



James Yannatos
Music Director

Friday, April 20
8pm Sanders Theatre

HRO

Mendelssohn

Overture to a Midsummer Night's Dream

*World Premiere

Yannatos

Matt Haimovitz, cello

Cello Concerto

Brahms

Symphony No.2 in D



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HISTORY OF THE HRO

The Harvard-Radcliffe Orchestra (HRO) is the oldest symphony orchestra in the United States. It 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 to the serenading of young ladies. Its midnight expeditions were not confined to Cambridge, but rather extended to Watertown, Brookline, Roxbury, Jamaica Plain, and Boston – wherever, in short, dwelt celebrated belles. Among the Sodality's other activities included the serenading of then Harvard College President John Kirkland in 1819. According to a June 29, 1840 entry in the Sodality's record book, the group's late-night music-making antics earned them fame that "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 a March 29, 1943 issue of *Time* magazine, Gassett 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. It seemed the Sodality was in danger of disappearing. Gradually, however, other members were elected, and 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. In 1837, Sodality alumni formed the Harvard Musical Association with an aim to foster music at the college. The Harvard Glee Club and the Boston Symphony Orchestra both owe their existence to the early Pierians.

As a musical organization, the Pierians were also interested in performance. In 1860, shortly after Harvard President James Walker made Harvard the first institution to add music as a regular subject of study in the curriculum, the Pierian Sodality was given permission to "hire a hall and give a public concert, on condition that no tickets be sold."³⁵ Thus began the performing career of the Pierians. They began to give regular concerts, and rehearsed to prepare for them. Eventually, the orchestra's performances garnered

enough attention to be reported in the *New York Times*, which wrote in 1891: "The Pierian Sodality is especially strong this year...containing some of the best musical talent of the university."³⁶

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 serious musical organization and had become the largest college orchestra in America. 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 was so successful that other tours quickly followed. In 1921, the Sodality toured New York City, Providence, and even played in Washington's National Theater for First Lady Mrs. Warren Harding and Mrs. Calvin Coolidge.³⁷ The orchestra gradually built an international reputation and played for many distinguished audiences in the 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 Pierians suggested that the Harvard-Radcliffe Orchestra be formed. Since the Sodality's membership was depleted during the years of World War II, and since the Radcliffe Orchestra lacked certain instruments, both groups benefited from the merger. Thus the men and women of Harvard and Radcliffe united in their music-making efforts, and the HRO as it is today was born.

It is said that around 1950, HRO 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). It performed in venues such as Carnegie Hall and, in 1978, placed third in the Fifth Annual International Festival of Student Orchestras. The 1980s and 1990s saw tours of the former Soviet Union (1984), Asia (1985 and 1988), Europe (1992), and Italy (1996). Most recently, HRO conducted successful tours of Brazil in 2000, and Canada in the summer of 2004.

³⁴ Samuel Eliot Morison, *Three Centuries of Harvard: 1636-1936* (Cambridge: Belknap Press, 2001), p.295.

³⁵ "News From Harvard," *The New York Times*, Dec. 16 1891.

³⁶ "Harvard Orchestra on Tour," *The New York Times*, Dec. 19 1921.

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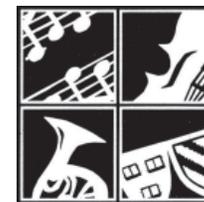
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HARVARD-RADCLIFFE ORCHESTRA

199th Season, 2006-2007



JAMES YANNATOS, MUSIC DIRECTOR

Friday, 20 April 2007, 8:00 P.M.
Sanders Theatre, Harvard University

~Program~

Felix Mendelssohn
(1809-1847)

Overture to a Midsummer Night's
Dream, Op. 61

James Yannatos
(b. 1929)

Concerto For Cello and Orchestra

- I. Allegro giusto
- II. Andante
- III. Allegro giocoso

Matt Haimovitz, cello

~Intermission~

Johannes Brahms
(1833-1897)

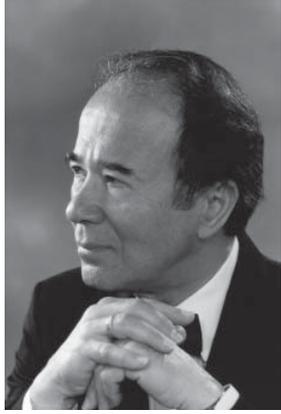
Symphony No. 2 in D Major, Op. 72

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso, quasi andantino
- IV. Allegro con spirito



DR. JAMES YANNATOS

conductor



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 Philip Bezan-son, Nadia Boulanger, Lu-

igi 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, Asia, and South America.

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, Leningrad, Cleveland, and American Symphony Chamber Orchestras. He also has been the co-director of the New England Composers Orchestra.

Yannatos has received numerous commissions for orchestral, vocal, and instrumental works. His compositions range from solo vocal (Sounds of Desolation and Joy) to large choral-orchestral (Trinity Mass) and have been performed in Europe, Canada, and the United States in concert, radio and television. His most ambitious work, Trinity Mass (for soloists, chorus and orchestra), was premiered in Boston and New York in 1986 with the HRO and Harvard choral groups and Jason

Robards, narrator, and was aired on National Public Radio. The work has been released on Albany Records. Seven recordings have been released by Albany Records featuring his music and the Harvard-Radcliffe Orchestra, including the recent performance of his violin concerto, premiered by Joseph Lin '00.

He has been a 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 and Leningrad Symphony.

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.

"Yannatos has composed a striking musical memorial to the tragic events that took place in Tiananmen Square in 1989. His Symphony No. 4: Tiananmen Square is an uninterrupted six movement arc, both narrative and contemplative as it depicts the gathering of crowds, the idealism, the crushing response, the mourning, the summing up. Yannatos writes brilliantly for orchestra...a compelling sincerity is the ultimate effect of this work. The performance by the Harvard-Radcliffe Orchestra under the composer's direction was very impressive."

-Boston Globe

Stormy and rhapsodic...a gorgeous main melody of melting tenderness ...Yannatos' blending of quartet writing with the orchestra is masterful ...This is attractive, wonderfully effective music ...He elicits richly committed and virtuosic playing from the Harvard-Radcliffe Orchestra."

-Gramophone

MATT HAIMOVITZ

soloist



Cellist Matt Haimovitz is a musical pioneer. He has inspired classical music lovers and won over countless new listeners to the genre by bringing his artistry to concert halls and clubs, outdoor festivals and intimate coffee houses, any place where passionate music can be heard. Through his visionary approach – bringing a fresh ear to familiar repertoire and a warm, human presence to the traditional concert experience; championing new music and initiating groundbreaking collaborations within and beyond the classical domain; recording innovative projects on Oxingale Records and integrating all with a tireless touring schedule; as well as mentoring an award-winning studio of young cellists at McGill University's Schulich School of Music – Haimovitz is re-defining what it means to be an artist, for the 21st century.

Haimovitz made his debut in 1984 at the age of 13, as soloist with Zubin Mehta and the Israel Philharmonic. At 17 he made his first recording, performing the

Saint-Saëns, Lalo, and Bruch concerti with James Levine and the Chicago Symphony Orchestra, for Deutsche Grammophon (Universal Classics). Haimovitz has since gone on to perform on the world's most esteemed stages, with such orchestras and conductors as the Berlin Philharmonic with James Levine, the New York Philharmonic with Zubin Mehta, the English Chamber Orchestra with Daniel Barenboim, the Boston Symphony Orchestra with Leonard Slatkin, and the Cleveland Orchestra with Charles Dutoit.

In 1983, Haimovitz made his Carnegie Hall debut, when he substituted for his teacher, the legendary Leonard Rose, in Schubert's String Quintet in C, alongside Isaac Stern, Shlomo Mintz, Pinchas Zukerman, and Mstislav Rostropovich. Shortly thereafter, he joined Isaac Stern, Cho-Liang Lin, Jaime Laredo, Michael Tree, and Yo-Yo Ma in performing both Brahms Sextets at the Tanglewood Music Festival and Carnegie Hall. Haimovitz has performed chamber music with Leon Fleisher, Rudolf Serkin, James Levine, and the St. Lawrence String Quartet, and has toured the complete Beethoven and Shostakovich Trio cycles with Shlomo Mintz and Itamar Golan, across Europe. His on-going collaboration with two McGill University colleagues, violinist Jonathan Crow and violist Douglas McNabney, on Mozart the Mason (Oxingale Records), was singled out in the press as a highpoint in Mozart's 250th anniversary year: the New York Times wrote, "The three young players navigate the extremes [of Mozart's Divertimento K. 563] thoughtfully and fluidly...they bring the music's ample internal dialogues vividly to life, and they give the lines a lovely glow."

As in his concerto and solo work, Haimovitz's approach to chamber music ventures beyond the traditional. In May 2007, he joins clarinetist David Krakauer, Geoff Nuttall, DJ Socalled, and colleagues



MATT HAIMOVITZ

soloist

in a residency at the Banff Centre; they explore the relationship between Messiaen's Quartet for the End of Time and klezmer music, from the perspective of the Quartet's original clarinetist, Henri Akoka. On his recent tour and Oxingale recording, *Goulash!*, Haimovitz delved into Béla Bartók's influence on the next generation of Transylvanian composers, György Ligeti and Adrian Pop, and improvised with such diverse artists as the legendary guitarist John McLaughlin, DJ Olive, and Constantinople, a five-member Middle Eastern ensemble. *Goulash!* also introduces Haimovitz's new cello ensemble, *Uccello*, comprised of his top students from McGill University. Haimovitz tours with *Uccello* frequently, performing in venues ranging from Boston's Sanders Theater, where the ensemble is presented by the Celebrity Series, to Seattle's Tractor Tavern. Of *Uccello*'s West Coast tour, the San Jose Mercury News wrote:

"But the glorious cap to the evening was Led Zeppelin's 'Kashmir.' The cellos 'singing' the soaring vocal lines and burning through the guitar solos (it's only fair since Jimmy Page often took a violin bow to his guitar) of the Middle Eastern melody. Underneath, the young cellists slap the bodies of their instruments and clack bows against strings below the bridge to lay down the driving rhythms. As one Bachophile said, 'Led Zeppelin never sounded so good.' A standing ovation and handshakes from the appreciative crowd, and the cello warriors drove off into the night."

Always striving to come closer to the compositional process, Haimovitz has explored the contemporary cello repertoire through collaborations with some of the greatest composers of our time, including Luciano Berio, George Crumb, Sebastien Currier, Mario Davidovsky, Henri Dutilleul, Osvaldo Golijov, John Harbison, Hans Werner Henze, Aaron Jay Ker-

nis, Tod Machover, Steven Mackey, Paul Moravec, George Perle, Lewis Spratlan, Robert Stern, Augusta Read Thomas, and Toby Twining. In the 1990s, Haimovitz made the first recording of Ligeti's Sonata for Solo Cello, along with other important contemporary solo works, in a series of four albums for Deutsche Grammophon. Since 2000, he has commissioned, premiered, and recorded dozens of new works for Oxingale Records, and countless more in concert. In 2006, Haimovitz received the Concert Music Award from ASCAP, for his advocacy of living composers, innovative programming, and pioneering spirit, and in 2004, the American Music Center awarded Haimovitz one of its highest distinctions, the Trailblazer Award, for his far-reaching contributions to American music.

Haimovitz has recorded extensively, for ten years as an exclusive artist with Deutsche Grammophon, and, since 2000, on Oxingale Records, the label he co-founded with composer Luna Pearl Woolf. Oxingale Records was singled out by the New York Times as one of classical music's "adventurous smaller companies [where] the real action has moved to," and has become the model for a growing legion of independent classical labels. In addition to *Goulash!*, *Mozart the Mason*, *Anthem*, *Bach 6 Suites*, *Après Moi*, *le Déluge*, and *Live at the Knitting Factory*, Haimovitz's award-winning recordings for Oxingale Records include *The Rose Album* with pianist Itamar Golan, *Tod Machover's Hyperstring Trilogy*, *Lemons Descending* with soprano Eileen Clark, and *Epilogue* with the Míro Quartet. Other recording projects of note include two improvisations with Rob Wasserman and Joan Jeanrenaud of the Kronos Quartet, on *Trios* (GRP Records), and solos on John McLaughlin's album, *Thieves and Poets* (Verve Records).

Born in Israel, Haimovitz has been hon-

ored with the Avery Fisher Career Grant (1986), the Grand Prix du Disque (1991), the Diapason d'Or (1991), and Harvard's Louis Sudler Prize (1996), and he is the first cellist ever to receive the prestigious Premio Internazionale "Accademia Musicale Chigiana" (1999). He has been featured in numerous publications, including *Newsweek*, the *New Yorker*, *People*, *Connoisseur*, *Gramophone*, *Strings*, and *Strad* magazines; he has been the subject of full-length televised features, on CBS's *Sunday Morning* with Charles Kuralt and ZDF (Germany's national public television station); and has appeared on PBS's *Salute to the Arts and Nova*.

Alongside his performing and recording activities, Matt Haimovitz is Professor of Cello at the Schulich School of Music at McGill University in Montréal, Quebec. He has established an award-

winning cello studio, with students taking first prize in Canada's prestigious Eckhardt-Gramatté Competition and the Fischhoff Chamber Music Competition, among others. Prior to joining McGill University, he spent five years as head of the cello program at the University of Massachusetts Amherst. Haimovitz himself studied at the Collegiate School in New York and at the Juilliard School, in the final class of Leonard Rose, after which he continued his cello studies with Ronald Leonard and Yo-Yo Ma. In 1996, he received a B.A. magna cum laude with highest honors from Harvard University. Haimovitz plays a Venetian cello, made in 1710 by Matteo Goffriller. He lives in Montréal, Quebec with his wife, composer Luna Pearl Woolf, their daughter, and their Tibetan spaniel, Shoko.



NOTES ON THE MUSIC

mendelssohn - overture to a midsummer night's dream

Inspired by William Shakespeare's comedy *A Midsummer Night's Dream*, Felix Mendelssohn completed his famous Overture in 1826. Originally the Overture was written and performed privately as a piano duet, when it was suggested that Mendelssohn should orchestrate it.

A passionate literary scholar, Mendelssohn was bewitched by the works of Shakespeare, whose collected plays had been translated into German 25 years earlier. The Overture, written when he was only seventeen years old, exemplifies Mendelssohn's ability to create extraordinarily imaginative and atmospheric music within the context of traditional harmonic and formal structure.

Filled with delicacy, the masterful use of instrumental colors in the Overture translates the three worlds of the comedy's universe into music of singular distinction. It is not necessary to know the story of Shakespeare's play to enjoy Mendelssohn's colorful music. The abode of Titania and Oberon is introduced by gossamer, almost breathless, violin figures, which have an ethereal

quality to them that defines the fairy world. With a facility fully equal to Shakespeare's, Mendelssohn moves back and forth from the fairy kingdom to the realm of humanity, mainly by contrasting minor keys with major key areas. The earthy world of Bottom and his primitive cohorts is depicted by a comical drone of open fifths, along with realistic representations of sounds such as a donkey's braying.

Seventeen years after the composition of the Overture, Mendelssohn rounded out the entire incidental score. For a production of the play at the Royal Theater in Berlin in 1842 for William IV of Prussia, he added the sprightly Scherzo, the Intermezzo, Nocturne, and the celebrated Wedding March. Although composed only four years before Mendelssohn's death, these numbers emanate a truly youthful energy, complementing the Overture's musical narrative with scenes of exceptional charm. Mendelssohn, it is said, lived a life of perennial youth. Certainly he was able to complete something begun long before without losing the sense of wonder and delight.

--Beth Fleming



NOTES ON THE MUSIC

yannatos - cello concerto

The Concerto for cello and orchestra was written soon after the completion of the violin concerto in 2004. The three movement work is self-referential in that the thematic elements reappear in different forms in each of the movements.

Movement I, *Allegro giusto*, opens with a dramatic flourish in the brass and winds juxtaposed with the quasi-recitatives in the solo cello. These serve to introduce

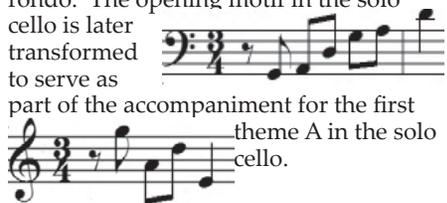


the first theme A in the solo cello.

The theme and opening flourishes appear in different forms throughout the first section. A middle section B, *piu vivo*, serves as the development section with melodic elements from A, and the introduction of a new motif that appears in various forms before the final modified return of A.

Movement II, *Andante*, comprises two sections. The first section A contrasts long melodic lines in the solo cello with a series of short "chorales" in the brass. As the solo cello line evolves, each successive brass chorale is extended in both scope and time. The second section B, *piu mosso*, acts as an extended coda with a suggestion of A from the first movement.

Movement III, *Allegro giocoso*, is a rondo. The opening motif in the solo cello is later transformed to serve as part of the accompaniment for the first theme A in the solo cello.



The introductory pizzicato figure reappears in the orchestra



as an accompaniment to the second theme B in the flute



and later in the cello, which is based on the opening measures of the Doxology, "Praise God from whom all blessings flow," a short Christian hymn of praise.

The third theme C appears in the solo cello.



Each of the themes are repeated in different guises throughout the movement, ending with a fragment of the Doxology in the horns and trumpets and flourishes in the solo cello.

-- James Yannatos



NOTES ON THE MUSIC

brahms - symphony no. 2

Brahms began work on his Second Symphony in the summer of 1877 and completed the score in time for Hans Richter to introduce the work with the Vienna Philharmonic Orchestra on December 30 of that year. The orchestra specified in the score comprises flutes, oboes, clarinets and bassoons in pairs; 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings. Duration, 40 minutes.

After working off-and-on for some twenty years to produce what eventually became his First Symphony in 1876, Brahms was so heartened by the huge success of that work that he was able to compose his Second swiftly and almost effortlessly in the following year. Where the First had been laboriously hewn from granite, the Second seemed to bloom as spontaneously as a spring blossom in a forest glade. Its genial, outgoing character, among other factors, sets it apart from Brahms's three other symphonies; this is the one understandably regarded as his "pastoral" symphony, and it is surely the most directly endearing of the four.

Brahms tried to conceal this geniality from the Viennese public up to the time of the work's premiere, even remarking that he ought to wear a crape armband "in deference to the solemn and mournful nature of my latest child." While some musical analysts have taken him at his word and have gone to great lengths to show the Second as a "tragic" symphony (the conductor Artur Rodzinski was one who felt "great tragedy" in this music), the very opening of the work assures us that he was only having one of his little jokes, for it establishes at once an ingratiatingly pastoral mood. The radiant second theme is one of Brahms's characteristic outpourings of warm contentment, reminiscent of his beloved "Cradle Song" and the Waltz in A-flat for piano. The first theme is subjected to fugal treatment in the development; new motifs spun off by variations in the rhythm are hailed and dismissed by clipped comments from the brass, and after its vigorous course has

been run the movement ends even more tenderly than it began.

The serious mood of the second movement has been cited in support of the "tragic" interpretation of the Symphony, but "solemn" and "meditative"—terms that do characterize this music—are hardly synonyms for "tragic." There is a certain melancholy vein here, which deepens with the appearance of the hymnlike second theme, but it is only in the second half of the movement that the basic tranquility is disturbed briefly by a passing storm—and storms, by long established tradition, are hardly out of place in "pastoral" works.

This basic element is emphasized on a simpler level in the third movement, a bucolic intermezzo of almost naïve charm and intimacy. The scoring is lighter here than in the rest of the work, and the unexpectedly animated middle section serves to heighten the ingratiating effect of the easygoing Allegretto that enwraps it. At the work's premiere, the delighted Viennese audience demanded and got a repetition of this movement.

Following the energetic but consciously restrained opening of the final movement, its first theme is restated in an exultant orchestral outburst and then, the way cleared by the good-naturedly crackling and snarling winds, the broad second theme makes its entrance in lambent sunset colors. The music builds confidently to the invigorating coda in which the second theme is transformed into a blazing fanfare, ending the symphony on a note of sheer exhilaration virtually unparalleled among Brahms's major works. The conclusions of his First and Fourth symphonies are monumental, that of the Third touchingly elegiac; that of the Second simply abounds in joy.

-- Richard Freed
Written for the National Symphony Orchestra, 11/30-12/2/2006

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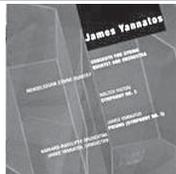
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