



H a r v a r d - R a d c l i f f e
O r c h e s t r a

James Yannatos, Music Director



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changes briefly to a very rhythmic, somewhat humorous dance. Shostakovich soon returns to the principal theme, this time stated eerily and powerfully by the soloist using artificial harmonics. These harmonics, which he also uses to devastating effect in the first passage of the elegiac Piano Trio No. 2, Opus 67, involve stopping the string with a light touch.

The complex third movement is one long cadenza for the soloist with no orchestral accompaniment whatsoever. The cadenza develops the themes of the first and second movements. The reentrance of the orchestra marks the beginning of the wild finale, *Allegro con Moto*. This movement has the character of a crazed pursuit, the orchestra trying to catch up to the ever-faster soloist. The emphasis clearly rests on motion until the D-S-C-H motif from the first movement abruptly returns, dominating the rest of the piece.

Ellis Verosub

Gustav Holst: *The Planets*, op. 23

By his fortieth year, English composer Gustav Holst could claim numerous compositions, including several operas and suites of folk songs, as well as two Suites for Military Band, perhaps the most fundamental works in wind ensemble literature. However, being constantly defeated by the technical problems of the symphonic style, he had yet to compose a large-scale work for orchestra. It was not until 1914 that Holst finally felt able to begin what became his best-known work *The Planets*, a seven-movement symphonic suite of terrific dimensions.

According to his daughter Imogen, Holst "as a rule...only studied things that suggest[ed] music" to him. Earlier in his life he had been transfixed by Hindu legends of gods and goddesses; these served as inspiration for two works. At the time of *The Planets*, Holst had been exploring astrology and, his biographer writes, casting his friends' horoscopes had become a "pet vice." It was only logical, then, that he blend these two interests—mythology and astrology—into his magnum opus, in which each planet is personified by its namesake deity.

Mars, a terrifying and tragic storm of a movement, was finished just before the outbreak of World War I. It is in many ways prophetic, its heavy, blaring 5/4 rhythm seeming to reflect the unrelenting horror of mechanized warfare. Indeed, at *The Planets'* first performance in 1918, audience members who had suffered through four years of war found the movement almost unbearable. Venus, in contrast, brings a feeling of relief and tranquility to the listener. Mercury provokes wonderment with its blend of technique and imagination. The movement comes close to the lightness of a string quartet, but the large group of muted strings are essential in giving a feel of airiness to the music. Jupiter, with an abundance of musical jokes, evokes an essence of frivolity fitting to its name. However, an impassioned middle section, whose melody Holst later used as a patriotic hymn, interrupts the jollity with a regal reverence. Saturn is slow and unhurried, tirelessly counting time as it passes by. Saturn's lulling effect is dispelled by the harsh first chords of Uranus. This movement most clearly shows the influence of Stravinsky on Holst. The composition finishes with Neptune and an end so soft the audience shouldn't know where the sound stops and the silence begins.

Holst's music, and in particular *The Planets*, demonstrates his fixation on life around him. The composer was not writing in a vacuum. To him, the world of music and mankind were highly dependent and interwoven. Music was not about melodies and harmonies—it was, in his own words, "a vision of people struggling to express themselves in war, in commerce, in art, in life: a vision of the unity of a certain century with those that preceded and followed it."

David Marcus



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Bernard Rands: *tre canzoni senza parole*

Bernard Rands is the Walter Bigelow Rosen Professor of Composition at Harvard University and Composer in Residence with the Philadelphia Orchestra.

Since emigrating to the United States in 1975, Rands has been honored by awards from the American Academy of Arts and Letters, B.M.I., the Guggenheim Foundation, the Koussevitzky Foundation, the National Endowment for the Arts and the Fromm Foundation.

Mr. Rands' work *Canti del Sole* for tenor and orchestra, premiered by Paul Sperry and the New York Philharmonic and conducted by Zubin Mehta, was awarded the 1984 Pulitzer Prize in Music. His work *Le Tambourin* won the Kennedy Center Friedheim Award in 1986.

Tre Canzoni Senza Parole ("Three Songs Without Words") was commissioned by the Philadelphia Orchestra. These three brief pieces were written as a farewell gift to his friend Riccardo Muti on the occasion of his leaving the directorship of the orchestra in 1992.

The premier performance took place in a nationally televised gala concert given by the Philadelphia Orchestra to celebrate Maestro Muti's twenty-year association with the orchestra. The first piece is a "singing" song, the second a "dancing" song, and the third is a lament.



Dmitri Shostakovich: Cello Concerto no. 1, op. 107

Dmitri Shostakovich's Cello Concerto No. 1 in E-flat, Op. 107, was composed during the peak of Soviet oppression, in 1959. The composer dedicated the piece to Mstislav Rostropovich, who learned the piece in a few days and premiered it on October 4, 1959.

The concerto can be seen as a bitter though exhilarating attack on Stalin's legacy. Some believe that the soloist represents the individual—the artist—against society, the mob of the orchestra. Particularly in the first and fourth movements, the sense of a chase is clear. The horn that follows the cello around might then represent the conscience of the intellectuals, outraged but too tired of repression to be able to act, only vaguely trying to aid the individual.

The concerto is rhythmic and forceful, sometimes even violent. One four-note motif pervades the concerto. Like Bach, who wrote a fugue using the note sequence B-A-C-H (B-flat, A, C, B-natural in German), Shostakovich based this motif on a modified D-S-C-H sequence (D, E-flat, C, B). The monogram appears often in Shostakovich's works, such as the Violin Concerto No. 1, the Symphony No. 10 and the String Quartet No. 8. He uses it powerfully in the String Quartet No. 8; he states the theme and then immediately follows it with a quotation from a nineteenth-century Russian convict song, "Tortured by Lack of Freedom." The implications are obvious, and perhaps a similar message appears in the Cello Concerto No. 1—could Shostakovich be the "individual" embodied in the modified D-S-C-H motif in the solo cello, followed immediately by a response from the orchestra. Shostakovich maintains this pattern of soloist first-orchestra next throughout the concerto. Shostakovich himself said of the first movement, "[it is] an *Allegretto* in the style of a jocular march." The D-S-C-H-derived motif dominates the movement and recurs later on in the third and fourth movements.

The second movement, *Moderato*, is opened by the orchestra. Following an introduction by the horn, the soloist enters with a beautiful, moving meditation. In the middle of the movement, the character



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Harvard-Radcliffe Orchestra

187th Season, 1994-1995

James Yannatos

music director



Shelton), and the *Concerto 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.



He has been the consultant and conductor for major orchestras in Bangkok, Thailand and a guest composer and conductor in international festivals in Leningrad. His Symphony no. 3 (*Trinity*) for strings was premiered in the USSR by the Lithuanian State Orchestra in 1989. 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 Symphony no. 3, which was also produced on Soviet television.

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 Assistant Among Us*.

He has received innumerable awards as a composer, including the Artists Foundation Award of 1988 for his *Trinity Mass*.

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 led that group on tours to Europe, the Soviet Union, and Asia. He has appeared as guest conductor-composer at the Aspen, Banff, Tanglewood, Chautauqua, and Saratoga Festivals, and with the Boston Pops, Winnipeg, Edmonton, Baltimore, and San Antonio Symphonies and the Sverdlovsk and Leningrad Chamber Orchestras. He is also the music director of the Hanover Chamber Orchestra and 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 Uncannyman Man* (Phi Beta Kappa), *Sounds of Desolation and Joy* (Lucy

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Matt Haimovitz

Cello



At agesixteen, Matt Haimovitz became the youngest artist ever to win the Avery Fisher Career Grant. He has since performed with several of North America's leading orchestras, including those of New York, Los Angeles, Boston, Cleveland, Chicago, Montreal and Toronto. In Europe, he has recently appeared with the Berlin Philharmonic and James Levine, the London Philharmonic and Charles Dutoit, and the Vienna Symphony and Leopold Hager, among others. In autumn of 1988 he made his first visit to Japan for a series of orchestral engagements with Seiji Ozawa and a series of recitals, and has recently returned for further performances.

Mr. Haimovitz has made several recordings with Deutsche Grammophon, including, most recently, *Suites and Sonatas for Solo Cello*, which was awarded both the *Grand Prix International du Disque* and *Le Diapason d'Or* in 1992. His interest in innovative musical forms led to his improvisations on the "crossover" recording, *Trios*,

which also featured Jerry Garcia, Bob Dylan and Branford Marsalis. Not strictly a solo player, Mr. Haimovitz has also participated in many memorable chamber music projects, including performances with Isaac Stern, Shlomo Mintz, Pinchas Zukerman and Mstislav Rostropovich (1986) and with Isaac Stern, Cho-Liang Lin, Jaime Laredo, Michael Tree and Yo-Yo Ma (1987), both in Carnegie Hall. In 1989 he returned there to perform with Itzhak Perlman.

Mr. Haimovitz has appeared in several televised concerts and interviews broadcast in North America, Europe and Israel, and has been featured by *Newsweek*, *People* and *The New Yorker*. During the 1994-95 season, in addition to continuing his studies as a junior at Harvard University, Mr. Haimovitz will return to the Montreux Festival with the Moscow State Orchestra, tour Germany with the Odessa Philharmonic and appear at the Louvre in Paris in a solo program and an evening of chamber music.





h i s t o r y o f t h e h r o

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 finally condescended to assist the Radcliffe Orchestra in some of its larger concerts. Joint concerts became more frequent in the late Thirties and in 1942 the Pierian suggested that the Harvard-Radcliffe Orchestra be formed. Since 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.

This year the Harvard-Radcliffe Orchestra will be joined by several guest conductors as Music Director James Yannatos departs on sabbatical leave in the spring.

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.

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The Harvard-Radcliffe Orchestra
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Friday, 2 December 1994

Bernstein: Overture from *Candide*
Beethoven: Piano Concerto no. 5 "Emperor"
Robert Levin, Piano
Brahms: Symphony No. 1

Saturday, 4 March 1995

David Commanday, Guest Conductor
R. Strauss: *Don Juan*
Concerto TBA
1994-95 HRO Concerto Competition Winner
Sibelius: Symphony no. 2

Saturday, 11 February 1995

Fourth Annual HRO Valentine's Waltz
Location TBA, 9:30 pm

Friday, 7 April 1995

HRO Children's Concert
Ben Zander, Guest Conductor
Prokofiev: Peter and the Wolf
Dean Jeremy Knowles, Narrator
Sanders Theatre, time TBA

Friday, 28 April 1995

Debussy: *La Damoiselle Elue*
with the Radcliffe Choral Society
Beverly Taylor, Guest Conductor
Mendelssohn: Symphony no. 3 "Scottish"
Joel Bard, Resident Conductor
Vaughan Williams: *Five Mystical Songs*
with the combined Holden Choirs
Jamison Marvin, Guest Conductor



Program

Harvard-Radcliffe Orchestra

187th Season, 1994-1995

James Yannatos, Music Director
Friday, 4 November 1994, 8 pm
Sanders Theatre, Harvard University

Bernard Rands (b. 1934) *tre canzoni senza parole* (Boston Premiere)

Dmitri Shostakovich (1906-1975) Concerto no. 1 for Cello and Orchestra
I. Allegretto
II. Moderato
III. Cadenza
IV. Allegro con Moto

Matt Haimovitz, Cello

—Intermission—

Gustav Holst (1874-1934)

The Planets

- I. Mars, the Bringer of War
- II. Venus, the Bringer of Peace
- III. Mercury, the Winged Messenger
- IV. Jupiter, the Bringer of Jollity
- V. Saturn, the Bringer of Old Age
- VI. Uranus, the Magician
- VII. Neptune, the Mystic

with the Radcliffe Choral Society

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