinsky took out a piece of paper, wrote a chord with an enormous stretch from the E to the top A, and asked if it could be played. Dushkin said it could not, but went home to discover he could manage it. He telephoned Stravinsky at once with the news, and with that was born what Stravinsky called his "passport" to the *Violin Concerto*.

However, Stravinsky initially hesitated to write a concerto for a virtuoso. "[These young musicians] are obliged to seek immediate triumphs and to lend themselves to the wishes of the public, the great majority of whom demand

seasonal effects from the player." He was skeptical, too, because he confessed, "I am not a violinist and [thus] was afraid that my slight knowledge of the instrument would not suffice." His fear may have been a blessing in disguise when he produced a concerto that was not a grand, Romantic 18th century vehicle, but instead a piece modeling Bach's Brandenburg Concertos where the soloist is always among friends, collaborating and conversing.

Often described as a "kaleidoscope of duets, trios, and various larger ensembles," the concerto contains two bright, bustling movements in D major that frame two minor-key arias. The "passport" chord, which is essentially the top three open notes on the violin—D, A, E—opens each movement, breaking across *Aria II* like an unexpected cry of anguish. The music contains familiar gestures from the composer's past, but Stravinsky weaves in fresh twists to each chord and melodic nuance. For example, the confident strut of the doomed hero in *The Soldier's Tale* makes a confident return towards the end of the *Capriccio*, joined by the unannounced visitor of *The Rite of Spring's* Chosen One before the fiery, conclusive run to show an extra perspective on the Bach stylizations. Although he gives the soloist no cadenza, the entire last movement in particular demands tireless virtuoso display, in addition to a duet between the soloist and the concertmaster.

Michelle Yu



The compositions of Alberto Ginastera have a uniquely South American flavor. Born in Buenos Aires, Argentina, he began studying the piano at the age of seven. Later, his piano virtuosity would play a great role in some of his most interesting compositions including the *Piano Concerto No. 1* and *Danzas Argentinas*, both of which incorporate rhythmic textures and Argentinean folk tunes transplanted onto the keyboard. But keyboard compositions are only a small part of the different types of pieces he wrote and the kinds of instruments he composed for—one of his best known works is the *Harp Concerto*, which premiered in 1965.

At the age of twelve, he entered the Williams Conservatory, where he studied the piano as well as theory and composition. He continued his studies at the National Conservatory of Buenos Aires, graduating with highest honors in compositions in both schools. In 1942, he received a Guggenheim Award to visit the United States, but it wasn't until after the war that he made his first trip to North America. His music, however, was already being performed in New York and Washington DC—little wonder that many consider him the greatest Argentinean composer of all time.

Ginastera's music is unique in that it is marked by great rhythmic energy, interspersed with moments of mysterious calm. His orchestration is colorful and he is not afraid to borrow from Argentinean folk music. His music is primarily tonal, though it does reveal traces of influence from the styles of Bartok, Stravinsky, and Falla.

estancia

Estancia, tonight's work, means "a large ranch," and was a ballet originally commissioned in 1941 by the American Ballet Caravan to reflect Argentine country life. In it, a young man from the city has to prove his ability for the hard work of ranch life in order to woo a young country girl. Since the dissolution of the ballet corps, the work has been presented as a suite of four movements, and has remained in the modern classical repertoire. The title of each movement speaks for itself. The first, "The land workers," is a portrait of country life. The second, "Wheat dance," is the most serene and peaceful movement, contemplating the beauty of nature. The third, "The cattle men," and the fourth, "Final dance (Malambo)," are energetic displays of machismo. In the ballet, the final movement is danced only by men in a competition to see who is the winner—that is, the last to remain standing. Pay attention to the South American taste of the music, most evident in the use of hemiola, alternating measures of 3/4 and 6/8 time, which originally was a rhythmic device imported from Europe by the 16th century *conquistadores*.

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." 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 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 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 clo Harvard-Radcliffe Orchestra, Paine 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 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 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.

AYANO NINOMIYA violin

Twenty year old Ayano Ninomiya began studying the violin at the age of seven. The following year she entered the New England Conservatory of Music Preparatory School and made her professional debut with the North Shore (MA) Symphony.

Over the past several seasons, Ms. Ninomiya has concertized widely. Her orchestral appearances include performances with the Boston Symphony, Aspen Music Festival Orchestra, Boston Philharmonic, Mobile (AL) Symphony, Civic Symphony of Boston, Gulf Port (MS) Symphony, Port City (AL) Symphony, and the Concord, Newton, Wellesley, and North Shore Symphonies. She has performed solo recitals at the Gardner Museum, the Rockport Chamber Music Festival and on the highly regarded BankBoston Emerging Artist Series, among others.

This past season she made her debut with the Harrisburg Symphony, the Pro Musica (MA) Orchestra and returned to the Newton Symphony. In May she opened the 1999 Boston Pops season with the Glazunov Concerto, Keith Lockhart conducting. Upcoming concerts include performances with the Dubuque (IA) Symphony, Pro Arte Chamber Orchestra (MA), and Fort Meyers (FL) Symphony.

An avid chamber musician, Ms. Ninomiya is a founding member and first violinist of the Amaryllis String Quartet. Based at the New England Conservatory, the Quartet won first prize at the prestigious Fischhoff Chamber Music Competition (Jr. Division) in 1995. In addition to appearances at the Kennedy Center's National Festi-

tival of the Arts, Caramoor, Strings in the Mountains, Colorado Music Festival, Martha's Vineyard Chamber Music Festival, Rockport Chamber Music Festival and the Gardner Museum, the Quartet performed with Yo Yo Ma at the Gala concert celebrating the re-opening of Jordan Hall and was chosen to play the Mendelssohn Octet with Pamela Frank and Mr. Ma for a Young Audiences Benefit Concert in Boston in 1996.

Ms. Ninomiya's teachers have included Hyo Kang of the Juilliard School, Marylou Churchill, James Buswell and Michele Auclair at the New England Conservatory. She has also received extensive coaching from Andres Cardenes (Concertmaster, Pittsburgh Symphony) and is currently studying with Miriam Fried at the University

of Indiana. In addition, for the past two summers she was a Fellow at the Ravinia Festival's prestigious Stearns Institute.

Ayano was born in Takamatsu, Japan and moved to the United States at the age of one. She is a junior at Harvard College majoring in Music and Romance Language.

