

*Firebird*  
ΦΙΡΕΒΙΡΑ

James Yannatos  
Music Director

Smetana  
Barber  
Stravinsky

Friday, March 2  
8pm Sanders Theatre

The Moldau  
Aaron Kuan '09, Asst. Conductor

Barber Violin Concerto, Op. 14  
Ariel Jeong '07, HRO Concerto Competition Winner

Firebird Suite

2006-2007 Season  
Harvard Radcliffe Orchestra

Fleming: Please  
place your ad  
here.



## BRATTLE SQUARE FLORIST

For the Usual & Unusual in  
Flowers & Plants

*The HERO 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

The Harvard-Radcliffe Orchestra is Online!  
Visit us at [www.hrorchestra.org](http://www.hrorchestra.org)



### The Harvard Pierian Foundation, Inc.

To advise and support the Pierian Sodality of 1808-Harvard-Radcliffe Orchestra™

#### Executive Committee

##### President

Norman Letvin

##### Past President

Nancy Fryberger

##### Vice President

Matthew Boch

##### Treasurer

Michael Luskin

##### Secretary

Mary Ellen Moir

##### Member-at-Large

John Watt

##### Directors

Cathy Barbash  
Matthew Boch  
Douglas Drachman and Erica Mayer  
Richard and Nancy Fryberger  
Alfred & Joan Goldberg  
Ethan Gray  
Eugene E. Lee and Sally E. Park  
Norman and Marion Letvin  
Christine Li  
Michael Luskin  
Mary Lyon and James G. Manson  
Robert D. Mawhinney  
Mary Ellen and David Moir  
Paul Nghiem  
Ariel Shwayder  
Adrian and Christine Slywotzky  
Donna H. Tillotson  
Anne and John R. Watt

##### Life Directors

Professor David G. Hughes  
Hylie & John Pappenheimer  
Henry & Cecilia Saltonstall  
Maria Strauch

##### Directors Emeritus

Eleanor Drachman  
Vlasios and Guadalupe Georgian  
Rolf and Nancy Goodwin  
John J. Jelatis  
Victoria Mulligan

##### Ex Officio Members

Thomas Kelly  
Jack Megan  
James D. Yannatos

##### Honorary Directors

Doriot Anthony Dwyer  
Myra Mayman  
Ursula Oppens  
Carol K. Pforzheimer

##### Associate Directors

Daphne Abeel  
Christine Ausnit-Hood  
Matthew Berlin  
Helen and John Bethell  
Jessica Drachman Blaustein  
Reinhold Brinkmann  
Alexander Caram  
Eugene Chung  
Ann-hao Chao  
Nazneen Cooper  
Jonathan Epstein  
Carr Everbach  
Daniel Finkelstein  
Tom Freudenheim  
Anna Ackerberg Garsten  
John and Maureen Geaghan  
Jay Giroto  
George Goldberg  
William C. Hahn  
Paul Hanson  
Hope & Charles Hare  
Leora Horwitz  
Jonathan Kaledin  
Jeannie Kim  
Benjamin H. Lacy  
Judith Leet  
David Marcus  
Kenneth McIntosh  
Stan Myers  
Julie Park  
Thomas Raymond  
Forest Reinhardt  
Scott Smith  
Warren Vaughan  
Albert Webster  
Donald C. Wetmore  
Alfred Yen  
Channing Yu

## Harvard-Radcliffe Orchestra

*Music Director*  
James Yannatos

*Assistant Conductor*  
Aaron Kuan

*President*  
Christine Barron

*President Emeritus*  
Chrix Finne

*General Manager*  
Jackie Havens

*Treasurer*  
Sorah Seong

*Secretary*  
Jennifer Kan

*Events Coordinator*  
Reed Gochberg

*Publicity/Advertising*  
Kyle Wiggins  
Jennifer Kan

*Ticket Manager*  
Andrew Goldberg  
Cleo Leung

*Librarian*  
Clara Kim  
Andrew Lowy

*Program Layout,  
Design, and Editing*  
Christina Li

*Graphic Design*  
Sorah Seong



# 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.<sup>34</sup> 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."<sup>35</sup> 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."<sup>36</sup>

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.<sup>37</sup> 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.

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

<sup>35</sup> "News From Harvard," *The New York Times*, Dec. 16 1891.

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

# HARVARD-RADCLIFFE ORCHESTRA

199th Season, 2006-2007

## VIOLIN I

Matthew Kan '07  
*co-concertmaster*  
Ariel Jeong '07  
*co-concertmaster*  
Meghan Sherlock '07  
*co-associate concertmaster*  
Michael Viscardi '10  
*co-associate concertmaster*  
Alex Fortes '07  
*assistant concertmaster*  
Madeleine Bäverstam '07  
Catherine Buzney '09  
Helen Cho, '10  
Timothy Hsieh '10  
Phoebe Johnson-Black '09  
Eugene Lee '10  
Ling Pan '09  
Koning Shen '10  
Michelle Siao '09  
Nina Slywotzky '08  
Foster Wang '10  
Amy Xu '07

## VIOLIN II

Aaron Kuan '09  
*co-principal*  
Kathryn Andersen '07  
*co-principal*  
Sorah Seong '09  
*co-associate principal*  
Andres Camacho '10  
*co-associate principal*  
Christine Barron '09  
Gene Lee '07  
Anita Mukherji '09  
Charles Nathanson '09  
Ariel Stoddard '10  
Davone Tines '09  
Max Wong '10  
Jennifer Yan '09  
Elisa Zhang '08

## VIOLA

Rachel Lefebvre '08  
*co-principal*  
Jennifer Chang '07  
*co-principal*  
Elizabeth Adams '10  
Meghan Galligan '10

Jesse Geneson '10  
Christina Grassi '10  
Jackie Havens '09  
Alex Johnson '09  
Jennifer Kan '07  
Clara Kim '09  
Vivek Kuncham '08  
Sarah Natow '10  
Jordan Reddout '10  
Johanna Seale '09  
Pierre Sowemimo-Coker '09

## CELLO

Mikiko Fujiwara '07  
*principal*  
Jessica Wang '08  
*associate principal*  
Jackie Buchanan '10  
*co-assistant principal*  
Shoshanna Fine '10  
*co-assistant principal*  
Monica Jun '10  
Yutaro Komuro '08  
Adam Letvin '10  
Jennifer Lo '10  
Evan Mallory '07  
Ben Michel '10  
Michael Moore '08  
Maya Shwayder '10  
Kyle Wiggins '09  
James Williamson '10

## BASS

Nickolas Fretes '09  
*principal*  
Doug Balliett '07

## FLUTE

Reed Gochberg '09  
Arielle Hansen '07  
Cleo Leung '08  
Christina Li '09

## OBOE

Jonathan Bragg '09  
Anna Graettinger '10  
Ann Helfman '08  
Katherine Mackey '07

## CLARINET

Won-Jin Jo '09  
Andrew Lowy '09  
Giancarlo Garcia '08

## BASSOON

Danielle Bragg '10  
Guillian Helm '09

## FRENCH HORN

Justin Albstein L2  
Andrew Goldberg '10  
Stephanie Madden '08  
Chris Yetter '07

## TRUMPET

Chrix Finne '07  
John Kapusta '09  
Adam Miller '07  
Noel Swanson '08

## TROMBONE

Nicole Irwin '09  
Bradley Oppenheimer '10  
Alex Wolitzky '07

## TUBA

Rob Fargione '08  
Evan Kornbluh '09

## HARP

Krysten Keches '10

## PIANO

Christopher Lim '10

## PERCUSSION

James Collins '07  
Thomas DePrima '07  
Danielle Lehle '07  
Yi Wei '10

## SUPPORTERS OF THE HARVARD-RADCLIFFE ORCHESTRA/HARVARD PIERIAN FOUNDATION

The Harvard Pierian Foundation and the Harvard-Radcliffe Orchestra (HRO) would like to thank its generous supporters. Listed here are those who have made donations within the past year. We apologize for any errors or omissions.

### Matching Gift Donors

IBM International  
Foundation  
JP Morgan Chase  
Foundation  
Stellent Inc.  
United Technologies

### Sustainer (\$1,000-\$2,499)

Richard and Nancy Fry-  
berger  
Michael Luskin  
Marilyn and Don Malpass  
Mary Ellen and David  
Moir  
Paul and Patricia Yetter

### Associate (\$500-\$999)

Cathy Barbash  
John H. and Alfred L.  
Goldberg  
Woody and Hanna Hast-  
ings  
Norman L. and Marion  
Letvin  
Robert D. Mawhinney  
John D. Nichols  
Eugene Lee and Sally Park  
Jessie Sha  
Donna H. Tillotson  
Paul Yang  
Anonymous

### Patron (\$250-\$499)

Thomas I. Crowell  
John Deutch  
Charles Flowers  
Dan Freed  
Christine A. Hood  
Jerry and Susan S. Hulka  
Martha A. Jaffe  
Jerold Kayden  
Mary Lyon and Gavin  
Manson  
Steven and Susan Nachtinge  
David D. Oakes, MD  
John R. and Anne S. Watt  
David and Denise Wirth

### Sponsor (\$100-\$249)

Daphne Abeel  
Michael A. Bamberger  
Leo L. Beranek  
Gerald A. Berlin  
Mathew C. Boch  
John and Sophie Bilezikian  
Francis L. Church  
Nazneen P. Cooper  
David Wong and Beth  
Coughlin

Richard B. Dabrow  
Douglas E. Drachman  
Edgar G. Engleman  
Donald and Marjorie Forte  
Lawrence G. Franko  
Leonard and Ann Gettes  
George A. Goldberg  
Rolf and Nancy Goodwin  
Richard W. Hadsell  
William C. Hahn  
Sandiford Helm II, MD  
Stephen C. Hinkle, MD  
Eric Hinsta  
Richard and Nancy Horan  
Prof. and Mrs. David G.  
Hughes

Dr. David Hutt  
Jean M. Jeffries  
Ellen J. Kim  
Frederick W. Klein  
Elizabeth W. Tan and Dr. Kai  
Yuen Leung  
Philip and Peggy Li  
Drs. Robert and Judy  
Lindamood

Dr. and Mrs. Kenneth McIntosh  
Dr. Rajat and Katherine F.  
Mukherji  
Amos Norman  
Eleanor S. Pollak  
Dr. Earl C. Ravenal  
Stephen D. Senturia  
Sandor S. Shapiro  
Tutch and Early Shirane  
Tor Shwayder  
Scott Smith  
Jeffrey and Tamthuan Smith  
David Sogg  
Rachel Dobrow Stone  
Michael Gisser and Cynthia  
Torres  
Craig M. Watjen  
Harvey J. Weiss  
Donald C. Wetmore  
Fred and Karin Yen

### Family Membership (\$50-99)

John T. and Helen D. Bethell  
Fay and Leon Brachman  
Mr. and Mrs. Michael Brenner  
Paul L. Coke  
Mary Dung  
Drs. Charles and Lois Epstein  
Ellen Feingold  
John B. and Julia G. Fox  
Anna A. Garsten  
Joyce K. Gatto  
Mary E. Gochberg  
Warren and Ethel Guntheroth  
B.M. Hadsell

Jon T. Harada  
J. Carl Hornberger  
Michael A. and Martha Bates  
Jura  
Edward Kang  
Alison Wheeler Lahnston  
Susan M. and Philip E.  
Lefebvre  
Arik M. Levinson  
John E. Little  
Ruth R. and Timothy Moore  
Col. Jonathan Newmark, MD  
Channing A. Paluck  
Heidi Vanderbilt-Brown  
and Andrew Popper  
Stephen D. Pratt  
Isadore N. and Rosetta  
Rosenberg  
Karl and Paula Singer  
James A. Smith  
John L. Thorndike  
Walter R. and Lorraine H.  
Trotte  
Peter Westergard

### Member (\$30-49)

Richard A. Bohannon  
Rosamond D. Brenner  
Charles A. Cahill  
William T. Crocker  
Tom Delbanco  
Alvin Essig  
William Gay, honoring  
Vinton A. Duering  
Judith Grand  
Austin Heyman  
Anita G. Hurder, honoring  
Stephanie Hurder  
Nathaniel S. Lehrman, MD  
Rolf B.L. Meyerson  
Elliott S. and Karen J. Ng  
Ford G. Ross  
Janet Buckley-Smith  
Christine Taylor  
Howard and Catherine  
Townsend  
Joy Clendenning and  
Michael Scott  
O. John Strandness  
Thomas V. Yates

### Donor (\$1-\$29)

Ethan L. Gray  
Rev. Frank E. Greene  
Bruce Karlin  
Michael H. and Suzanne H.  
Nathanson  
Melvin H. Wolf

## HARVARD-RADCLIFFE ORCHESTRA

199th Season, 2006-2007



JAMES YANNATOS, MUSIC DIRECTOR

Friday, 2 March 2007, 8:00 P.M.  
Sanders Theatre, Harvard University

### ~Program~

Bedřich Smetana  
(1813-1901)

Vltava (The Moldau), Symphonic Poem  
No. 2 from *Má Vlast*  
*Aaron Kuan, assistant conductor*

Samuel Barber  
(1910-1981)

Concerto For Violin and Orchestra, Op. 14  
  
I. Allegro  
II. Andante  
III. Presto in moto  
*Ariel Jeong, violin*

### ~Intermission~

Igor Stravinsky  
(1882-1971)

L'oiseau de feu (The Firebird), Concert  
Suite for Orchestra No. 2  
  
I. Introduction  
II. The Firebird and Its Dance  
III. Variation of the Firebird  
IV. The Princesses' Round  
V. Infernal Dance Of King Kashchei  
VI. Lullaby  
VII. Finale



## 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

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

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, 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 Sverdllovsk, 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



## AARON KUAN

### assistant conductor



Aaron Kuan is currently enrolled in the Harvard-New England Conservatory 5-year BA/MM Joint Program. He concentrates in Physics and Music at Harvard, and studies violin performance with Donald Weilerstein at New England Conservatory. In addition to assistant conducting the Harvard-Radcliffe Orchestra, Aaron is conductor and music director of the Harvard Brass Ensemble and the Harvard University Flute Ensemble. Before coming to Harvard, he studied conducting with Adam Glaser at the Juilliard School. In recent years, he has attended Heifetz International Music Festival, New York String Seminar, Summit Music Festival, Boston University Tanglewood Institute, and Interlochen Music Festival. He has appeared as a concerto soloist with the Yonkers Philharmonic, the Schenectady Symphony, and the Empire State Repertory Orchestra.

## ARIEL JEONG

### soloist

Ariel J. Jeong, a 22-year old native of Korea, began her violin studies at age four. At age eight, she was accepted into the Juilliard School's Pre-College division under the tutelage of Masao Kawasaki, and served as concertmistress of the Pre-College Symphony. During her enrollment at Juilliard, she performed in numerous chamber music and solo recitals at Paul Hall and Morse Hall. As a student at Hunter College High School, her chamber music group went on to win the Chamber Music Society of Lincoln Center's Young Musicians Competition five years in a row. In the spring of 2000, Ms. Jeong was chosen to participate in the Yehudi Menuhin International Competition in Folkstone, England, where she was one of two violinists chosen from the United States. A member of the ISO Symphony since 1998, Ms. Jeong served as concertmistress of the symphony for three years,





## ARIEL JEONG *soloist*

performing with them in such venues as Lincoln Center's Alice Tully Hall and Carnegie Hall. As first violinist of the ISO string quartet, she performed at Bargemusic and attended several master classes with renowned performers such as Lawrence Dutton of the Emerson String Quartet. In 2001 and 2003, she won the Constance Mensch Concerto Competition and subsequently performed with the ISO Symphony at Alice Tully Hall. In 2002, she won the Lawyers' Orchestra Young Artists'

Competition in New York and soloed at Lincoln Center. As a result, she was featured on WQXR's Young Artists' Showcase with Bob Sherman.

Last year, she was the winner of the Bach Society Orchestra's concerto competition, and performed the Mendelssohn Violin Concerto at Paine Hall. Currently a senior government concentrator at Eliot House, Ms. Jeong is concertmaster of the Harvard-Radcliffe Orchestra, and a member of the Brattle Street Chamber Players.



## NOTES ON THE MUSIC

ing off of the water. Underneath the melody lies an undulating rhythm in the flutes and clarinets, the water yearning to flow freely once more.

As the first rays of sunlight pierce the misted banks, patriotic horn calls can be heard from far away. The river narrows again, and the Moldau flows onward, accompanied again by its theme. Suddenly, the waters become violent, crashing through St. John's Rapids. Water races through perilous twists and turns, and the extreme volume and speed merits the entrance of the full orchestra for the first time, from piccolo to bass drum. After a final turn, the river opens to its greatest breadth as it passes through the midday gran-

deur of Prague. The Moldau theme is repeated, this time emphatically in major, faster and more densely orchestrated. The great Vyséhrad castle comes into view, and its motive from the first symphonic poem bursts forth in the winds and brass, as the strings continue the constant flow of the water. Patriotic enthusiasm culminates in climactic swells that represent the pride of the Czech people as well as the river to which their identity is so closely tied. Finally, the river flows onwards, fading away in the distance to meet with the Elbe and eventually the sea.

--Aaron Kuan

## NOTES ON THE MUSIC *smetana - vltava (the moldau)*

Known as the "father of Czech nationalist music," Bedřich Smetana (1824-1884) was the kernel around which Czech nationalist music emerged. His personality and style became a rallying point for late 19th century activists and an inspiration for generations of Czech nationalists. In the last decade of his life, Smetana returned to orchestral music, having been occupied with operatic work for some time. He envisioned a cycle of symphonic poems depicting his homeland, beginning with the Vyséhrad castle in Prague and river Vlatava. By the time these two movements were completed, Smetana was completely deaf. Yet he continued unperturbed, completing the remaining four movements by 1882, when the complete cycle was performed to great acclaim by the Czech musical public.

The river Vlatava (Moldau in German) is the longest river flowing through what is today the Czech Republic, extending 270 miles from its source in Šumava to Mělník, where it joins the Elbe. Smetana had a well-defined programmatic image for this symphonic poem and writes numerous contextual explanations in the

score. The music traces the river's path, vividly depicting scenes from the banks of the river as it flows towards Prague.

Water from a fresh spring trickles from the initial flute solo, steadily gaining momentum. Soon it is joined by the clarinet, which at first blazes its own trail, but inevitably blends with the flute, creating the vigorous flow of water in the strings. The Moldau theme emerges in the violins and winds, probably Smetana's most well-known melody. As the river continues downstream, horn calls emerge from the forest, evidence of a hunt in progress. All the while, the continuous ebb and flow of the water is maintained in the strings.

Near a clearing, the water slows momentarily, a peaceful setting to a peasant wedding. Celebratory dance rhythms erupt, intensifying as the wedding grows nearer. Timpani and triangle become audible, articulating the dance beat late into the night. Further down, the wedding fades away, leaving only the slowly drifting water under the clear moonlight. An ethereal melody in the strings frames this peaceful setting. Rising arpeggios in the harp suggest moonlight shimmer-

## *barber - violin concerto*

Although Barber had sketched a piano concerto as early as 1930, the present work was the first concerto for any instrument that he completed and offered to the public. It was also the first work in any form that he composed and completed under a commission. (Of the two works introduced by Arturo Toscanini in November 1938—the first of the three Essays for Orchestra and the extraordinarily successful Adagio for Strings—the former was merely "requested," not formally commissioned, and the latter was simply offered together with it.) The source for this commission was the Philadelphia businessman Samuel Fels; the young violinist for whom he requested the work never performed it in public, and quite a tangled version of the work's background circulated for many years. The record was set straight in an article by George K. Diehl in the November 1995 issue of *The Strad*, the respected British magazine devoted to music for strings and the artists and instruments involved in its performance.

The violinist in question, Iso Briselli, two years younger than Barber, had

begun his serious study of the violin at age seven with one of the instrument's legendary teachers, Pyotr Stolyarsky, in Odessa, and continued in Berlin with another celebrated pedagogue, Carl Flesch. He was in fact the only pupil Flesch brought with him when he left Berlin in 1924 to teach at the Curtis Institute of Music in Philadelphia, where the 14-year-old Barber enrolled in the same year. Some fourteen years later Briselli, who had lived with the Fels family since his arrival in Philadelphia and was by then a veteran of numerous professional appearances documented by laudatory reviews, asked Barber for a concerto; when Barber agreed Fels provided the commission, advancing half of the \$1,000 fee, with the understanding that the other half would be paid upon completion of the score.

Barber composed the first two movements of the work in Switzerland during the summer of 1939 and sent them to Briselli, who received them with "enthusiasm and admiration," according to George Diehl. When the violinist received the finale, the following summer, his "initial reaction was that as a *moto perpetuo* it did not match in qual-



## NOTES ON THE MUSIC

ity or substance the first two movements." Barber rejected Briselli's suggestion that the finale be expanded and given "more clearly defined structural parameters," and he returned the advance he had received from Samuel Fels. The young Herbert Baumel, the Curtis student who had played portions of the finale for a select committee at the Institute (with neither Briselli nor Fels present) shortly before Barber vacated the commission, gave a performance of the entire Concerto, also for a very small invited audience, with the school orchestra conducted by Fritz Reiner, and the public premiere, as noted above, was given by Albert Spalding. Briselli eventually played the work privately, with piano accompaniment, but never performed it in public.

The Concerto was slow in catching on. Louis Kaufman, a violinist who rescued works of Vivaldi and others from oblivion in the early years of LP, made the first recording of the Barber Concerto, for the Concert Hall subscription label, in the early 1950s. The Baltimore-based Robert Gerle made the first stereophonic recording about a dozen years later, and in 1965 a recording by Isaac Stern and Leonard Bernstein brought the work into the mainstream; since then it has been one of Barber's most frequently performed works, and one of the most admired of 20th-century concertos. (With the composer's approval, the work was transcribed as a flute concerto in 1980 by James Galway, who introduced his version with the same conductor and orchestra that had given the premiere with Albert Spalding, but the adaptation has yet to challenge the popularity of the Concerto with the instrument for which the composer designed it.)

The Violin Concerto is frequently cited as a sort of turning point in Barber's output, a work whose first two movements reflect the ingratiating melodic-romantic style of his earlier compositions and whose finale repre-

sents the first intimations of a new and tightened approach—leaner and somewhat more austere. Subsequent works were to show, however, that the "turning point" was a stylistic expansion in terms of variety of expression, rather than a rejection or wholesale modification of the outlook that remained basic to Barber's work.

The Concerto opens expansively, with a full-blown lyric theme, stated by soloist and orchestra together. The revered critic Irving Kolodin noted that "the violin and orchestra are partners in a discussion rather than contestants in a battle of musical wills." Their discussion is not without agitated sections, but the conclusion is quiet and serene.

The second movement is introduced by a songful oboe solo which is allowed to run its course unhurried before the violin takes over, at first with a new theme and then with the one sung by the oboe, which returns in more or less its original form at the end of the movement.

A stunning contrast is provided by the "perpetual motion" finale—which would almost seem to be not entirely related to the two preceding movements. It is concise rather than expansive, mercurially energetic rather than smoothly paced, and spiked with a humor that is not without a sardonic undercurrent.

sardonic undercurrent.

—Richard Freed

*Program note originally written for the following performance: National Symphony Orchestra: Leonard Slatkin, conductor/Iltzhak Perlman, violin. Sep 21 - 23, 2005*

## NOTES ON THE MUSIC



### *stravinsky - firebird suite*

While working to produce Igor Stravinsky's first ballet in 1910, Serge Diaghilev, one of Russia's most preeminent ballet company leaders, remarked to the show's lead ballerina that its young composer was "a man on the eve of celebrity." Indeed, Diaghilev's prediction proved true, and *The Firebird* became the first of the three major ballets (along with *Petrushka* and *The Rite of Spring*) for which Stravinsky would be most remembered.

The *Firebird* presents a unique blending of the old and new. First composed in 1910, the ballet focuses on a traditional Russian folktale even as the cloud of Russian social change loomed overhead. The suite also blends the deeply impressionistic and romantic ideas of the original ballet score with the beginnings of the neoclassicism and modernism that developed after the outbreak of the First World War.

In his 1919 suite from *The Firebird*, Stravinsky isolated several of the major plot points and musical ideas from the original ballet. The suite begins with the ballet's Introduction. Prince Ivan, the ballet's hero, enters the magical land of the evil Kashchei. Stravinsky uses moving lines through the low strings and dark coloring from the brass and woodwinds to create a thoroughly foreboding picture of Prince Ivan's upcoming adventure. We also hear, first from the harp and later from the strings and woodwinds, a quick chromatic motif; Stravinsky constantly uses this to represent the components of the magical world. The mood ultimately lightens as Stravinsky transfers the moving line from the low strings to the woodwinds; amidst this lighter tone, Prince Ivan begins his exploration of

this magical land.

As he explores Kashchei's realm, Prince Ivan comes across the firebird, a mythical creature with magical powers. Stravinsky represents the firebird in the next two portions of his suite, *The Dance of the Firebird* and the *Variation of the Firebird's Dance*. Stravinsky paints a musical picture of a quick, fluttering bird through his use of rapid, dazzling figures in the woodwinds, upper strings, and harp. The repeated use of the chromatic motif reminds us that the firebird is a magical creature, and the high, fluttering chromatic lines become representative of the firebird.

Prince Ivan chases down and captures the firebird, who pleads with Prince Ivan for its life. The firebird makes a deal with the prince: in exchange for his ultimate freedom, the firebird will help Prince Ivan during his travel through the magical realm. As they continue on, they come across a group of enchanted princesses. In *The Princesses' Round Dance*, the enchanted princesses dance as Prince Ivan watches. Strings and upper woodwinds represent the beauty and delicacy of the princesses' dance. At this point in the ballet, Prince Ivan falls in love with one of the princesses, and decides to ask Kashchei if he may marry her; the two begin to quarrel, and Kashchei sends his minions to attack Prince Ivan. In the suite, however, Stravinsky creates a striking contrast by juxtaposing the round dance with *The Infernal Dance*. When Kashchei sends his subjects to attack, the firebird intervenes and bewitches them, forcing them to dance a quick and energetic dance. Syncopated figures in the brass display at once the difficulty and perhaps clumsiness with which



the dance progresses. The pace of the dance continually quickens, and, as the driving music suggests, ultimately proves too much for Kashchei's subjects, who fall asleep in exhaustion.

The music now changes greatly again, and Stravinsky presents the next movement, the Berceuse. Under trembling, expectant chords in the strings, the woodwinds carry forth a slow, somber melody – Stravinsky uses this both to represent the death of Kashchei, killed by the firebird, and Prince Ivan's hope and uncertainty of finding and reviving his princess.

From the background of the hovering strings, a lone horn enters

to begin the Finale. With Kashchei dead, his magic becomes undone, and all of his non-magical prisoners, including the princesses and several knights, gradually return to life. The horn's triumphal theme is repeated through increasingly more instruments as more of the prisoners revive. Then, with a final farewell from the firebird, represented as a chromatic run through the strings, the brass take up the exuberant call at a much faster tempo. The general rejoicing continues through the whole orchestra, and finally, with a series of seven dramatic chords, the orchestra crescendos to a glorious close.

--Brad Oppenheimer

## UPCOMING CONCERTS

Friday April 20, 2007

- \* Mendelssohn - Overture to A Midsummer Night's Dream
- \* Yannatos - Cello Concerto *\*\*Premiere\*\**  
Matt Haimovitz '96, cello
- \* Brahms - Symphony No. 2

Friday May 4, 2007  
with the Holden Choirs

- \* Mahler - Symphony No. 2, "Resurrection"

Tickets are on sale at the Harvard Box Office  
<http://www.boxoffice.harvard.edu>  
1350 Massachusetts Avenue  
Cambridge, MA 02138  
Hours: 12pm-6pm Tuesday-Sunday  
617.496.2222

*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.*

## SUPPORT THE ORCHESTRA



Please consider making a tax-deductible donation to the HRO through the Harvard Pierian Foundation, a non-profit 501©3 organization whose sole mission is to advise and support the Harvard-Radcliffe Orchestra. Please include your name as you would like it to appear in published listings of contributors and mailing address. We would also love to know if you are an alumnus of the HRO (please share instrument and year) or of Harvard or Radcliffe Colleges (please list graduating year).

Send donations to: Harvard Pierian Foundation, P.O. Box 380386 Cambridge, MA 02138-0386 . Make checks payable to the Harvard Pierian Foundation.

## RECORDINGS

Recordings of HRO's concerts are now on sale! If you are interested in taking our music home with you, please visit our merchandise table in the Sanders Theatre lobby or purchase online at our website, [www.hrorchestra.org](http://www.hrorchestra.org). Some available recordings from our past concerts include:

December 2-3, 2005

- Beethoven - Fidelio Overture
- Mendelssohn - Verleih uns Frieden
- Haydn - Te Deum
- Beethoven - Symphony No. 9  
*featuring the Harvard Radcliffe Chorus*

April 15, 2006

- Wagner - Prelude and Liebestod from Tristan and Isolde
- Brahms - Violin Concerto in D  
*Stephan Jackiw '07, violin*
- Tchaikovsky - Symphony No. 4

Look for these recordings and more on our website, [www.hrorchestra.org](http://www.hrorchestra.org)!



M - F = 8am - 7pm  
Sat = 8am - 6pm

Telephone  
(617) 547-1595

## CAMBRIDGE CLEANERS

Dry Cleaning • Expert Tailoring  
Wash, Dry, & Fold • Pick Up & Deliver

47 Mt. Auburn Street  
Harvard Square  
Cambridge, MA 02138





## OTHER AVAILABLE RECORDINGS

featuring *james yannatos and the hro*

### Trinity Mass (TROY241)

Jason Robards, narrator; Lucy Shelton soprano; Milagro Vargas, mezzo; Jon Humphrey, tenor; Sanford Sylvan, baritone Robert Honeysucker, bass, with the Harvard Choruses, Youth Pro Musica, Back Bay Choral, and the Harvard-Radcliffe Orchestra



"Trinity Mass is possibly a masterpiece worthy to stand comparison with such other 20th-century milestones as Britten's *War Requiem*, Tippett's *A Child of Our Time* and *The Mask of Time*, Penderecki's *St. Luke's Passion*, or Nono's *Prometeo*...The choral and orchestral work on this recording is absolutely professional." - *Fanfare*



### Symphony No. 4: Tiananmen Square and Piano Concerto (TROY278)

William Doppmann, piano, and the  
Harvard-Radcliffe Orchestra

### Virtuoso solo works (TROY366)

Variations for solo bass, Edwin Barker  
Sonata for solo cello, Martha Babcock  
Haiku for solo flute, Doriot Dwyer  
Suite for solo horn, Eric Ruske



### Concerto for String Quartet and Orchestra (TROY400)

Mendelssohn String Quartet and the  
Harvard-Radcliffe Orchestra  
*Prisms: Symphony No. 3 For Strings*  
*Piston: Symphony No. 3*

*Symphony No. 5: Son et Lumière* (TROY516)  
and Narrative

### Fussell: *Symphony No. 5* Wyner: *Prologue*

Andres Diaz, cello and the  
Harvard-Radcliffe Orchestra  
(TROY516)



"I like this expansive, celebratory and brightly orchestrated *Symphony* [No. 5]. Multicultural, using national anthems and tunes from around the world, Yannatos integrates the melodies into the ongoing musical discourse and the effect is that of a radiant outpouring of uplifting, we-should-all-live-in-peace-and-harmony joy...The Harvard-Radcliffe Orchestra under Yannatos is flat-out superb." - *American*

*Symphony No. 2: Earth, Fire, Air, Water*  
*Symphony No. 7: Symphonies Sacred and Secular*  
(TROY638)

*Concerto for Violin and Orchestra*  
Joseph Lin, violin, and the HRO  
*Symphony Brevis* (No. 1)  
*Concerto for Contrabass and Chamber Orchestra*  
Edwin Barker, bass with Collage  
(TROY835)

CDs available at  
Tower Records and  
Albany Records  
915 Broadway  
Albany, NY 12207  
[www.albanyrecords.com](http://www.albanyrecords.com)

THE COOP  
announces a

# 7% Rebate



**If you were wise enough**

**to join The Coop,**

**Rebate Checks** will be available beginning

**Wednesday, October 11<sup>th</sup>**

Pick up **Rebate Checks** at the **Member Services**

**Office, 4th Floor of the COOP Bookstore**

(Monday through Friday 9:00 - 5:00)



Inquire about the availability of your rebate at [www.thecoop.com](http://www.thecoop.com)



# SANDERS THEATRE INFORMATION

Sanders Theatre at Memorial Hall is managed by the Office for the Arts at Harvard. All inquiries should be addressed to:  
Memorial Hall/Lowell Hall Complex  
45 Quincy Street, Room 027  
Cambridge, MA 02138  
Phone: 617.496.4595, Fax: 617.495.2420  
CALENDAR OF EVENTS  
Available at the Harvard Box Office web site:  
[www.fas.harvard.edu/~tickets](http://www.fas.harvard.edu/~tickets)  
SMOKING

There is no smoking allowed in Memorial Hall.

## RESTROOMS/PUBLIC TELEPHONES

Located on the Lower Level

## PARKING

THERE IS NO PARKING AT SANDERS THEATRE.

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 some student events, patrons will be asked to park 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 by telephone at 617.496.2222, TTY 617.495.1642, or in person. Sanders Theatre is equipped with Assistive Listening Devices, which are available at the Box Office, one-half hour before performance time.

For information about parking for disabled patrons, call Marie Trottier, University Disability Coordinator, at 617.495.1859, TTY 617.495.4801, Monday through Friday 9am to 5pm. Please call at least two business days in advance.

## THE HARVARD BOX OFFICE

Ticketing Sanders Theatre events and more.

Phone: 617.496.2222; TTY: 617.495.1642

## Advance Sales:

Holyoke Center Arcade, Harvard Square  
1350 Massachusetts Avenue  
Open everyday 12 noon to 6pm. Closed Mondays, some holidays and has limited summer hours.

## Pre-Performance Sales:

Sanders Theatre at Memorial Hall  
Open on performance days only, at 12 noon for matinees and 5pm for evening performances.

Open until one-half hour after curtain.

## USHERING

To inquire about ushering opportunities, contact the Production Office at 617.495.5595.



WHRB is proud to celebrate 60 years of broadcasting excellence. Join us all year long for concerts, contests, on-air specials, and more!



Quality classical programming every day from 1 pm to 10 pm.  
Listen to WHRB at 95.3 FM,  
or on the World Wide Web at  
<http://www.whrb.org/>

"In an era when other FM classical-music stations have resigned all pretensions to quality in their desperate search for ratings, WHRB retains unswerving commitment to individual and adventurous programming."

*-the Boston Globe*

"...idealistic and interesting...the WHRB Orgies represent a triumph of musical research, imagination, and passion."

*-the New York Times*

