



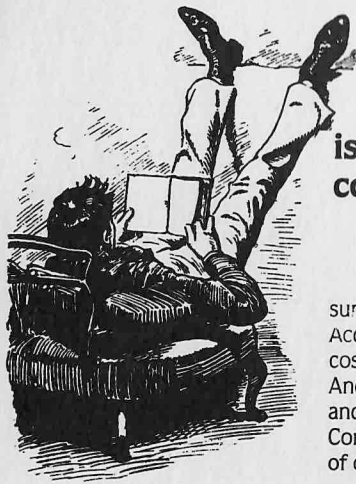
Harvard-Radcliffe
O r c h e s t r a

James Yannatos, Music Director



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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." An entry in the Sodality's record book for June 29, 1840 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 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 some of the most respected people in this country.

It was not until November of 1936 that members of the Pierian Sodality agreed 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 during the war years the Sodality's membership was depleted, and since the 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, held in Berlin and sponsored by Herbert von Karajan. The Eighties saw tours to the Soviet Union (1984) and Asia (1985 and 1988), the latter including a cultural exchange with universities in Shanghai and Beijing. In 1992, the HRO continued its tradition of cultural exchange by visiting Vienna, Budapest, Prague, Olomouc, Hamburg, and Copenhagen on its 1992 European Tour.

The 1993-94 season marks the HRO's 186th year of music-making, as well as Maestro James Yannatos' thirtieth season as Music Director.

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, Music Building, Harvard University, Cambridge, MA 02138

Program

Harvard-Radcliffe Orchestra

186th Season

James Yannatos, Music Director

Friday, 15 April 1994, 8 pm

Sanders Theatre, Harvard University

Hector Berlioz
(1803-1869)

Roman Carnival Overture, op. 9

James Yannatos
(1929-)

Concerto for Piano and Orchestra

- I. Prelude
- II. Rondo-Capriccio
- III. Fantasy
- IV. Finale

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as Music Director of the Harvard-Radcliffe Orchestra*

-Intermission-

Modest Mussorgsky
(1839-1881)

*Pictures at an Exhibition
(Tableaux d'une exposition)*

- Promenade
- Gnomus
- Il vecchio castello
- Tuileries
- Bydlo
- Ballet of the Unhatched Chicks
- Samuel Goldenberg and Schmuyle
- Limoges: le marche
- Catacombae
- The Hut on Hen's Legs (Baba Yaga)
- The Great Gate of Kiev

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James Yannatos

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 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 appeared as guest conductor-composer at the Baltimore Symphony, the San Antonio Symphony, the Boston Pops, the Winnipeg and Edmonton Symphonies, and the Sverdlovsk and Leningrad Chamber Orchestras, as well as at the Aspen, Banff, Tanglewood, Chautauqua, and Saratoga Festivals. He is also the music director of the New England Composer's Orchestra.

Dr. Yannatos has received 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*



Music Director

for Bass and Orchestra (Alea III and Edward Barker, principal bassist of the Boston Symphony Orchestra). His most ambitious work, *Trinity Mass* (for soloists, choir, and orchestra) was premiered in Boston and New York in 1986 (Jason Robards, narrator), and was aired on National Public Radio.

In March-April 1991, Dr. Yannatos conducted the Leningrad Chamber Orchestra in his Symphony no. 5 (*Son et Lumière*) and the Sverdlovsk Chamber Orchestra in his Sym-

phony no. 3, which was also produced on Soviet television. His 4th Symphony, *Tiananmen Square*, was performed by the touring Harvard-Radcliffe Orchestra in Prague, Czechoslovakia. Mr. Yannatos returned to Russia in May of 1993 to record three of his works with the Moscow Symphony. His piano concerto was premiered by the Florida West Coast Symphony in February, 1994.

Dr. Yannatos has published four volumes of *Silly and Serious Songs*, based on the words of children. He has also 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*.

Pianist

Beginning piano lessons at age five in Louisville, Kentucky, William Doppmann made his solo debut with the Cincinnati Symphony at the age of ten. Mr. Doppmann continued intensive study at the Cincinnati Conservatory of Music through his high school years and was the veteran of over 500 performances by the time he entered college. During his sophomore year at the University of Michigan, Mr. Doppmann won two of America's most coveted awards for young artists, the Walter W. Naumburg Award in New York and the Michaels Memorial Award in Chicago, becoming the only musician ever to have won both prizes in a single season.

Mr. Doppmann has performed with countless orchestras worldwide, including the Chicago, Detroit, Seattle, Cincinnati, Houston, Kansas City, Honolulu, and Tokyo Symphonies. His international festival performances include Cleveland's Blossom Festival, Chicago's Ravinia Festival, Rudolf Serkin's Marlboro Festival, the Hong Kong International Festival and the Kuhmo Chamber Festival in



William Doppmann

Finland. As a recitalist in major cities of the United States, Canada, and Europe, Mr. Doppmann has consistently enjoyed high praise from critics. He has recorded on the Columbia, Nonesuch, and Delos labels. As a composer, Mr. Doppmann was a 1987 Guggenheim Fellow and 1988 recipient of the University of Michigan's distinguished *Citation of Merit*. His works are published by G. Schirmer in New York and GunMar Press in Boston.

Mr. Doppmann's principal teachers include Ilona Voorm, pupil of Béla Bartók; the Viennese-American virtuoso

Robert Goldsand, a protégé of Moritz Rosenthal; and Benning Dexter, Professor Emeritus at the University of Michigan, a student of Rachmaninoff's mentor and cousin, Alexander Siloti.

Mr. Doppmann continues actively to support the creation of new works, the most recent being James Yannatos' *Concerto for Piano and Orchestra*, which was premiered on the Florida West Coast Symphony's February Masterworks Series Concerts in February.

The Harvard-Radcliffe Orchestra would like to recognize its 1994 graduating seniors:

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We would like to thank you for the years of music-making and wish you success in all your future endeavors.

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Friday, 4 November 1994

Matt Haimovitz, cello

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David Commanday, guest conductor

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Friday, 26 April 1994

Harvard Glee Club, Radcliffe Choral Society, H-R Collegium Musicum
Dr. Jameson Marvin, guest conductor
Joel Bard, resident conductor

Full program will be available by June 1994. If you would like to receive our season subscription brochure for the 1994-95 season, please call (617) 864-0500.

Program Notes

Hector Berlioz: *Roman Carnival Overture*, op. 9



The general disdain for Hector Berlioz within the English-speaking world is one of the most perplexing features of music history, and it is certainly one of the most lamentable. Although he exerted a decisive influence on such composers as Liszt and Wagner, Berlioz is still seen as something of an eccentric, an indisputable master of orchestral effect who in the end was nothing more than a talented dilettante. This was the received opinion during his own lifetime, as well, and throughout the course of this lifetime Berlioz saw most of his music dismissed and ridiculed. Yet it is music of an uncommonly high caliber. If it sometimes reflects the instability and flamboyance that were integral components of his personality, then it more frequently reflects a uniquely subtle brand of Romanticism. Berlioz

was not merely a visionary of the weird and the grotesque. His mastery of musical craft, his consistent melodic inspiration, and his extreme intellectual integrity all combine to make him one of the greatest of all Romantic composers.

Although his *Roman Carnival Overture*, op. 9, bears some of the trademarks of this distinctive genius, it certainly does not show Berlioz at his best. Based upon themes from his youthful opera *Benvenuto Cellini*, whose 1838 premiere was an utter disaster, the overture, composed six years later, has since emerged as one of Berlioz's most popular compositions. The opera itself has been forgotten, eclipsed by the final masterpiece of Berlioz's maturity, *Les Troyens*. But the *Roman Carnival Overture* survives. Despite its proven popularity, it is not really one of his major compositions, and has in fact been frequently cited by those who perceive Berlioz as a superficial showman. Many of its harmonic and rhythmic juxtapositions were, however, quite radical for their time, and in a successful performance the work's sheer energy tends to silence criticism.

After a brief outburst for full orchestra, the overture eases into a solo for English horn based on a love duet from Act One of *Benvenuto Cellini*. The flowing, Neapolitan *andante sostenuto* section which follows elaborates on this melody with increasing inventiveness, particularly in the woodwind accompaniment. This flowing melody, however, eventually gives way to a fast, rhythmic theme based on a *saltarello* from the second act of the opera. The *saltarello* then becomes intertwined with the fanfare which opened the work. Finally, the English horn theme too is recalled, initially by the bassoons, its lyric, static quality contrasting with the driving pulse of the violin accompaniment. After further exploring these various motifs, the overture builds to a huge climax which, though making no claims to profundity, never fails to thrill.

Michael Rescorla

James Yannatos: *Piano Concerto No. 1*, op. 19



William Doppmann, who performed the Barber piano concerto with the HRO in 1988, asked me to write him a concerto. The only guidelines given were that it be a substantial piece which would show off the piano in various ways.

I started to think of ways to approach this formidable task in the summer of 1992, started to compose the work in the fall of '92, and finished it in the spring of '93, completing the orchestration that summer.

My own guidelines included writing a piece that

—linked the past to the present, musically and pianistically

—presented both piano and orchestra in a mutually dependent partnership, and

—played with the notion of transformation and renewal in the cycles of the seasons and in the linkage and development of musical ideas.

From the past, the four-movement concerto grosso in which the soloist was also an integral part of the ensemble served as a loose model. Motivic and thematic elements from a variety of past sources (Vivaldi, Albinoni, doxology, Mozart) as well as from my own work served as musical material to be integrated into an expressive and richly associative

narrative work.

Movement I (Broad and Expressive) evolves from a simple motive in the piano (example 1) extended by the bassoon and oboes and later by the flute and piano. A shift in tempo introduces a short contrasting section before the return of the original tempo and the conclusion of the movement.

Movement II (Rondo Capriccioso) is introduced by scherzando passages with juxtaposed broader statements in the piano (ex. 2). The main section (part 1) of the movement begins with a motive in the flutes (ex. 3) flowing into the main theme (ex. 4). Motive and theme then play out through various transformations, climaxing in the strings. The piano begins part 2 with a variant of the principal theme (ex. 5), which is developed with shifting metrical and tonal juxtapositions. The woodwinds and strings replay the variant in a stretto against the brass and piano to conclude the movement.

Movement III (Fantasy) is an extended three-part song form beginning with short cadenzas in the piano introducing the Aria (ex. 6). The Toccata is based on a wedge-like motive (ex. 7) on various tonal planes. The Aria returns to complete the circle.

Movement IV (Finale) is through-composed, based on a single motive (ex. 8), and recycles motives and themes from the previous movements in a shifting tonal and rhythmic flow; after a climax, there is a brief evocation of the Aria from movement III. The coda introduces a theme from Mozart's Jupiter symphony in the strings against figures in 3/8 in the piano and winds (ex. 9). The piece concludes with a broad statement of the main theme of movement II.

James D. Yannatos

ex. 1

ex. 2

ex. 3

ex. 4

ex. 5

ex. 6

ex. 7

ex. 8

ex. 9

Modest Mussorgsky: Pictures at an Exhibition



Of Mussorgsky's artistic colleagues and friends, Victor Hartmann must have figured as one of the closest. According to musicologist Victor Seroff, Hartmann was an accomplished designer, water colorist and architect who had caused "a sensation with a design for the great gate of Kiev in a competition for a work to commemorate the day Alexander II had escaped assassination in Kiev." On a more personal level, mutual friend Vladimir Stassov described Hartmann as one "who always strove to create, and on whom one could always count to invent something that had never occurred to anyone else before."

Hartmann died prematurely at the age of thirty-nine from a heart attack possibly aggravated by an preexisting heart condition. Upon learning of his friend's death, Mussorgsky fell into a despair not matched since his mother's death. Writing to Stassov of Hartmann's death, Mussorgsky furiously penned, "My very dear friend, what a terrible blow! 'Why should a dog, a horse, a rat, live on?'—and creatures like

Hartmann must die!"

Stassov later organized a memorial exhibition of Hartmann's output at the St. Petersburg Architects Association in January, 1874. Shortly afterwards, Mussorgsky conceived of a plan to pay tribute to his friend by composing a piece for solo piano based on Hartmann's work. However, as Seroff notes, "it would be an error to regard Mussorgsky's composition as a photographic musical reproduction of Hartmann's works." Of the four hundred works displayed at the exhibition, only three found direct musical realization by Mussorgsky in his composition. Seroff further cautions that

Mussorgsky's *Pictures* were the pure product of his fantasy—he was inspired by some sketches and drawings that he had seen not at this exhibition but at Hartmann's home... He intended to portray himself and his impressions while walking in the gallery [and had] placed, so to speak, the sketches and drawings he had seen at Hartmann's home on the walls of the gallery—perfectly legitimate poetic license.

Of the composition itself, Mussorgsky wrote to Stassov that

Hartmann is boiling... The sounds and ideas hung in the air, and now I am gulping and overeating. I can barely manage to scribble them on paper. I am writing... with good transitions ("promenade"). I want to do it as quickly and with as few interruptions as possible. My image can be seen in these *intermezzi* ("promenade").

Completed in 1874, Mussorgsky's work for solo piano proved to be too taxing both technically and musically for amateurs, and the piece languished in relative obscurity until the 1920's, when two orchestral arrangements rekindled interest in the work. One is an incomplete "Russian" version by Tousemalo, and the other is its generally acknowledged superior, a "French" version by Maurice Ravel, complete both in terms of content and of musical verisimilitude and intent.

The following annotations come from the work of the musicologist Oskar von Riesemann.

"Programme:

Promenade

No. 1: *Cnomus* [design of a toy nutcracker]

A drawing of a dwarf who waddles with awkward steps on his short, bandy legs.

Promenade

No. 2: *Il vecchio castello* [watercolor]

An old tower of the Middle Ages, before which a minstrel sings his song, a long-drawn, unspeakably melancholy melody.

Promenade

No. 3: *Tuileries* (Dispute of the Children after Play) [picture]

Hartmann's picture shows a walk in the Tuileries gardens in Paris, crowded with playing children and their nurses. The musical picture, as always when Mussorgsky was dealing with those "of whom is the kingdom of heaven," is full of magical tenderness; highly diverting, too, are the quarrelsome cries that rise from the crowd of romping children.

No. 4: *Bydlo* (A Polish dray) [watercolor]

A big Polish dray, drawn by a team of oxen on its high, rumbling wheels; the reproduction of this would not be very musical had not Mussorgsky introduced a swinging folk-song in the Aeolian mode, evidently sung by the driver.

Promenade

No. 5: *Ballet of the Unhatched Chicks* [costume sketch]

A costume design of Hartmann's for a performance of the ballet of *Trilby*—in Mussorgsky's musical rendering, a "Scherzino" of the greatest charm.

No. 6: *Samuel Goldenberg and Schmuyle* [watercolor]

Two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner.

No. 7: *The Market Place at Limoges* [watercolor]

A "study in intonation," where the scolding of the wrangling market women is reproduced in masterly fashion.

No. 8: *Catacombae. Sepulcrum Romanum* (a marginal note of a Latin text reads: "with the dead in a dead language") [watercolor]

Hartmann shows himself exploring the depths of the catacombs of Paris with a lantern. [Other sources indicate that Hartmann's water color showed the artist himself and a friend going through the catacombs of Paris with a guide holding a lamp.]

No. 9: *The Little Hut on Chicken's Legs* [picture]

The witch of Russian folk-lore, whom Pushkin has handed down in immortal verse in his introduction to *Ruslan and Ludmilla*, with her hovel perched in bird's claws.

No. 10: *The Great Gate of Kiev* [architectural design]

[Hartmann's design for stone city-gates for Kiev, Russian style, with a small church inside, to commemorate the event of an unsuccessful attempt on the life of Tsar Alexander II. Originally scheduled to be built in 1869, the monument was never erected.]

Brian Koh

The Harvard Radcliffe Orchestra would like to thank the following Operations Committee members for their time and dedication during the 1993-94 season:

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