

Harvard-Radcliffe Orchestra

JAMES YANNATOS, Music Director

Ludwig van Beethoven *Egmont Overture, Op. 84*

(1770-1822)

Alan Gilbert, Assistant Conductor

Walter Piston *Concerto for String Quartet, Wind Ensemble, and Percussion*

(1894-1976)

New World String Quartet, Guest Artists

Louis Spohr *Concerto for String Quartet and Orchestra*

(1784-1859)

New World String Quartet, Guest Artists

—Intermission—

Johannes Brahms *Symphony No. 4 in e minor, Op. 98*

(1833-1897)

Saturday, December 13, 1986, 8:00 o'clock

Sanders Theatre, Harvard University

A note from Dickson...
the classic hardware store.

Dickson Bros. Co.
26 Brattle St. • Cambridge
876-6760
A HARDWARE STORE... AND MORE

Where You Can Find Classic Clothing at Great Prices.

KERZNER'S
CLASSIC CLOTHING SINCE 1953
221 CONCORD AVE.
CAMBRIDGE

When you think The Three B's, do you think of Bach, Beethoven and Brahms, or Bartok, Bernstein and Boulez?

When you think of music... think of

YESTERDAY SERVICE, INC.

1430 Mass. Ave., Suite 318
Cambridge, MA. 02138
647-8263

for scores, orchestra material, chamber works, solo parts, choral material. If we don't have it in stock, we'll get it for you fast!

Mon.-Fri. 9-5:30, Sat. 12:00-5:30

Program Notes

van Beethoven
Overture to Egmont, Op. 84

Beethoven's *Overture to Egmont* is without doubt one of the finest pieces of incidental music ever written and a strikingly concentrated example of Beethoven's synthesis of dramatic energies and programmatic themes with musical invention. The Overture was written as part of a larger work intended to be used as an integral part of the performance of Goethe's *Egmont*. Beethoven had the poet in fervent esteem and responded with enthusiasm to the commission to provide music for his play. *Egmont* portrays the Netherlands during Spanish occupation, and tells the story of the noble Count Egmont, whose life so that his country might be free from Spanish rule. The play's central theme—of the forces of freedom struggling to vanquish tyranny—had already been close to Beethoven's heart, and became even more keenly felt by him following the Napoleonic invasion of his own adopted country, Austria. Beethoven had already explored this theme extensively in his opera, *Fidelio*, and so the commission to provide music for *Egmont* may have seemed a natural outlet for his creative energies. It also answered well to his vividly dramatic approach to music exemplified so powerfully in his Third and Fifth Symphonies. The composition of incidental music for Goethe's play thus presented Beethoven with a challenge that was particularly apt for his interests and abilities—to make music of high drama.

Beethoven's response to this challenge is characteristically brilliant and deft in its conception. The piece opens with a stern chord followed by a loud and austere sarabande rhythm voiced by the strings which immediately sets the scale and tenor of the work. The winds respond with a soft, mysterious, sighing motif which precedes gradually to another towering chord, and rigorous repetition of the sarabande theme from the strings. The winds give variations on their sighing figure, which then passes to the violins where a rising sense of motion provided by a close tremolo in the second line and violas. The sighing motif darkens, pauses—and then accelerates forward into the main body of the work, marked *allegro*. This figure is then developed through a series of descending arpeggios in the cello, each ending in an ascending sigh from the violins and grows more and more dramatic through a progression of more and more lively rhythmic elaborations. The *hestra* crescendos to a fiery fortissimo, plunging through its antithesis into a return of the original sarabande theme, this time proclaimed with triumphant energy in major mode. The woodwinds carry this brighter mood forward with a variation in the earlier sighing theme above the strings' restless melo. The mood darkens and leads through a short transitional passage to a repetition of the first part in modified form. This soon breaks off into a *ssimo* declaration of the second theme in sarabande rhythm in the horns,oons, and clarinets, beneath which the strings sorrowfully elaborate a re of sighs. This is interrupted by a passionate cry by the violins, followed a soft mysterious chorale from the winds. The coda *subito*, and begins

LUNCHEON & DINNER SPECIALS DAILY

Swiss Alps

114 Mt. Auburn St
Cambridge
354-1366
Full Bar and Lounge



FERRANTI-DEGE
—Harvard Square—

cameras • photographic equipment supplies • repairs
film processing • color lab • black and white lab

Video Sales and Rentals

1300 Massachusetts Avenue

Cambridge, Massachusetts 02138

547-8600

since 1955



Economists omitted comment on the financial status of those who are in the act of obtaining that education and perhaps wisely so. But Cambridge Trust welcomes student business. Moreover, we have many services a student would value. In addition to our checking and NOW accounts. To wit: No charge for leaving your account dormant over the summer. A free photo identification card to prove you're you. Saturday hours. A Quick Line system and Automated Teller Machines. To make it easier to get whatever money you do have. Our windows, whose displays are often an education in themselves. And when you're ready to send your son or daughter to college, a place to open his or her checking account.

Cambridge Trust Company

Harvard Sq. | Kendall Sq. | 1309 Huron Ave. | University Place | 876-5500 |
Woburn Center 860-5500 | Member FDIC

*"The man that hath no music
in himself,
Nor is not mov'd with concord
of sweet sounds . . ."*

had better either:
compensate with a diet of
heavy reading,
or, see a shrink.

We believe the first alternative to be less expensive, more effective, and something we can help with. Those who have music within are welcome too.

Pangloss Bookshop

65 Mt. Auburn Street

Coming Events

Friday, March 6, at 8:00 p.m.

Ronald Feldman, *Guest Conductor*

Shostakovich Festive Overture

Tchaikovsky Symphony No. 5

Concerto Competition Winner

Saturday, May 2, at 8:00 p.m.

Gilbert Levine, *Guest Conductor*

Mahler Symphony No. 9

KUPERSMITH FLORIST

*Flowers and Balloons
for All Occasions*

Specializing in
Bonsai and Cacti
Member of Florist Telegraph Delivery Association
ALL CREDIT CARDS ACCEPTED

868-1188

8 Brattle Street, Harvard Square

Escargots français.



Sage's

A world of fine foods.

Harvard Square / Belmont
Charles River Park
Telephone (all): 876-2211

slowly and softly, but accelerates rapidly into a furious gallop of outstandingly Beethovenian energy and brilliance. This veritable explosion of sound the dramatic acme of the piece, and brings it to a close in a bright a triumphant fanfare.

—Chris I

Walter Piston

Concerto for String Quartet,

Wind Ensemble, and Percussion

Walter Piston began his career as a self-taught pianist and violinist, working for a time as a draughtsman for the Boston Elevated Railway Co. It was not until 1920 that he formally enrolled as a special student at Harvard study music seriously. Once he began, however, his success in music and in respect he garnered from fellow musicians grew virtually until the time of his death, in 1976. At Harvard, Piston frequently conducted the Pierian Sodality now known as the Harvard-Radcliffe Orchestra. After graduating Summa Cum Laude in 1924, Piston won a Paine Travelling Scholarship which enabled him to continue his musical studies with Boulanger and Dukas in Paris. Upon his return to the States in 1926, he was offered a teaching position at Harvard which he held until 1960. Among his composition students were Eliot Carter, Leonard Bernstein, and Irving Fine.

Piston's compositional style has well-deserved respect for its musical sense. Perfect fourths and fifths often figure prominently in his pieces, and it is the coalescence of such consistencies that give the music solid ground. Although twelve tonal rows and other dodecahaphonic elements are used, they occur or in a discernible tonal context. The Concerto for String Quartet, Wind Ensemble, and Percussion, written in Piston's life, shows Piston's creativity in rhythm underscored by a subtle motivic drive, while maintaining a vivacious harmonic sequence. The reduction of a string section to the four members of a string quartet not only intensifies the textural contrasts with wind instruments, but also allows for a greater range of expression and much tighter communication between players. The "contraction" of ensemble size actually results in an "expansion" of intricacies and interplay, possible only in a small chamber group.

Louis Spohr

Concerto for String Quartet

and Orchestra in a minor, op. 131

Louis Spohr was born in 1784 in a family of amateur musicians, and began his musical training as a violinist at a young age. He displayed abundant natural talent both as a violinist and a composer, and under the tutelage of some of Europe's finest violinists, developed by the age of twenty to a level among the foremost virtuosi of his time. Indeed, Spohr was eventually

trually considered to be the finest violonist of Europe, whose dominion left unchallenged until the stellar ascent of Paganini. As a composer, he was remembered as a man of wide ranging talents. His voluminous fuction includes numerous violin concerti, symphonies, clarinet concerti, even several notable operas.

he Concerto for the String Quartet and Orchestra, written at the end of 5, represents an advanced stage of the development of Spohr's mature e. It follows in the tradition of the *sinfonia concertante*—especially zart's K. 364 for violin and viola with orchestra—with the additional twist he somewhat unusual selection of a string quartet as the solo vehicle. The ction of the string quartet as a solo instrument has a profound influence he style and content of the work, bringing an element of the intimacy and erstatement of chamber music to the concerto. The first movement, gro moderato, employs a basic sonata form in which the string quartet and hestra alternate in the development of the two main themes. Overall, the e of the movement is surprisingly understated and intimate. Indeed, much he flamboyancy and technical fireworks of his early works give way to a re direct and even-tempered style. The second movement, Adagio, calls h Spohr's melodic gifts in the development of lyrical main theme through ral successive moods: first sorrow, then passion, the finally consolation. ; last movement rounds out the piece with a spritely Rondo alla breve, lacing the preceding movement's a minor with a charming A major. hough the piece as a whole is perhaps too thin in its treatment of the hestra, it furnishes a pleasant romp for string quartet, and finishes with a ; Spohr flourish.

—Chris Lee

ianes Brahms
mpphony No. 4 in e minor,
 . 98
 Brahms' last symphony is generally considered his most original and finely fied. It was not well-received at its 1885 premiere in Meiningen, conducted Hnas von Bulow, perhaps because the public did not expect a work of such nified solemnity from a composer of the graceful and lyrical Third Sym-ny. The Fourth Symphony has been described as "classic," "autumnal," in "archaizing." However, when one examine it as a work or creation her than a *fait accompli*, one recognizes it as a way for Brahms, the last at classical symphonist, to pay a final tribute to the classical tradition. In 7, the Fourth Symphony was performed in Vienna at the last concert hms was ever to attend. Solemnity had gained meaning as an expression

Harvard-Radcliffe Orchestra Officers, 1986-1987

Executive Committee

- President..... Jonathan Feng
- President-Elect..... Chris Min
- President Emeritus..... William C. Hahn
- Treasurer..... Carol Chou
- Assistant Conductor..... Alan Gilbert

Operations Committee

- Advertising Coordinator..... Carmen Hsu, Miina Rice
- Graphic Design..... Jean Fortree
- Instrument Manager..... Eugene Lee
- Librarian..... Sung Yun Pai
- Orchestra Development..... Sarah Myers
- Personnel Managers..... Monica Kohler, Sung Yun Pai
- Program Editors..... Amy Lai, Chris Lee
- Publicity Coordinator..... Phil Daly
- Social Chairpersons..... Marcia Belvin, Erica Kwei
- Special Projects Coordinator..... Miina Rice
- Sage Managers..... Josh Boudreau, Melissa Feliciano
- Tickets Manager..... Beth McIntosh, Marie Park
- Alexandra Moolihann

MEMBERS of the HARVARD PIERIAN FOUNDATION

- President..... Victoria Mulligan
- Vice President..... Scott Smith
- Treasurer..... John G. Jelatis
- Secretary..... Mary Ellen Hoke
- Conductor..... James D. Yannatos
- Honorary Director..... Mrs. William L. Langer

Directors

- Daphne Abeel
- Christine Ausuit
- William H. Banchs
- Frank Belvin
- Ruth Belvin
- Leonard Bernstein
- John T. Bethell
- William Boardman
- Howard Brooks
- Samuel Bruskln
- Eric Clarke
- Loring Conant
- Mrs. John C. Coolidge
- Mrs. Gardner Cox
- Lawrence David
- Eleanor Drachman
- Dorlot Anthony Dwyer
- Archie C. Epps
- E. Carr Everbach
- Daniel Finkelstein
- Tom L. Freudenheim
- William C. Hahn
- John W. Hastings
- Hanna M. Hastings
- David G. Hughes
- Martha A. Jaffe
- Bruce G. Karlin
- Jerold Kayde
- Benjamin H. Lacy
- Allison Langston
- Judith Leet
- William N. Lipscomb, Jr.
- Michael Luskin
- Yo-Yo Ma
- Mrs. Robert Maign
- Bayley F. Mason
- Mrs. Joseph Mayer
- Mara Mayman
- Kilmer McCulley
- Kenneth McIntosh
- John Montgomery
- Stanley Myers
- Alwin M. Pappenhimer, Jr.
- Mrs. John R. Pappenhimer
- Carl H. Pforzheimer, Jr.
- Thomas J. C. Raymond
- Cecilia D. Saltonstall
- Carl R. Schlichter
- Karl Strauch
- Wolcott D. Street
- Mrs. Adam Ullam
- Warren T. Vaughan
- Albert K. Webster

HARVARD-RADCLIFFE ORCHESTRA

JAVAS YANNAROS, *Music Director*

Viola

Johathan Adair
Irfan Ali
Steven Barber
† Marcia Bedtin
Devra Biador
Dylan Black
Carol Olson

Joy Clendenning
Roxanne Davila
Pang-Dian Fan
Laura Frautschi
§ Alisa Gilbert
Susan Hahn
Carreen Hsu

Eric H. Huang
Thomas Kearney
Sarah V. Kerr
Charlie Kim
Hih Seog Kim
Tomomi Kimura

Alisa Kuno
Erica Kwei
Amy Lai
Eugene Lee
Jeanifer Kim Lee
John G. MacFarlane

Tyler Maddy
Philip Manukopf
Chris Min
Mark Mulligan
Audrey Richardson
† Ed Wu

Jeanifer Wu
Samuel S. Wu
James Yuan
Erika Yutani
Sarah Zaslav

Viola

John Corey
Jean Fes Trez
Levi Alexander Garraway
Eric Hellman
Bryna Kra
Christopher Lee

Alexandra Moellmann
Barbara Nebel
Michael Terranova
Melinda T. Tsan
Alvin Wen
† Phillip Yung

‘Cello
Jesse Anderson
Lara Ausubel
Mitchel Fleeter
Sei Iwai
† Monica Kohler
James Kwak

Karen Lauer
Kristin Marie Lundy
Elipech McLainoh
Miona Rhee
Lionel Shapiro
Ona Wang

Bass
Thomas M. Malaby
David Montague
§ Suzanne Sisak
Richard Worn

Flute
Jessica Ancker
Philip Daly
Sung-Yun Pai
Ronald J. Park

Oboe

Douglas E. Drachman
Karen Lotz
Audrey Markowitz
Mane Park

Clarinet
William C. Hahn
John Montgomery
Rolf Noyer

Bassoon
Melissa K. Feliciano
Sarah L. Myers
Nicholas Waldvogel

Contra bassoon
Paul Wennenberg

Trumpet
Josquin Boudreau
Jonathan Feng

Andre J. Fernandez
Jason Sloane

French Horn
Nancy Horne
Jennifer Linkaus
Harold Litt
Tiku Majumder
Mitchell Muiz

Trombone
Robert Mawhinney
Bill O'Keefe
Michael Pabre

Percussion
Eddie Chen
Harold Litt
Jason R. Penzer
Shankar Ramaswami
Harp
Gillian Benet

† Concermaster

† Principal

§ Assistant Conductor

of mortality strongly coupled to an ineffable joy for life, which at this time the audience appreciated without difficulty.

The first movement unfolds as the upper strings introduce a suspended pulsating figure punctuated by accompanying winds and lulled by low strings. The underlying motor holds the thematic fragments in coherent abeyance while driving it forth towards greater connectivity. One can immediately sense the urgency of the piece in subtle and dramatic ways. A not important feature in this and other movements is the very Brahmsian juxtaposition of duplicate and triplet figures to create rhythmic and textual variations. In the development section, Brahms uses this feature to counter the declarative theme stated by the strings with a seamless, resigned melody sung by clarinets. A suspended woodwind recitation of the first theme brings the movement of the recapitulation and coda, which reveals the full potential of classical drama in the themes, reserved for the end of the movement.

A stately horn fanfare opens the second movement by recalling the pitch E in a deceptive key of C major. The unaccompanied recitative has mournful overtones of hollowness until a G#, a bearer of hope, substantiates the horn key of E major. A gentle, pulsing melody is traded between woodwind instruments, gradually rising and falling like the breathing of a sleeper. The melody undergoes sensual transformations through the use of simple, traceable figures that nevertheless manage always to convey a rich and exquisite sublimity.

The jaunty scherzo was the last movement of the symphony to be written and the only scherzo Brahms composed for his symphonies. The asymmetrical phrasing of the first theme lends a lively lilt to the rough energy of the piece, which also possesses enormous, dancing charm. The momentum of the third movement is needed to support the “passionato” lyricism in the last which has a considerably thicker texture. Throughout, the air of tragedy pervades, from the fortissimo minor chords of the opening to the fragile flute solo in the middle section. Once again Brahms uses the duplet-triplet rhythmic contrasts in this movement to rouse, disturb, and decorate, as well as accompaniment figures on the offbeat, to create a breathless motion. The gentle atmosphere of the middle section created by lyrical winds and horns sharply interrupted by familiar minor fortissimo chords, now continues and intensified by the upper strings. The theme undergoes no less than thirty-one variations before its arrival at the coda, which recalls fragments of the first movement in a unified and determined voice, thus showing simultaneously the inevitability of resolution and the continual vitality in the music.

Amnesty International

When the first two hundred letters came, the guards gave me back my keys. Then the next two hundred letters came, and the prisoner director came to see me. When the next pile of letters arrived, the director got in touch with his superior. The letters kept coming and coming. . . The President was informed. The letters still kept arriving, and the President called the prison warden to let me go."

—a released prisoner of conscience from the Dominican Republic

Amnesty International (AI) is a nonpolitical human rights organization using on prisoners. Local AI groups and our research staff in London investigate the cases of people imprisoned solely for holding or expressing beliefs, or for belonging to a religious or ethnic group. Provided that prisoners neither use nor advocate violence, we work on their behalf. Amnesty labels these men and women "prisoners of conscience." Amnesty works to abolish torture and other rights abuses in all nations. We demand equally rights violations committed by governments and those committed by opponents of governments. The Harvard-Radcliffe AI chapter clearly writes letters and sponsors petitions on behalf of prisoners. We also help speakers and disseminate information on human rights conditions. Recently, HRAI and a Cambridge group are working on behalf of Cho-Il-a, a Japanese student imprisoned in South Korea for "espionage." In about half of the longterm cases undertaken by Amnesty, the prisoner's situation improved. This year marks Amnesty's 25th anniversary. In 1977, AI was awarded the Nobel Peace Prize. For more information, please call the AI office in Cambridge at 547-9295. Jackies should call Andy Elby (498-6952), Jackie Kloppe (498-7040), or would leave a message for Andy at 495-8751.

About the Artists

The New World String Quartet, Guest Artists

Founded in 1977, the New World String Quartet has become known as one of the country's finest young string ensembles. Winner of the 1979 Naumberg Chamber Music Competition, the Quartet as toured throughout the country, performing on prestigious chamber music and university concert series, at major music festivals, and at halls such as Alice Tully Hall and the Library of Congress.

This year marks the fifth season of the Quartet's performance at Harvard, and the second season of the newly created Budget Artist in Residence Program, made possible through a gift from Mr. and Mrs. John W. Budgett, Jr.

James Yannatos, Music Director

Since James Yannatos became the music director of the Harvard-Radcliffe Orchestra in 1964, he has brought great success and renown to the Orchestra through his enthusiastic introduction of "contemporary" works by Bartok, Stravinsky, Schoenberg, and Schuller, and by bringing pieces of the established repertoire to life. He has appeared as guest conductor of the Boston Pops, the Winnipeg, Edmonton, and San Antonio Symphony Orchestras, and as conductor-composer at the Aspen, Tanglewood, Saratoga, Chautauqua, and Banff Festivals.

Yannatos' commissions include *Cycles* (recorded by Collage), *Sounds of Desolation and Joy* for soprano Lucy Shelton, and *An Overture for the Uncommon Man* for Phi Beta Kappa. His works, performed in the U.S., Canada, and Europe, may be heard on Sonory Recordings.

Alan Gilbert, Assistant Conductor

Mr. Gilbert, a sophomore concentrator in music, is in his second year as assistant conductor of the Harvard-Radcliffe Orchestra. This performance is his debut with the orchestra on a regular subscription concert.