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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.¹ 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."² 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."³

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.³ 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.

¹ Samuel Eliot Morison, *Three Centuries of Harvard: 1636-1936* (Cambridge: Belknap Press, 2001), p.295.

² "News From Harvard," *The New York Times*, Dec. 16 1891.

³ "Harvard Orchestra on Tour," *The New York Times*, Dec. 19 1921.

HARVARD-RADCLIFFE ORCHESTRA

201st Season, 2008-2008

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Foster Wang '10
co-concertmaster
Michael Viscardi '10
co-concertmaster
Julia Glenn '11
co-concertmaster
Aaron Kuan '09
co-concertmaster
Helen Young-ji Cho '10
associate-principal
Hillary Ditmars '12
assistant-principal
Nora Ali '11
Christine Barron '09
Yi Cai '11
Sandy Cameron '09
Jeremy Stein Cushman '12
Herman Gudjonson '12
Nina Han '09
Timothy Hsieh '10
Susie Kim '10
Eugene Lee '10
Eric Lin '12
Charles Nathanson '09
Yuxi Zhang '12

VIOLIN II

Diana Tsen '11
co-principal
Catherine Buzney '09
co-principal
Samuel Bjork '10
David Bracher '11
Mario Camacho '10
Kevin Donoghue '11
Nicola Harris '10
Yunsoo Kim '11
Taylor Lane '11
Ryan Lee '12
Anita Mukherji '09
Michael O'Donnell '09
Nivedita Sarnath '12
Donghua Shen '12
Michelle Siao '09
Davone Tines '09
Maria Xu '12
Jennifer Yan '09

VIOLA

Christopher Chang '12
co-principal
Elizabeth Adams '10
co-principal
Lenora Murphy '12
associate principal
Lucy Caplan '12
Ashley Fabrizio '11
Miriam Fogel '12
Meghan Galligan '10
Samuel Himel '12
Allan Jean-Baptiste '12
Pierre Sowemimo-Coker '09
Hanjay Wang '11
Serena Zhao '12

CELLO

Jacqueline Buchanan '10
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James Winter '11
co-principal
Jonathan Lee '12
co-principal
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associate-principal
Miguel Cutiongco '12
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Alexander Cox '12
Adam Letvin '10
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Phillip Zhang '12

BASS

Joseph Higgins '11
principal
Chuma Ogunwole '12
Stephen Tarsa SEAS

FLUTE

Aaron Fallon '11
Reed Gochberg '09
Kevin Leu '11
Christina Li '09

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Anna Graettinger '10
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Colin Whelehan '12

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Evan Kornbluh '09

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Matt Bird '10
Elizabeth Bloom '12
Charlotte Chang '12
Christopher Tranchino '10
Yi Wei '10

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Christopher Lim '10

HARP

Krysten Keches '10
Molly Singer '12

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HARVARD-RADCLIFFE ORCHESTRA

— 201st Season, 2008-2009 —



JAMES YANNATOS, MUSIC DIRECTOR

Friday, 5 December 2008, 8:00 P.M.
Sanders Theatre, Harvard University

~Program~

Carl Maria von Weber (1786-1826)

Overture to *Oberon*

James Yannatos (b. 1929)

A Lear Symphony (Symphony No. 6)
Premiere

- I. Poco Adagio; Agitato
- II. Andante

David Kravitz, *baritone*

~Intermission~

Gustav Mahler (1860-1911)

Das Lied von der Erde

- I. Das Trinklied vom Jammer der Erde
- II. Der Einsame im Herbst
- III. Von der Jugend
- IV. Von der Schönheit
- V. Der Trunkene im Frühling
- VI. Der Abschied

Jamie Van Eyck, *mezzo-soprano*
Charles Blandy, *tenor*



DR. JAMES YANNATOS

conductor and 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 Bezan-son, 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, 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 Sverdlovsk, 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

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

DAVID KRAVITZ

baritone



Baritone David Kravitz has been widely praised for the "power, character" and "resonance and fluency" of his singing (*Boston Globe*; *Opera News*), his "brilliantly natural" acting and "perfect comic timing" (*Boston Globe*; *St. Louis Post-Dispatch*), his "eloquent" and "superb" diction (*Boston Phoenix*;

Messiah under Julian Wachner; last season he garnered rave reviews for his work in Bach's *St. Matthew Passion* with the Boston Symphony Orchestra under Bernard Haitink. Other recent concert performances include Handel's *Messiah* in both Carnegie Hall and Avery Fisher Hall, his "sensational" Boston Symphony Hall debut with Grant Llewellyn and the Handel & Haydn Society as Apollo in Handel's *Apollo e Dafne*, and solo appearances with the Boston Symphony Orchestra under Seiji Ozawa, the Orchestra of St. Luke's under Roger Norrington, Boston Baroque under Martin Pearlman, the Cantata Singers under David Hoose, and Emmanuel Music's renowned Bach Cantata Series under the late Craig Smith. Also this season, Mr. Kravitz returns to Emmanuel Music for his ninth performance of Bach's *St. Matthew Passion*, to Boston Baroque for Bach's *Magnificat* at the Casals Festival in Puerto Rico, and to the Cantata Singers for Britten's *Cantata misericordium*.

Boston Herald), and his "drop-dead musicianship" (*Boston Globe*) on both the operatic and the concert stages. Mr. Kravitz performed last season under the baton of James Levine in the Boston Symphony Orchestra's production of Berlioz's *Les Troyens*, and he joined the roster of New York City Opera in the 2005-06 season, responsible for the leading role of Olivier in Strauss's *Capriccio*. Recent opera roles include Ko-Ko in *The Mikado* with Opera Theatre of St. Louis, the title role in *Wozzeck* with the New England Philharmonic, Leporello and the title role in *Don Giovanni*, Figaro in *The Barber of Seville*, Count Almaviva in *The Marriage of Figaro*, Papageno in *The Magic Flute*, Don Alfonso in *Così fan tutte*, Nick Shadow in *The Rake's Progress*, and Captain Corcoran in *HMS Pinafore*. This season he returns to Opera Boston for Weber's *Der Freischütz*, and performs the world premieres of short operas by Andy Vores and Theo Loevendie with Boston Musica Viva.

Mr. Kravitz is increasingly in demand as a concert artist. This year he makes his Philadelphia Orchestra debut, singing the bass arias in Handel's

Mr. Kravitz's commitment to new music has led to his presentation of world or regional premieres of numerous contemporary works, including Edward Cohen's opera *The Bridal Night* and Andy Vores' song cycle *Goback Goback* with Collage New Music (the latter was named one of the best classical performances of 2003 by the *Boston Phoenix*); John Harbison's *Four Psalms* with Cantata Singers (released on CD by New World); Tod Machover's *Resurrection* with Boston Lyric Opera; James Primosch's *Songs and Dances* from "The Tempest" and Thomas Whitman's opera *The Black Swan* with Philadelphia's Orchestra 2001; and George Rochberg's *Sacred Song of Reconciliation* with Boston Modern Orchestra Project. Mr. Kravitz is also active as a recording artist and, in addition to Harbison's *Four Psalms*, can be heard on Koch International Classics' recordings of Bach's *Cantata BWV 20* and *St. John Passion (1725 version)* with Emmanuel Music, and on New World's recording of Peter Child's *Estrella* with Cantata Singers.

JAMIE VAN EYCK

mezzo-soprano



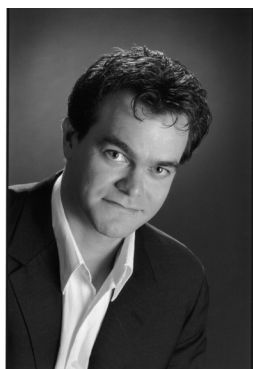
Jamie Van Eyck, Mezzo-soprano, has performed principal roles with companies such as Utah Opera, Opera Boston, the Tanglewood Music Center, Brevard Music Center, and the New England Conservatory Opera Theater. Among her roles performed are Dinah in *Trouble in Tahiti*, Flora in *La Traviata*, Laura in

Luisa Miller, Diana/Jove in *La Calisto*, Suzy in *La Rondine*, Second Lady in *The Magic Flute*, Arminda in *La Finta Giardiniera*, and Berta in *Il Barbiere di Siviglia*. Ms. Van Eyck spent two seasons as a Young Artist with the Utah Symphony and Opera, and she recently sang the role of Mama in the U. S. staged premiere of Elliott Carter's opera, *What Next?*, under the baton of James Levine. Equally at home on the concert stage, she has soloed in works such as Bach's *Mass in B minor*, Schönberg's *Peirrot Lunaire*, Mahler's Second Symphony and *Lieder eines fahrenden Gesellen*, and *In the Beginning*, by Copland. In addition, Ms. Van Eyck was a soloist in the Utah Symphony's 2005 performances of *The Messiah* and Beethoven's *Mass in C*. She is originally from Wisconsin and earned music degrees from the University of Wisconsin-Madison and the New England Conservatory.



CHARLES BLANDY

tenor



Charles Blandy is a versatile lyric tenor, equally at home in Mozart and Bach as in the most challenging contemporary music. *Opera News* and the *Boston Globe* praised his performances at Tanglewood in Britten's *Midsummer Night's Dream* and the world premiere of Osvaldo Golijov's *Ainadamar*, starring Dawn Upshaw and conducted by Robert

a soloist with the Cantata Singers in Boston. Other notable performances include Britten's *St. Nicolas*, conducted by Raymond Leppard; Britten's *Cantata Misericordium*, also with the Charlotte Symphony; and Mozart's *Requiem* with the Boston Landmarks Orchestra, performed outdoors on the Esplanade in Boston.

He is adept in contemporary music: On four days notice he took over a tricky tenor part in Berio's *Sinfonia* under conductor Robert Spano at Tanglewood. His performance of Jorge Liderman's *Song of Songs* with the San Francisco Contemporary Music Players (now a Bridge Records CD) was called "sterling" by the *San Francisco Chronicle*. Last year he gave the US premiere of Einojuhani Rautavaara's song cycle for voice and strings *Die Liebenden* with Chameleon Arts Ensemble, in a performance the *Boston Globe* called "marvelous." His recent performance of songs by American composer Arthur Berger was called "sure and superb" by the *Globe*. He appears on a new Naxos CD of Scott Wheeler's opera *Construction of Boston*.

Mr. Blandy possesses a wide repertoire in art song. He has sung works of Daniel Pinkham, Francis Poulenc, and Arthur Honegger with the Florestan Recital Project, and this year performed songs of Schumann and the song-oratorio *Der Rose Pilgerfahrt* with Emmanuel Music.

He teaches in Harvard University's Holden Voice Program and at Tufts University. He was a fellow at the Tanglewood Music Center, where he was awarded the Grace B. Jackson prize. He received his Master's Degree from Indiana University, and has studied at the Britten-Pears School in Aldeburgh, England. He is a native of Troy, NY, and graduated from Oberlin College with a BA in religion.

Spano. He reprised the latter role at Walt Disney Concert Hall in Los Angeles. At Emmanuel Music in Boston, he has sung Tamino in Mozart's *Magic Flute* and Lurcanio in Handel's *Ariodante*. In recent years he appeared in Monteverdi's *L'Orfeo* with Handel and Haydn Society, and in Offenbach's *La Vie Parisienne* and Gluck's *Alceste* with Opera Boston. Other roles include Ferrando in *Così fan tutte*, Don Ottavio in *Don Giovanni*, and Macheath in *The Beggar's Opera*.

In oratorio, Blandy recently performed as the Evangelist in Bach's *St. John Passion* with Emmanuel Music, a performance praised by both the *Boston Globe* and *Phoenix*. Next year he will sing the Evangelist in Emmanuel's performance of the *St. Matthew Passion*. He was a finalist in the 2005 Oratorio Society of New York solo competition, singing in Weill Recital Hall in New York City. He has sung Handel's *Messiah* with the Charlotte Symphony and Handel Choir of Baltimore. He is often

UPCOMING CONCERTS



Friday, March 6, 2009

Enescu - Romanian Rhapsody No. 1
Hanjay Wang '11, assistant conductor
Berlioz - Symphonie Fantastique
Concerto Competition Winner - TBA

Friday, April 17, 2009

Mozart - Overture to The Magic Flute
Yannatos - Cello Concerto
Bong-Ihn Koh, cello
Brahms - Symphony No. 1

**All concerts begin at 8PM in Sanders Theater.*

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NOTES ON THE MUSIC

weber - overture to oberon



The Overture to *Oberon* is a crucial key in understanding what led to Weber's death. Weber was already ill when he was asked to write what would be his final opera, *Oberon*, or *The Elf King's Oath*. While directing rehearsals in London, Weber himself commented that he might die in England, which proved itself true when tuberculosis took his life two months after the premiere of the work. It is possible that Weber might have survived longer if the opera had been well-received, but the dismal failure of the libretto surely contributed to Weber's ill health and eventual death.

The Overture, however, was quite popular and remains so to this day. The story of the hero, Sir Huon, on his perilous quest to rescue his lover, Princess Reiza, plays out with "intoxicating sweetness," as one of the original reviewers wrote. Huon is protected on his quest by a magical musical instrument, the horn which opens the piece. These three opening notes are the summons for the Elf-King, Oberon, to rescue Huon, and present themselves throughout the piece, suggesting Oberon's

influence in each of these scenes. The horn is followed in the Adagio by muted strings, flutes, and clarinets, creating the atmosphere of the elfin world. A march then starts, introducing Huon, but soon returns to the elfin music. The Allegro that follows starts with a tumultuous tutti crash which brings out the excitement and perils of Huon's adventures, eventually changing into violin figures foreshadowing Huon's triumph. The return of the horn-call and surrounding music point at Oberon's intervention. Many motifs from the opera follow, including a clarinet love melody from the first act and a stamping rhythm associated with Oberon's helper elves, Puck and Droll. The climax comes with the melody from the aria in which Reiza exclaims, "My husband, my husband, we are saved!" bringing to a conclusion an overture that, rather than sounding like a mere repetition of the opera's themes, flows into a melodic whole.

--Yutaro Komuro

NOTES ON THE MUSIC

yannatos - a lear symphony



King Lear has held me in a spell since I first read it, then saw it rehearsed and performed in a Shakespeare festival some years later.

While I envisioned composing an opera, given Lear's scope and dramatic sweep, I settled on a more modest, encapsulated, two-movement work that would suggest the emotional high points of the drama.

In movement I, slices of text were arranged non-sequentially from

various scenes to suggest Lear's descent from the proud, "blind," vain king to exposed victim, stripped of power and reason but finally "seeing."

In movement II, Lear laments his misfortune, then recognizes his daughter Cordelia and begs her forgiveness.

--James Yannatos



NOTES ON THE MUSIC

mahler - das lied von der erde

Gustav Mahler (1860-1911) wrote *Das Lied von der Erde* (Translation: "The Song of the Earth"), a work completely integrating song cycle and symphony, in 1908-1909 following a dark period in his life. In fact, Mahler was reluctant to share this piece with the public because of its dark themes and persistent negativity. In 1907, Mahler lost his professional position as the director of the Vienna Opera (at the time the greatest musical post one could hold), his daughter Maria Anna to scarlet fever and diphtheria, and his health with the diagnosis of infective endocarditis (a severe congenital heart disease that would lead to his death later on). This illness also restricted his exercise greatly, taking away the long mountain walks that Mahler loved so much and thrived on for artistic stimulation. During this difficult time, he found inspiration in a new book of Chinese poems adapted by German poet Hans Bethge titled *Die chinesische Flöte* ("The Chinese Flute"). *Das Lied* is composed of seven of these poems which Mahler himself worked to tailor to his musical vision. While all this was happening, he accepted a contract to conduct the New York Philharmonic Orchestra, and finished *Das Lied* and his Ninth Symphony, his final completed works, here in America. The premiere of *Das Lied* was given posthumously in 1911 in Munich, with Mahler's friend Bruno Walter conducting.

Before we dive into talking about the piece in detail, it behooves the reader to note that *Das Lied von der Erde* has the subtitle *Eine Symphonie für Tenor-Stimme, Contralt -Stimme und große Orchester (nach Hans Bethges "Die chinesische Flöte")* (in English: A Symphony for Tenor and Alto (or Baritone) Voice and Orchestra (after Hans Bethge's "The Chinese Flute"). This is in fact Mahler's ninth symphony, but he did not number it as such due to his strong belief in the "curse of the ninth," a superstition held due to Beethoven's death after composing his ninth symphony. Despite his cute little sidestep of fate with *Das Lied*, Mahler did die shortly after finishing his Ninth Symphony leaving his Tenth uncompleted.

In the first movement, *Das Trinklied vom Jammer der Erde* ("The Drinking

Song of the sorrow of Earth"), the music is guided in its momentum by the refrain, *Dunkel ist das Leben ist der Tod* ("Dark is life, is death") that goes up a semitone each time it is repeated. The text is based on a "Bei Ge Xing" (pathetic song) drinking poem by famed Tang dynasty wandering poet Li Tai-Po. The tenor solo is at the top of his range against the full orchestra, giving this movement its shrill piercing quality. Philosopher Theodor Adorno theorizes that this also is to create the impression of the Peking opera falsetto style.

The second movement, *Der Einsame im Herbst* ("The Lonely One in Autumn"), is indicated on the score as "somewhat dragging and exhausted." The listener can pick this up from the repetitive shuffling in the strings followed by wind solos. The text is based on a Tang Dynasty poem by Chang Tsi lamenting the dying of flowers and the passing of beauty. In contrast to the forceful first movement, this has sparse and chamber music-like orchestration, carried by long and independent contrapuntal lines.

Von der Jugend ("Of Youth" for tenor) is of ternary form, with the third section a shortened rewriting of the first section. This movement is clearly pentatonic and Asiatic in flavor.

Von der Schönheit ("Of Beauty") is made up of soft and legato passages, punctuated by a loud articulated section in the brass depicting young men riding by. The orchestra performs a long postlude to the passage.

Der Trunkene im Frühling ("The Drunkard in Spring") represents the scherzo of this piece. The horn introduction harkens back to the first movement. The listener should pay attention to the pulse of the piece, and observe how Mahler skillfully alters tempo every few measures. Also, the listener should draw attention to the middle section, which features beautiful violin and flute solos.

Der Abschied ("The Farewell") is the final movement of the piece, and nearly as long in run-time as the rest of the piece

NOTES ON THE MUSIC

mahler - das lied von der erde



combined. This is also a definite showcase for the conductor. This final movement is filled with cadential writing for voice and solo instruments which goes across bar lines "Ohne Rücksicht auf das Tempo" (without regard for the tempo), as indicated in the score. Bruno Walter famously related a story where Mahler, upon showing him a score of this movement, said, "Do you know

how to conduct this? Because I certainly don't." The text is drawn from two different poems dealing with the theme of taking leave. Mahler himself added the last three lines of the text, which are repeated by the singer in a mantra-like fashion accompanied sparsely by strings, mandolin, harps, and celesta, fading into silence.

--Cleo Leung

TEXT

yannatos - a lear symphony



Text from Shakespeare's *King Lear*

I

*What, art mad? A man may see how this
world goes with no eyes. Look with thine ears:
See how yond justice rails upon yond simple thief.
Hark in thine ear; change places and, handy-
dandy,
which is the justice, which is the thief,*

*Robes and furred gowns hide all
plate sin with gold, and the strong lance of justice
hurtless breaks;*

*No, I will weep no more. In such a night
To shut me out! - - I will endure.
Poor naked wretches, wheresoe'er you are,
that bide the pelting of this pitiless storm.*

*Blow winds, and crack your cheeks!
Rage! Blow!
You cataracts and hurricanes, spout
till you have drench'd the steeples,
Drown'd the cocks!
You sulphurous and thought-executing fives,
- - to oak-cleaving thunderbolts,
Singe my white head! And thou,
all-shaking thunder,
smite flat the thick rotundity of this world,
crack nature's mould, all germins spill
at once that make ingrateful man!*

*Howl, howl, oh you (are) men of stones:
Had I your tongues and eyes I'd use them
so that heaven's vault should crack.
She's gone forever!*

*A plague upon you murderers traitors all!
I might have saved her;*

(now) she's gone forever!

II

*You do me wrong to take me out of the grave;
Thou art a soul in bliss; but
I am bound upon a wheel of fire,
that my own tears do scald like molten lead.*

*Where have I been? Where am I?
Fair daylight?
I am mightily abused
I should e'en die with pity,
to see another thus.*

*Pray do not mock:
I am a very foolish fond old man,
I fear I am not in my perfect mind.
Do not laugh at me;
For, as I am a man, I think this lady
to be my child Cordelia.*

*Come, let's away to prison:
We two alone will sing like birds in a cage:
When thou dost ask me blessing, I'll kneel down
and ask of thee forgiveness:
So we'll live, and pray, and sing,
and tell old tales, and laugh
at gilded butterflies, and hear poor rogues
talk of court news;
and we'll talk to them too.*

*Who loses and who wins, who's in, who's out,
And take upon's the mystery of things,
As if we were God's spies;
And we'll wear out, in a walled
Prison, pacts and sects of great ones
That ebb and flow by the moon.
--- Gone forever.*



TEXT AND TRANSLATION

mahler - das lied von der erde

I. Das Trinklied vom Jammer der Erde

Schon winkt der Wein im gold'nen Pokale,
Doch trinkt noch nicht, erst sing' ich euch ein
Lied!

Das Lied vom Kummer soll auflachend in die
Seele euch klingen.

Wenn der Kummer naht, liegen wüsst die
Gärten der Seele,
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses!
Dein Keller birgt die Fülle des goldenen Weins!
Hier, diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser leeren,
Das sind die Dinge, die zusammen passen.
Ein voller Becher Weins zur rechten Zeit
Ist mehr wert, als alle Reiche dieser Erde!
Dunkel ist das Leben, ist der Tod.

Das Firmament blaut ewig und die Erde
Wird lange fest stehen und aufblühen im Lenz.
Du aber, Mensch, wie lang lebst denn du?
Nicht hundert Jahre darfst du dich ergötzen
An all dem morschen Tande dieser Erde!
Seht dort hinab! Im Mondschein auf den
Gräbern
hockt eine wildgespenstische Gestalt –
Ein Aff' ist's! Hört ihr, wie sein Heulen
Hinausgellt in den süßen Duft des Lebens!
Jetzt nehm den Wein! Jetzt ist es Zeit, Genossen!
Leert eure goldenen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

II. Der Einsame im Herbst

Herbstnebel wallen bläulich überm See;
Vom Reif bezogen stehen alle Gräser;
Man meint', ein Künstler habe Staub vom Jade
Über die feinen Blüten ausgestreut.

Der süße Duft der Blumen ist verflogen;
Ein kalter Wind beugt ihre Stengel nieder.
Bald werden die verwelkten, goldenen Blätter
Der Lotosblüten auf dem Wasser zieh'n.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern; es gemahnt mich an den
Schlaf,
Ich komm' zu dir, traute Ruhestätte!
Ja, gib mir Ruh, ich hab' Erquickung not!

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.

I. The Drinking Song of the Sorrow of Earth

Already the wine beckons in the golden goblet,
But do not drink yet, first I will sing you all a
song!

The song of trouble shall right laughing in
your soul.

When trouble nears, the gardens of the soul lie
barren,
Joy and song wither away and die.
Dark is life, is death.

Master of this house!
Your cellar holds an abundance of golden wine!
Here, this lute I call mine!
To strike the lute and empty the glasses,
These are the things that go well together!
A full cup of wine at the right time
Is worth more than all the kingdoms of this earth!
Dark is life, is death.

The firmament shines blue forever and the earth
Will long endure and blossom forth in springtime.
But you, man, how long do you live?
Not a hundred years may you delight
In all the fragile trifles of this earth!
See down there! In the moonlight on the
graves
Squats a wild ghostly form –
It is an ape! Hear how it howls
Shrill out into the sweet fragrance of life!
Now take the wine! Now it is time, comrades!
Empty your golden cups to the lees!
Dark is life, is death!

After Li T'ai-po

II. The Lonely One in Autumn

Autumn mists float blue over the lake;
Covered with frost are all the grasses;
It is as if an artist had sprinkled jade dust
Over the delicate blossoms.

The sweet odor of the flowers has vanished;
A cold wind bends down their stems.
Soon the wilted, golden leaves
Of the lotus blossoms will drift on the water.

My heart is weary. My little lamp
Has gone out with a sputter; I am put in mind
of sleep.
I come to you, dear resting-place!
Yes, give me rest, I have need of refreshment!

I weep much in my times of loneliness.
The autumn in my heart persists too long.

TEXT AND TRANSLATION

mahler - das lied von der erde



Sonne der Liebe, willst du nie mehr scheinen,
Um meine bitteren Tränen mild aufzutrocknen?

Sun of love, will you shine no longer,
To gently dry my bitter tears?

After Chang Tsi

III. Von der Jugend

Mitten in dem kleinen Teiche
Steht ein Pavillon aus grünem
Und aus weißem Porzellan.

In the middle of the little pool
Stands a pavilion of green
And of white porcelain.

Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber.

Like the back of a tiger
The bridge of jade arches
Over to the pavilion.

In dem Häuschen sitzen Freunde,
Schön gekleidet, trinken, plaudern,
Manche schreiben Verse nieder.

In the little house sit friends,
Beautifully dressed, drinking, chatting.
Some write down verses.

Ihre seidnen Ärmel gleiten
Rückwärts, ihre seidnen Mützen
Hocken lustig tief im Nacken.

Their silken sleeves slip
Back, their silken caps
Perch comically low on their napes.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich im Spiegelbilde.

On the little pool's still
Surface everything appears
Wondrously in mirror image.

Alles auf dem Kopfe stehend
In dem Pavillon aus grünem
Und aus weißem Porzellan;

Everything standing on its head
In the pavilion of green
And of white porcelain.

Wie ein Halbmond steht die Brücke,
Umgekehrt der Bogen. Freunde,
Schön gekleidet, trinken, plaudern.

Like a half-moon stands the bridge,
The arch inverted. Friends,
Beautifully dressed, drink, chat.

After Li T'ai-po

IV. Von der Schönheit

Junge Mädchen, pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschen und Blättern sitzen sie,
Sammeln Blüten in den Schoß und rufen
Sich einander Neckereien zu.
Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider,
Sonne spiegelt ihre schlanken Glieder,
Ihre süßen Augen wider
Und der Zephyr hebt mit Schmeichelkosen das Gewebe
Ihrer Ärmel auf, Führt den Zauber
Ihrer Wohlgerüche durch die Luft.
O sieh, was tummeln sich für schöne Knaben
Dort an dem Uferrand auf mut'gen Rossen,
Weithin glänzend wie die Sonnenstrahlen;
Schon zwischen dem Geäst der grünen Weiden
Trabt das jungfrische Volk einher!
Das Roß des einen wiehert fröhlich auf
Und scheut und saust dahin,

IV. Of Beauty

Young maidens pick flowers,
Pluck lotus blossoms on the bank.
Among bushes and leaves they sit,
Gather flowers in their laps and call
Bantering to each other.
Golden sun weaves about the forms,
Reflects them in the bright water,
Sun mirrors their slender limbs,
Their charming eyes,
And the zephyr with caresses lifts the fabric
Of their sleeves, carries the magic
Of their perfumes through the air.
Oh see, what handsome youths romp
There on the bank on spirited steeds?
In the distance they gleam like the sunbeams;
Now between the branches of the green willows
The vigorous lads trot along.
The horse of one neighs merrily
And shies and gallops off,



TEXT AND TRANSLATION

mahler - das lied von der erde

Über Blumen, Gräser, wanken hin die Hufe,
Sie zerstampfen jäh im Sturm die hingsunk'-
nen Blüten,
Hei! Wie flattern im Taumel seine Mähnen,
Dampfen heiß die Nüstern!
Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Und die schönste von den Jungfrau'n sendet
Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer großen Augen,
In dem Dunkel ihres heißen Blicks
Schwingt klagend noch die Erregung ihres Her-
zens nach

Over flowers, grasses, its hooves stagger,
Recklessly and stormily they trample the fallen
flowers!
Ah! How its mane waves in frenzy,
Its nostrils steam hotly!
Golden sun weaves about the forms,
Reflects them in the bright water.
And the most beautiful of the virgins casts
Long glances of desire after him.
Her proud bearing is only pretense.
In the flashing of her large eyes,
In the darkness of her burning glance,
The agitation of her heart still trembles in
lament.

After Li T'ai-po

V. Der Trunkene im Frühling

Wenn nur ein Traum das Leben ist,
Warum denn Müh' und Plag'!?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken kann,
Weil Kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
Und schlafe wundervoll!

Was hör' ich beim Erwachen? Horch!
Ein Vogel singt im Baum,
Ich frag' ihn, ob schon Frühling sei,
Mir ist als wie im Traum.

Der Vogel zwitschert, "Ja!
Der Lenz ist da, sei kommen über Nacht!"
Aus tiefstem Schauen lauscht' ich auf,
Der Vogel singt und lacht!

Ich fülle mir den Becher neu
Und leer' ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Firmament!

Und wenn ich nicht mehr singen kann,
So schlaf ich wieder ein,
Was geht mich denn der Frühling an!?
Laßt mich betrunken sein!

VI. Der Abschied

Die Sonne scheidet hinter dem Gebirge
In allen Täler steigt der Abend nieder
Mit seinen Schatten, die voll Kühlung sind.
O sieh! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelssee herauf.

V. The Drunkard in Spring

If life is only a dream,
Why then trouble and care?
I drink until I can drink no more,
The whole day long!

And when I can drink no more,
Because throat and soul are full,
Then I stagger to my door
And sleep wonderfully!

What do I hear on waking? Hark!
A bird sings in the tree.
I ask it whether it is already spring,
It is like a dream to me.

The bird chirps, "Yes!
Springtime is here, it has come overnight!"
Lost in gazing, I suddenly took heed,
The bird sings and laughs!

I fill my cup again
And empty it to the dregs
And sing until the moon gleams
In the black heavens!

And when I can sing no more,
Then I fall asleep again.
What has the spring to do with me?
Let me be drunk!

After Li T'ai-po

VI. The Farewell

The sun departs behind the mountains.
Into all the valleys the evening descends
With its shadows, which are full of coolness.
Oh see! Like a silver barque
The moon floats upward on the blue lake of heaven.

TEXT AND TRANSLATION

mahler - das lied von der erde



*Ich spüre eines feinen Windes Weh'n
Hinter den dunklen Fichten!
Der Bach singt voller Wohllaut durch das Dunkel.*

*Die Blumen blassen im Dämmerchein.
Die Erde atmet voll von Ruh' und Schlaf.
Alle Sehnsucht will nun träumen,
Die müden Menschen gehn heimwärts,
Um im Schlaf vergess'nes Glück
Und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen
Die Welt schläft ein!*

*Es wehet kühl im Schatten meiner Fichten.
Ich stehe hier und harre meines Freundes;
Ich harre sein zum letzten Lebewohl.
Ich sehne mich, o Freund, an deiner Seite
Die Schönheit dieses Abends zu genießen.
Wo bleibst du! Du läßt mich lang allein!
Ich wandle auf und nieder mit meiner Laute
Auf Wegen, die vom weichen Grase schwellen.
O Schönheit! O ewigen Liebens – Lebens –
trunk'ne Welt!*

*Er stieg vom Pferd und reichte ihm den Trunk
Des Abschieds dar. Er fragte ihn, wohin
Er führe und auch warum es müßte sein.
Er sprach, seine Stimme war umflort. Du,
mein Freund,
Mir war auf dieser Welt das Glück nicht hold!
Wohin ich geh'? Ich geh', ich wand're in die Berge.*

*Ich suche Ruhe für mein einsam Herz.
Ich wandle nach der Heimat, meiner Stätte.
Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!
Die liebe Erde allüberall Blüht auf im Lenz
und grünt
Aufs neu! Allüberall und ewig blauen licht
die Fernen!
Ewig... ewig...*

*I feel a soft wind blowing
Behind the dark spruces.
The brook sings, full of pleasant sound,
through the dark.
The flowers pale in the twilight,
The earth breathes, full of quiet and sleep.
All longing now wants to dream,
Weary men go homeward,
To learn again in sleep
Forgotten happiness and youth.
The birds perch quietly in their branches,
The world falls asleep!
A cool breeze blows in the shade of my spruces.
I stand here and await my friend;
I await him for a final farewell.
I long, O friend, to enjoy
The beauty of this evening at your side.
Where are you? You leave me alone so long!
I walk up and down with my lute
On paths that swell with soft grass.
O beauty! O world drunk with eternal love
and life!
He alighted from his horse and offered him the draught
Of farewell. He asked him where
He was bound and also why it had to be.
He spoke, his voice was veiled: My friend,
Fortune was not kind to me in this world!
Where do I go? I walk, I wander into the mountains.
I seek peace for my lonely heart.
I go to my homeland, my abode!
I will never roam in distant lands.
My heart is still and awaits its hour.
The beloved earth everywhere blossoms and greens in springtime
Anew. Everywhere and forever the distances brighten blue!
Forever... forever...*

After Meng Kao-yen and Wang Wei

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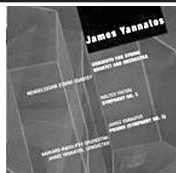


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William Doppmann, piano, and the
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Virtuoso solo works (TROY366)

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Phone: 617.496.4595, Fax: 617.495.2420

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With harpist, *Susan Robinson*

BRUCH: *Scottish Fantasy*

With violinist, *Josef Scheer*, and harpist, *Susan Robinson*

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