

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

- Joseph Addison



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## CALENDAR OF EVENTS

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

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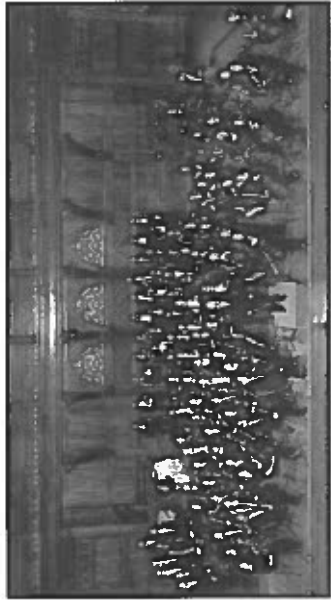
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# HARVARD-RADCLIFFE ORCHESTRA

193rd Season, 2000-2001

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*associate concertmaster*  
Bryan Choi '03  
Helen Chou '04  
Sonya Chung '03  
Reed Collins '04  
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Jane Kang '01  
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Jaya Padmanabhan '04  
Chan Park '01  
Jean Park '01  
Andrew Wang '04  
Eric Wang '04

Daniela Tartakoff '04  
Ian Wong '03  
Michelle Yu '03

## VIOLA

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

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  
Luba Mandzy '01  
Hannah Sarvasy '03  
Michelle Young '04

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Kristen Underhill '04  
*co-principal*  
William Adams '04  
Kyle Brandt '04  
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## CELLO

Eric Wong '02  
*principal*  
Laura Bacon '02  
*associate principal*

## VIOLIN II

Nitin Saksena '03  
*principal*  
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*assistant principal*  
Vanessa Browder '02  
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Kathryn Gin '04  
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# NOTES ON THE MUSIC

took the project while rehabilitating in rural New York. The piece incorporates aspects of Bartók's recent music for ballet. Concerto for Orchestra is a show piece, a tour of the orchestra. The roles of soloist and orchestra rotate through the ranks, with smaller groups and individuals trading the starring role. The piece utilizes brighter harmonies than Bartók's early music; many European composers wrote differently for the brash American symphony orchestra than for Old World ensembles. The introduction is a simple description of bucolic Hungary; the basses and cellos enter in octaves with a series of fourths and major seconds. The first movement is in F—the simplest scale in the 'diatonic system' Bartók employs. The second, "Gioucco delle coppie," is a joke; its jarring harmonies in the clarinets and trumpets are finally resolved, and the following "Elegia" is somber. The piccolo's last note in the third movement is echoed

by the strings at the start of the fourth, "Intermezzo interrotto," which includes a parody of Shostakovich's Seventh Symphony. Bartók quotes Shostakovich and interjects musical comments on the theme, mocking it with glissandos and pseudo-giggles in the higher ranges. The finale is fervent and joyful, and returns to the key of the introduction. Concerto for Orchestra was premiered by Kusevitsky and the Boston Symphony Orchestra in December of 1944. Bartók's program notes for the occasion explained that, except for the farcical second movement, the piece is a "gradual transition from the sternness of the first movement to the lugubrious death-song of the third, to the life-assertion of the last one" (quoted in Griffiths, Bartók, 1984, p. 178). Bartók's Concerto for Orchestra was his last finished work.

— notes by *Hannah Sarvasy*

## HARVARD-RADCLIFFE ORCHESTRA

— upcoming concerts, spring 2001 —  
*All Concerts are at 8 PM in Sanders Theatre*

**Friday, 13 April 2001**

Preconcert Lecturer Karen Painter

Romeo and Juliet Overture  
 Appalachian Spring  
 Symphony no. 3

Tchaikovsky  
 Copland  
 Brahms

**Friday, 4 May 2001 (Arts First)**

Gloria  
 Symphony no. 2

Poulenc  
 Yannaras

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Odette Yousef '03  
 Marilinda Garcia '05

### TRUMPET

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

### TROMBONE

Dan Noffsinger '03  
 Andy Pollock '04  
 Jacob Richman '03

### TUBA

Matt Pereira '03

### PERCUSSION

Jason Armstrong '03  
 Brian Boyle '03  
 Abigail Lackman '03  
 Michael Sha '02

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

### BASS CLARINET

Matthew Boch '04

### BASSOON

Sarah Cove '03  
 Adam Sadler '02  
 Kenny William '02

### OBOE

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

*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 descended to assist the Radcliffe Orchestra in some of its larger concerts. Joint concerts became more frequent in the late Thirties, and in 1942, the Pierian suggested that the Harvard-Radcliffe Orchestra be formed. Since the Sodality's membership was depleted during the war years, and since Radcliffe Orchestra lacked certain instruments, both groups benefited from the merger.

It is said that around 1950, the Harvard-Radcliffe Orchestra stopped making history and started making music with a degree of seriousness never before seen at the University. The orchestra continued to improve in quality and reputation as it took tours to Mexico (1962), Washington, D.C. (1966), and Canada (1972). In 1978, the HRO placed third in the Fifth Annual International Festival of Student Orchestras. The '80s saw tours of the former Soviet Union (1984) and Asia (1985 and 1988). 1992 saw a European Tour, and in 1996, the HRO went on a two-week tour of Italy. During the summer of 2000 the orchestra traveled to Brazil to perform in the halls of Sao Paulo and Rio de Janeiro.

*The Harvard-Radcliffe Orchestra gratefully acknowledges the David Chang Memorial Fund. This fund was established in 1991 by the Chang Family to support the rental and purchase of music. The David Chang Memorial Fund clo Harvard Radcliffe Orchestra, Paine Music Building, Harvard University, Cambridge, MA 02138.*

# NOTES ON THE MUSIC



certo starts innocently enough, as a lone clarinet quietly announces a theme of the first movement. Soon, however, the violins join in with a flurry of activity that builds to the gallant piano entrance. The theme stated is sparkling and playful, and in Prokofiev's own words, "Discussion of this theme is carried on in a lively manner, both the piano and the orchestra having a good deal to say on the matter." The second, more expressive, subject is presented in the oboe and pizzicato strings, after which the orchestra restates the main theme at a soaring fortissimo. The piano then develops it beautifully until the return of the faster tempo, which runs vigorously to the end of the movement.

The second movement, a theme and variations, begins at a leisurely andantino as the orchestra introduces the central theme. The piano then enters with the first of five variations on the theme, developing it into a wide variety of forms. The melody scampers at first, then syncopates emphatically, and next takes a musing, wandering stroll before returning once again to a more lively tempo. The movement ends with a restatement of the theme and a few remaining thoughts by the orchestra and piano.

The Finale and its fiendishly difficult piano writing begins with a staccato theme announced by the bassoon and pizzicato strings, which Prokofiev described as being "interrupted by the blustering entry of the piano. The orchestra holds its own . . . and there is a good deal of argument, with frequent differences of opinion as regards to key." A broader and wonderfully melodic theme comprises the slower middle section. Immediately following, the fast staccato takes over once again, and the piano works into a whirlwind of activity. The ever-present rhythmic undercurrent is coupled to technical fireworks in the piano writing, which is never lacking in running passages or sweeping glissandos. A brilliant coda propels this movement to its torrential close.

Throughout the piece, Prokofiev's creative writing gives ample opportunity for both the orchestra and the soloist to shine. Its scintillating romps, bravura passages, and inventive interplay of orchestral and pianistic color have made this concerto a staple in the piano repertoire. Above all, it is a concerto of irrepressible energy, and its brilliance has earned it a reputation as a genuine show piece. This is a distinction it wears well.

— notes by *Juliana Han*

## *bartók - concerto for orchestra*

**B**éla Bartók, Jr. was born in Hungary on March 25, 1881, the first child of musically-gifted parents. Béla Bartók Sr. was head of the local Agricultural College. At a young age Béla Jr. was enchanted by gypsy music, and began piano study at age 5. His mother was a talented pianist herself, but she pushed Béla to succeed academically and would not allow him to study only music; in adulthood Bartók would gain renown for his folk music scholarship, as well as for

his playing and composing. Bartók came to the US in the early 1940s and was granted an honorary PhD from Columbia, where he conducted folk music studies and composed. He was plagued by illness throughout his American stay and eventually died of leukemia.

The Russian conductor Serge Kusevitzky commissioned Concerto for Orchestra in 1943 under pressure from Bartók's friends; Bartók was ill and needed money to fund his treatment. He under-



# NOTES ON THE MUSIC

## *merryman - in the dreamtime*

**D***reamtime* is a word of Australian origin, associated with the realm of myth, legend, and oral tradition. Although my piece has nothing to do with Australian folk tales, I was attracted to the concept of a fluid, hazily grasped alternative reality, and to a rather rhapsodic notion of form, unified, as in oral tradition, by a tendency toward small-scale reference and refrain.

The first movement begins with a slow introduction. The main body of the movement is fast and direct and uncomplicated, as though telling a story of a hunt or a chase.

The second movement begins with an introduction somewhat similar to that of the first. This time the tempo remains slow throughout, and the impulse lyrical, with several different ideas presented, developed, and intertwined. About three-quarters of the way through, the solo clarinet begins what seems to be a summation of the piece, its most direct and expansive lyrical statement. The mood is interrupted by a violent orchestral outburst, actually a very distorted version of the introduction. Although the lyrical material resumes, now scored for bassoon and flutes in octaves, the expansive, mid-movement quality is gone. This is the coda, which brings the piece to a quiet conclusion."

—Marjorie Merryman

Marjorie Merryman chairs the composition and theory department at the Boston University innovative pieces, she has written music for soloists, chamber ensemble, orchestra, ballet, opera, and film.

Merryman attended Brandeis University where she studied composition under Seymour Shifrin and Martin Boykan. Other teachers include Betsy Jolas of Tanglewood, and Gail Kubik. Accomplished and talented, Merryman achieved recognition from Tanglewood, the Bunting Institute of Radcliffe College, WBZ Funds for the Arts, and she won the ISCM New England Com-

posets Competition in 1984. Her works have been commissioned by Aequalis, 20<sup>th</sup> Century Consort, Alca III, The Belmont Chamber Players, Beth Soll & Co., the National Music Teachers' Association, and others, and have been performed at Merkin Hall, Tanglewood, the Fromm Foundation at Harvard, the Smithsonian Institution, Donosaur Annex Music Ensemble, Jacob's Pillow Dance Festival, and the Guild of Composers.

— notes by Michelle Yu

## *prokofiev - piano concerto no. 3*

**S**ergey Prokofiev's Third Piano Concerto was not formed in one single stroke of inspiration but rather was quilted from musical fragments that Prokofiev had been accumulating for over a decade. The first ideas date back to 1911, and the theme that forms the basis for the concerto's middle movement was composed in 1913. From 1916 to 1918, in attempts to revisit the concerto, he composed two variations for the second movement theme, as well as two themes for the opening movement of the piece and two ideas for the finale. In 1918, Prokofiev left behind a revolution-

ary Russia for America, and finished the concerto in the summer of 1921 while on holiday in St. Brévin-les-Pins, a small village on the Atlantic coast of Brittany in France. Prokofiev himself was the soloist at the premiere of the Concerto that same year, which was given on December 16, 1921 with the Chicago Symphony under the direction of Frederick Stock.

The concerto found favor immediately, and its continued popularity with the public today is no doubt due in part to the sheer virtuosity of the piano writing, the wealth of breathtaking technical displays. The con-

# HARVARD-RADCLIFFE ORCHESTRA 193rd Season, 2000-2001

JAMES YANNATOS, MUSIC DIRECTOR

Friday, 2 March 2001, 8:00 P.M.  
Sanders Theatre, Harvard University

Pre-Concert Lecture, 7:00 P.M.

Marjorie Merryman, composer and professor (Boston University)

Marjorie Merryman "In the Dreamtime"  
(1952 - ) *Andante*  
*Andante misterioso - Piu allegro - Andante con moto*

Sergey Prokofiev Piano Concerto No. 3, Op. 26  
(1891 - 1953)  
*I. Andante - Allegro*  
*II. Tema con variazioni*  
*III. Allegro ma non troppo*

Kar-mun Woo, piano

-- intermission --

Concerto for Orchestra

Béla Bartók (1881-1945)

- I. Introduzione: *Andante non troppo*
- II. Giuoco delle Coppie: *Allegretto scherzando*
- III. Elegia: *Andante non troppo*
- IV. Intermezzo Interrotto: *Allegretto*
- V. Finale: *Presto*

*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 Philip Bezanon, 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, South America, 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, Leningrad, Cleveland, and American Symphony Chamber Orchestras. He also has been the co-director of the New England Composer's Orchestra.

Yannatos has received commissions for orchestral, vocal, and instrumental works which include *Cycles* (recorded by Collage), *Tunes and Dances: A New England Overture* (Phi Beta Kappa), *Sounds of Desolation and Joy* (Lucy Shelton), *Concerto for Bass and Orchestra* (Alea III and Edwin Barker, Principal Bassist with the Boston Symphony Orchestra); *Concerto for String Quartet and orchestra* (Mendelssohn String Quartet with the Harvard-Radcliffe Orchestra on CD by Albany Records); and *Suite* for solo horn (Erik Ruske on CD by Albany Records). 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. His *Symphony No. 3* for strings: *Prisms* (with the HRO on CD by Albany Records) and *Symphony No. 5 Son et Lumiere* were premiered in the former USSR by the Lithuanian State Orchestra and the Leningrad Chamber Orchestra in 1990 and 1992.

His *Piano Concerto* was premiered in 1994 by the Florida West Coast Symphony with William Doppmann, piano and the HRO (Albany Records). He conducted the Cleveland Chamber Orchestra in his *Concerto for Bass and Orchestra* in 1995, and the American Symphony Chamber Orchestra in his *Symphony No. 3: Prisms* in 1995.

Additional performances include his *Symphony No. 4 (Titanmen Square)* performed in Prague, Czech Republic in 1992 (Albany Records); *Duo* for violin and piano performed at the Kennedy Center in 1992; *Piano Concerto* in 1994 at Sanders Theatre; *Haiku Cycle* in Athens, Greece and Harvard University in 1995 and 1998; *Onata Lux* at Sanders Theatre and concerts in England in 1995 and New York in 1998; *Piano Trio* in 1995 and 1998 in Boston; *Pertussion Concerto* in 1997 at New England Conservatory; and *Symphony No. 5: Son et Lumiere* in 1999 at Sanders Theatre.

Yannatos has published music for children

including four volumes of "Silly and Serious Songs" based on the words of children; *Amazing Grace* (a choral drama), Harvard University in 1999; and *Cantata: Creation Sings its own Song*, Boston University in 1999. He has also written music for television, including Nova's *City of Coral*, Metromedia's *Assassins Among Us* and two

## KAR-MUN WOO piano soloist

Kar-mun Woo, a native of northern Virginia, is a senior in Leverett House majoring in biology. She is currently a piano student of Patricia Zander of the New England Conservatory, yet she also remains as much indebted to her past teachers - including Julian Martin (of Peabody Conservatory and the Juilliard School of Music), Thomas Schumacher (currently at the Eastman School of Music), Suzanne Guy, and Sherill Misner.

Kar-mun made her debut at the Kennedy Center for the Performing Arts at the age of 11 as a featured piano soloist in the 1990 Imagination Celebration, "A Musical Banquet for the Young." She has performed with several orchestras, including the National Symphony Orchestra, the Alexandria Symphony Orchestra, and the Georgetown Symphony Orchestra, and at diverse venues from the Embassy of the Republic of Poland in Washington, DC to the residence of former Vice President Al Gore. In 1997, the *Washington Post* noted of her that "she has the confidence of a world-beater and the talent to make it a reality."

Kar-mun has won awards and recognitions including selection as a Mobil-Cliburn Ambassador to attend the 1993 Van Cliburn International Piano Competition, as a National Foundation for Advancement in the Arts (NEFAA) Level I Awardee, and as a 1997 Presidential Scholar in the Performing Arts.

She was a first place winner in the International Oberlin Piano Competition and the Festival as well as the Bartok-Kabalevsky International Piano Competition, and was also a winner of the National Symphony Orchestra Young Soloist Competition.

Since coming to the Harvard campus, Kar-mun has performed frequently in recitals and chamber music concerts. Kar-mun has also been actively involved in the volunteer organization MIHNUJET (Music In Hospitals and Nursing Homes Using Entertainment as Therapy). In her spare time, she might be found trying to learn how to speak Chinese, teaching science to elementary school kids, or playing roller hockey on a sunny day.

She would like to use the remaining space in this bio to thank her beloved family, teachers, and friends for their constant love and unyielding support.

