

193rd Season

# THE HARVARD RADCLIFFE ORCHESTRA

James Yannatos, Director

"I value my garden more for being  
full of blackbirds than of cherries,  
and very frankly give them fruit  
for their songs."

- Joseph Addison



## Cambridge Trust Company

Harvard Sq. | Kendall Sq. | 1720 Massachusetts Ave. | 353 Huron Ave.  
University Park at M.I.T. | Weston | Concord | Beacon Hill  
New Hampshire Trust Offices: Exeter | Concord | Peterborough  
(617) 876-5500 | Member FDIC | [www.cambridgetrust.com](http://www.cambridgetrust.com)

November 3, 2000

8:00 Sanders Theater

We'll make  
your first  
impression  
a lasting  
impression.

# Fleming Printing

40 White Street  
Porter Square  
617.623.3047



www.flemingprinting.com

**She:**  
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**

# something in common



pan asian noodles  
rice platters  
Häagen-Dazs® ice cream

30 Dunster Street  
Harvard Square  
Cambridge  
617.868.7878

ma soba  
asian cuisine  
sushi bar  
wine

156 Cambridge Street  
Beacon Hill  
Boston  
617.973.6680

Hey  
Harvard!  
**20% off**  
after 9pm\*

**BRATTLE SQUARE FLORIST**  
For the Usual & Unusual in  
Flowers & Plants



*The 9&10 thanks Brattle Square Florist  
for this evening's stage plants.*

31 Brattle St  
AT HARVARD SQ.  
Cambridge, MA 02138  
876-9839 547-7089

Catie Zedros

\*20% off after 9pm offer applies only at Ma Soba Express in Harvard Square with valid Harvard student ID.



# SANDERS THEATRE INFORMATION

Sanders Theatre at Memorial Hall is operated by the Office for the Arts at Harvard, a department of the Faculty of Arts and Sciences. All inquiries should be addressed to Memorial Hall/Lowell Hall Complex, Harvard University, 45 Quincy Street, Cambridge, MA 02138-3003, Phone: (617) 496-4595 Fax: (617) 495-2420.

## THE HARVARD BOX OFFICE

Phone: (617) 496-2222; TTY: (617) 495-1642  
Advance Sales: Holyoke Center Arcade, Harvard Square, 1350 Massachusetts Avenue  
Open 12 noon to 6pm, everyday. Closed some holidays.  
Pre-Performance Sales: Sanders Theatre at Memorial Hall. Open performance days at 12 noon for matinees, 5pm for evening performances. Open until 1/2 hour after curtain.

## CALENDAR OF EVENTS

Available at the Box Office, and our web site: [www.fas.harvard.edu/~memhall](http://www.fas.harvard.edu/~memhall)

## SMOKING

There is no smoking allowed in Memorial Hall.

## RESTROOMS/PUBLIC TELEPHONES

Located on the Lower Level.

## PARKING

Free parking for Sanders Theatre events is available at the Broadway Garage, corner of Broadway and Felton Streets, from one hour pre-performance to



one hour post-performance. For student events, parking is available at 38 Oxford Street.

## LOST AND FOUND

Call (617) 496-4595 or visit the Administrative Offices, Memorial Hall room 027, Memorial Hall and Harvard University are not responsible for lost or stolen property.

## LATECOMERS

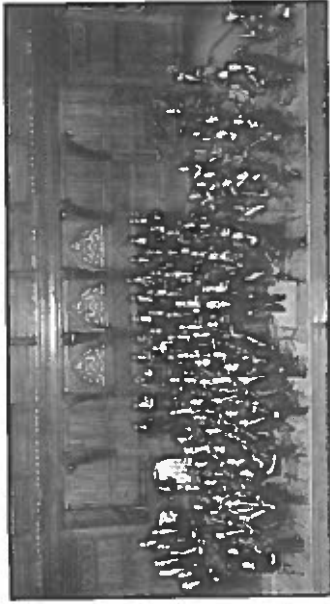
Latecomers will be seated at the discretion of the management.

## PHOTOGRAPHY AND RECORDING

Use of cameras and audio and video recording equipment is prohibited.  
Film and tape will be confiscated.

## ACCESS FOR PATRONS WITH DISABILITIES

Wheelchair accessible seating is available through the Harvard Box Office. Call (617) 496-2222, TTY (617) 495-1642, or in person. Sanders Theatre is equipped with Assistive Listening Devices, available at the Box Office, one-half hour prior to performance time. For information about parking for disabled patrons, call Marie Trotter, University Disability Coordinator at (617) 495-1859 [TTY (617) 495-4801], Monday - Friday 9AM-5PM.



## The Harvard Pierian Foundation, Inc.

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

### President

J. Woodland Hastings

### Vice President

Channing Yu

### Treasurer

Michael Luskin

### Secretary

Alfred Yen

### Directors

Daphne Abeel  
Helen and John Bethell  
Jessica Drachman Blaustein  
Reinhold Brinkmann  
Alexander S. Caram  
John and Maureen Genghan  
Paul Hanson and Cynthia  
Rosenberger  
Hope and Charles Hare  
Hanna Hastings  
Mary Ellen Hoke and  
David Moir  
Martha Jaffe  
Mr. and Mrs. Benjamin H.  
Lacy  
Eugene Lee

### Mary Manson and

James Gavin Manson

### Forest Reinhardt

Scott Smith

Dr. and Mrs. John R. Watt

David Wirth

Karin Yen

### Directors Emeritus

Vlasios Geotigian  
Rolf Goodwin  
John J. Jelatis  
Eleanor Drachman  
Victoria Mulligan

### Honorary Directors

Myra Mayman  
Archie Epps

### Life Directors

Prof. David G. Hughes  
Margaret Mann  
Henry & Cecelia Saltonstall  
Hygie and John Pappenheimer

## Memorial Hall Operations

Eric C. Engel, *Director*

Julie A. Henrikus, *Program Manager*

Tina Smith, *Box Office Manager*

Aimee Ricciardone, *Associate Box Office Manager*

Raymond Trialetti, *Building Manager*

Jason Knight, *Production Manager*

Ruth A. Polley, *Program Assistant*

Jonathan Salz, *Production Associate*

Dana E. Feder, *Production Associate*

Stephanie Treasi, *Box Office Associate*

Michael Van Devers, *Box Office Associate*

### Musical Director

James Yannatos

### Assistant Conductor

Iris Lan

### President

Laura Bacon

### President Elect

Christine Lin

### President Emeritus

Luba Mandry

### Treasurer

Ari Shwayder

### Business Managers

William Adams, Kyoko Kaneda

### Directors of Public Relations

Eric Wong, Rebecca Milroff,  
Kristen Underhill, Brian Boyle

### Events Coordinator

Kelley Morrell, Sarah Hull

### Historian

Abby Lackman, Kat Gin

### Librarians

John Gansner, Jeremy Hwang, Daniel Hong

### Newletter

Dan Chen, Alex Nicom,  
Eddie Kim, Daniela Iarkatoff

### Outreach Programs

Kit Lo, Emily Wei, Vanessa Browder

### Promoted Managers

Helen Chou, Eddie Kim, Hazel Davis

### Program Editors

Peter Anderregg, Seth Amcott,  
Miki-Sophia Cloud

### Ticket Managers

Yi-Ching Ong, Lucia Madariaga

### Tour Manager

Jeremy Hwang

### Webpage Designers

Stephen Hackbarth, David Zimmerman,  
Mike Sha, Brian Seave

### Instrument/Stage Managers

Albert Luo, Brian Boyle,  
Matthew Boch

# HARVARD-RADCLIFFE ORCHESTRA

193rd Season, 2000-2001

## VIOLIN I

Johnny Lee '01  
*concertmaster*  
Eileen Woo '01  
*co-concertmaster*  
Miki-Sophia Cloud '04  
*assistant concertmaster*  
Adda Kridler '01  
*assistant concertmaster*

Bryan Choi '03  
Helen Chou '04  
Sonya Chung '03  
Reed Collins '04  
Kyoko Kaneda '04  
Jane Kang '01  
Hoon-Jung Kim '01  
Amy Lee '04  
Albert Lin '01  
Christine Lin '03  
Jaya Padmanabhan '04  
Chan Park '01  
Jean Park '01  
Ray Somcio '00  
Andrew Wang '04  
Eric Wang '04  
Angela Wu '01

## VIOLIN II

Nitin Saksena '03  
*principal*  
Francesca Anderegg '04  
*assistant principal*  
Vanessa Browder '02  
Dan Chen '03  
John Gansner '02  
Kathryn Gin '04  
Juliana Han '03  
Jeremy Hwang '02  
Janet Kim '04  
Jean Lee '03  
Paula Levy '01

Albert Luo '04  
Alexander Misono '04  
Malcolm Mui '04  
Jane Rhee '04  
Ken Shen '04  
Ariel Shwayder '03  
Daniela Tarkatoff '04  
Ian Wong '03

## VIOLA

Isaac Nakhimovsky '01  
*principal*  
Theodore Pan '04  
*assistant principal*  
Joanna Chan '02  
Jessica Fragola '04  
Sarah Hull '03  
David Jeng '03  
Janet Lee '04  
Christine Liu '04  
Iris Lan L2  
Wai-Kir Lo '02  
Lucia Madariaga '04  
Michael Mirbaba '02  
Elizabeth Ogburn '03  
Liesje Spaepen '01  
David Zimmer '04

## CELLO

Eric Wong '02  
*principal*  
Laura Bacon '02  
*associate principal*  
John Young '04  
*assistant principal*  
Yee-Ping Sun '03  
*assistant principal*  
Seth Ament '03  
Peter Anderegg '04  
Erin Fehn '04  
Ken Ferry '02  
Daniel Hong '04  
Donna Kim '02  
Bradford Lee '04  
Luba Mandzy '01  
Hannah Sarvasy '03  
Michelle Young '04

## BASS

Rodney Yeh '03  
*co-principal*  
Kristen Underhill '04  
*co-principal*  
William Adams '04  
Kyle Brandt '05  
Josh Packard '02



# SPECIAL THANKS for their generosity

George M. Abrahams  
Susan B. Abrahams  
Tis Aler  
Barrington and Sun Allen  
Daniel Altman  
Adam Backenroth  
Jesse Baldwin, Jr.  
Susan Barbash  
Michael A. Barnberger  
Gillian Benet  
Matthew Berlin  
Gilda H. Biel  
Adam M. Birnbaum  
Richard J. Bogomolny  
Naomi Botkin  
Rosamund Brenner  
Laura Brodie  
Andrew W. Calkins  
Helena Chung  
Karen Cohen  
Eugene F. Conant  
Geoffrey Cook  
Robert Coquellerte  
Thomas I. Crowell  
David L. Davis, M.D.  
Thomas L. Delbanco,  
M.D.  
Dr. Richard B. Dobrow,  
Rachel E. Dobrow, and  
Shasa R. Dobrow  
Douglas E. Drachman  
Margaret Driscoll  
Donal Fanger  
Melissa K. Feliciano  
Jonathan Feng  
Elliot Forbes  
Robert B. Fraser  
Mark and Linda Freitag  
Jay Giroto  
George A. Goldberg  
Frank F. Goodman  
Myra Gordon  
Judith Grand

Rev. Frank E. Greene  
William C. Hahn, M.D.,  
Ph.D.  
Stephen Hinkle, M.D.  
Nancy C. Home  
Christine Ansmitt Hood  
Zachary Horowitz  
Isaac D. Hurwitz  
Mr. and Mrs. Richard  
Hwang  
Aaron Johnson  
Edward C. Kang  
A. J. Kastin  
Michael Kenney  
Frederick W. Klein IV  
W. Jeffrey Klemm  
Jacqueline S. Kloss  
Linda Koenig  
Monica Kohler  
William P. LaFiana  
Timothy O. Lipman  
John E. Little  
Maxine N. Lurie  
Joan Lusk  
Protik K. Majumder and  
Susan B. Abrams  
Ben Margolis  
Eric S. Maskin  
Robert D. Mawhinney  
Harvig Melbye  
Melanie Mille  
Marijean M. Miller  
Elliott Ng  
Kara Gordon Palley  
Helena F. Pappenheimer  
Jonathan M. Perkins  
Peter Pesic  
Rulan Chao Pian  
The Ravenal Foundation  
Robert Riggs  
Raymond S. Rosenbaum  
Henry Saltonstall  
Sandor S. Shapiro, M.D.

Roslyn Sherman  
Tatsuo Shirane  
Paula J. Singer  
Scott B. Smith  
Karl and Maria Strauch  
Warren P. Swett  
John L. Thorndike  
Stephen Waller  
Craig M. Watjen  
John R. Watt  
Clifford Weber  
Harvey J. Weiss  
John L. Whitlock  
Bernard A. Wisblatt  
Paul Yang





# NOTES ON THE MUSIC

In early performances, Berlioz distributed written programs of the symphony to the audience — an unprecedented practice in the concert hall. Berlioz' intention was to give concert-goers an outline of the tale depicted by the music. In the program, Berlioz explains that the artist's vision of the woman in the story is represented by a melody — referred to as the *idée fixe* — that is prominent in each of the five movements. Berlioz uses musical effects throughout the symphony to illustrate his story. Of special note is the depiction at the end of the fourth movement. The following are excerpts from Berlioz' program to *Symphonie fantastique*.

## I. REVERIES — PASSIONS

The composer imagines that a young musician ... sees for the first time a woman who possesses all the charms of the ideal being he has dreamed of, and falls desperately in love with her. ... The transition from a state of dreamy melancholy, interrupted by several fits of aimless joy, to one of delicious passion, with its impulses of rage and jealousy, its returning moments of tenderness, its tears, and its religious solace, is the subject of the first movement.

## II. A BALL

The artist is placed in the most varied circumstances: amid the hubbub of a carnival; in peaceful contemplation of the beauty of nature — but everywhere, in town, in the meadow, the beloved vision appears before him, bringing trouble to his soul.

## III. SCENE IN THE COUNTRY

One evening in the country, he hears in the distance two shepherds playing a *vanz de vaches*, ... bring[ing] an unfamiliar peace to his heart, and a more cheerful color to his thoughts. He thinks of his loneliness; he hopes soon to be alone no longer ... But suppose she deceives him! ...

## IV. MARCH TO THE SCAFFOLD

The artist, now knowing beyond all doubt that his love is not returned, poisons himself with opium. The dose of the narcotic, too weak to take his life, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the woman he loved, and that he is condemned to death, brought to the scaffold, and witnesses his own execution. The procession is accompanied by a march ... At the end of the march, the first four bars of the *idée fixe* recur

like a last thought of love interrupted by the fatal stroke.

V. DREAM OF A WITCHES' SABBATH  
He sees himself at the witches' sabbath, in the midst of a ghastly crowd of spirits, sorceresses, and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and delicence; it has become nothing but a common dance tune, trivial and grotesque; it is she who has come to the sabbath ... She mingles with the devilish orgy ... Funeral knell, ludicrous parody of the *Dies irae*, sabbath dance. The sabbath dance and the *Dies irae* in combination.

—H. B. (after a translation by Nicholas Temperley)

notes by Seth Anent and Alex Misono



## BASSOON

Sarah Cove '03  
Susannah Kelsey  
Jessica Madgett  
Kenny William '02

## FRENCH HORN

James Bergman '01  
Hazel Davis '03  
Stephen Hackbarth '02  
Atul Kamath '03  
Rebecca Milzoff '04

## TUBA

Matt Pereira '03  
Gabe Struck '01

## PERCUSSION

Jason Armstrong '03  
Jessica Bowen '01  
Brian Boyle '03  
Abigail Lackman '03  
Michael Sha '02

## HARP

Odette Yousef '03  
Marilinda Garcia

## TRUMPET

Toshi Clark '03  
Katharine Mach '04  
Mike Murakami '01  
Toby Romano '04

## TROMBONE

Julia Cowden '02  
Andy Pollock '04  
Jacob Richman '03  
Dan Noffsinger '03

## FLUTE

Sue Chi '01  
Ruth Gerson '03  
Jac Park '01  
Brian Seeve '03

## OBOE

Rebecca Doran '04  
Sarah Kennedy '01  
Theresa Lind '03  
Emily Wei '02

## CLARINET

Edward Kim '02  
Kelley Morrell '02  
Bonnie Poon '04  
Matthew Boch '04

## BASS CLARINET

Matthew Boch '04



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

## 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 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 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 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 summer of 2000 saw the most recent tour, this time to Brazil.

*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, Paine Music Building, Harvard University, Cambridge, MA 02138.*

## NOTES ON THE MUSIC



choir and together they sing to the end of the movement.

The piece proceeds directly into the energetic final movement, which is reminiscent of a romping rondo. Interspersed are several sections of fugal development, in which a theme played by the piano and subsections of the orchestra constantly intersects itself. A sense of joy and exuberance pervades the movement, which gives no hint of the composer's grave condition. Instead, in the finale as well as the entire concerto, any tinges of suffering or poverty are lost in the vitality, serenity, and even exhilaration that mark this piece as a fitting end to Barrok's life.

notes by Juliana Han

movements roughly in a fast-slow-fast pattern. The first movement, marked Allegretto, bears the flavoring of Balkan folk melodies, which Bartok studied and collected throughout his life. The piano enters with the melody over a translucent orchestra background, and then the orchestra picks it up and repeats it. The theme recurs in various inventive forms throughout the movement, which is also peppered with a two-note, cuckoo-like motif. This rapid call becomes especially prominent near the end of the movement, and its interplay between the piano and several instruments closes out the movement as a flute enunciates a birdcall.

The second movement itself is structured in A-B-A form. The beginning and ending portions are marked Andante Religioso, and this not only indicates the tempo of these sections but very much the serene mood as well. The orchestra begins with a choral-like introduction before the simple and contemplative piano entrance. The soloist and orchestra then continue to trade off these poetic fragments in a dialogue that carries through to the middle portion of the movement. It is in this slightly faster middle section that the birdcalls and insect noises Bartok recorded emerge clearly and unmistakably from the piano, woodwinds, and other sections of the orchestra. At the reprise of the slow section, the piano joins a woodwind

## berlioz - symphonie fantastique

Premiered in December, 1830, just three years after Beethoven's death, Berlioz' *Symphonie fantastique* represents a startling revolution in symphonic form and style. Although it was Berlioz's first symphonic work, many historians have called this symphony the most original and fanciful work of the 19th century.

Berlioz calls for a larger orchestra than had been used by previous composers. His addition of two harps and of an English horn reflect Berlioz' French heritage. But the large orchestra also results from Berlioz' desire to create new tone colors. The unrefined, almost ugly sound of the piccolo clarinet, for example, is used to

great effect in the last movement of the symphony.

Berlioz' most significant innovation in *Symphonie fantastique* is his blatant use of programmatic content. While previous composers had composed thematic music (e.g.; Vivaldi's *Four Seasons*), Berlioz was the first to make a program subjective and central to an understanding of the piece. The work is subtitled "Episode in the Life of an Artist" in reference to a romantic tale of a young artist's unrequited love and of ensuing tragic events. Berlioz concocted the story from his own obsessive infatuation with Harriet Smithson, an English actress who had dazzled him in a Paris production of Shakespeare's *Hamlet*.



# NOTES ON THE MUSIC

## *Britten - four sea interludes*

A native of Lowestoft, Suffolk, England, Benjamin Britten was born on November 22, 1913, and began to compose as early as 1919. Throughout the 1920's and 1930's, he completed numerous choral works and solo songs. On a trip to California in 1941, Britten read an article by E.M. Foster on the British poet George Crabbe that influenced him to write his first opera, "Peter Grimes". "Peter Grimes" tells the story of an outsider living in a small fishing village in Suffolk, England, who is wrongly accused of murdering his two apprentices. Eventually, Grimes is forced by the townspeople to sail into the sea, where he commits suicide by intentionally sinking his boat.

"Peter Grimes" was premiered to great acclaim on June 7, 1945, in London. A week later, Britten's "Four Sea Interludes", taken from the opera, were performed for the first time by the London Philharmonic. The first interlude, Dawn, is heard in the opera between the Prologue and Act I. At this point in the plot, the coroner is conducting an inquest into the death of Grimes' first apprentice, and the fishermen

are discussing their fears regarding the boy's death. The music includes hints of seagull cries and waves and captures the image of a rising sun at the very end. The second interlude, Sunday Morning, is played during Act II of "Peter Grimes", in which the villagers joyously gather around the church for services. In spite of the outwardly happy scene and the bell-like tones of the French horns and woodwinds, the music nevertheless has an edge that foreshadows the tragedy to come. Moonlight, the third interlude, is an introduction to Act III of the opera. Against a scene of merry dancing among the villagers, Britten again creates contrast with the dark mood of his music. The fourth interlude, Storm, depicts a wild and raging storm at sea.

*notes by Rebecca Doran*

## *bartok - piano concerto no. 3*

In 1940 Bela Bartok and his wife left war-torn Europe, where he had lived and studied all his life, for the alien country of America. Settling in New York, their already precarious financial situation worsened as Bartok's poor health steadily declined. By 1945, Bartok knew that his career as a concert pianist was over and surely had an understanding that his life would soon end as well. Though his previous two piano concerti had been composed for his own use, Bartok began composing a third piano concerto for his wife, in the hope that by performing it she could earn enough to sustain herself.

Most of the composing was done during the summer, which Bartok spent in Asheville, North Carolina, a town embraced by the foothills of the Smoky Mountains. Bartok's son noted that his father often jotted down the songs of

local birds; these and other impressions of the natural world surrounding him were eventually knit smoothly into the musical framework. Bartok continued working on the piece after returning to New York in September but barely had time to finish the work before he succumbed to leukemia near the end of the month. In fact, the last 17 measures had yet to be orchestrated, and the task was completed by one of his students and close friends, Tibor Serly. The finished work was premiered in 1946 not by Bartok's wife, who withdrew from the concert scene after his death, but by another one of Bartok's students, who performed it with the Philadelphia Orchestra under Eugene Ormandy.

The concerto as a whole follows the traditional concerto structure, with the three

# HARVARD-RADCLIFFE ORCHESTRA

## *193rd Season, 2000-2001*

JAMES YANNATOS, MUSIC DIRECTOR

Friday, 3 November 2000, 8:00 P.M.  
Sanders Theatre, Harvard University

Pre-Concert Lecture, 7:00 P.M.  
Assistant Conductor Iris Lan

Benjamin Britten  
(1913-1976)

- Four Sea Interludes, Op. 33a
- I. Dawn. Lento e tranquillo
- II. Sunday Morning. Allegro spiritoso
- III. Moonlight. Andante comodo e rubato
- IV. Storm. Presto con fuoco

*Iris Lan, assistant conductor*

Bela Bartok  
(1881-1945)

- Piano Concerto No. 3
- I. Allegretto
- II. Adagio religioso
- III. Allegro vivace

*Robert Merfeld, piano*

-- intermission --

Hector Berlioz  
(1803-1869)

- Symphonic Fantastique
- I. Reveries - Passions
- II. Un Bal: Valse
- III. Scene aux champs
- IV. Marche au Supplice
- V. Songe d'une nuit de Sabbat

*We thank BankBoston for their generous sponsorship of the Harvard-Radcliffe Orchestra Brazilian Tour 2000*

## 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 Orches-

tra). 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*.



## IRIS LAN assistant conductor

Iris Lan was born in Taiwan and raised in New York City. Her studies of music began at the age of 4 when she started studying piano. Soon thereafter, she began lessons on the violin and the viola. Prior to matriculating at Harvard College as a Chemistry and Physics major (Class of 1999), Ms. Lan spent time at the Juilliard School in New York City studying composition and viola (1991-1995). There, she was the recipient of a \$10,000 BMG music composition award and first-prize in the Juilliard Pre-College Composition Competition. During this time, Iris also began studying conducting with Alan Gilbert (former assistant conductor of the Cleveland Orchestra and current conductor of the Royal Stockholm Philharmonic Orchestra).

Ms. Lan cultivated her interest in music as a Harvard undergraduate by becoming a joint concentrator in Music, playing viola in the Harvard-Radcliffe Orchestra and taking pipe organ lessons with Nancy Granert. Her thesis in

music was a study of Igor Stravinsky's "Tango" (1940), which was awarded a Thomas Temple Hoopus Prize in 1998. Research some chapters of the thesis eventually led her to conduct ethnographic studies of representations of the tango in Asia as a recipient the John Knowles Paine Traveling Fellowship in 1999.

During college, Iris developed a strong interest in the connection between law and medicine. Her desires to study this field led her to remain at Harvard to earn a master's degree in the History of Science. Today, Iris is a second-year Juris Doctor (J.D.) candidate at the Harvard Law School. Ms. Lan also studies composition and conducting with the amazing Lukas Foss and accepts commissions as a member of ASCAP.

## ROBERT MERFELD piano

Robert Merfeld began his piano studies at an early age in New York City with Leonid Hambro. He graduated from the Oberlin Conservatory as a student of Emil Danenberg and received a Master's Degree from the Juilliard School as a scholarship student of Beveridge Webster. While at Juilliard, he pursued art song accompaniment with Viennese tenor Hans Heinz and also worked in the studios of Jennie Tourel, Oscar Shumsky, and Leonard Rose. Mr. Merfeld was a founding member of the Apple Hill Chamber Players with whom he toured nationally and internationally for over twenty years. He participates regularly in collaborative recitals throughout the United States with artists such as violinists Stanley Riche and Arnold Steinhardt and vocalists Dawn Upshaw and Lucy Shelton. He has also worked extensively with other singers including William

Sharp, William Parker, Jayne West and Jan Degaetani. He has performed at the Aspen, Ravinia, Caramoor, Marlboro and New England Bach festivals. Concerto performances include appearances with the national orchestras of Costa Rica and Bolivia, the Dartmouth Symphony Orchestra, and the Brandeis University Orchestra. Mr. Merfeld has recorded on the Sine Qua Non and Centaur labels, has appeared on National Public Television, and has been a frequent performer on WGBH-Boston and WQXR-New York radio stations. He is currently on the piano and chamber music faculties of Boston University and Harvard University and coordinates the chamber music program at the Longy School of Music.

