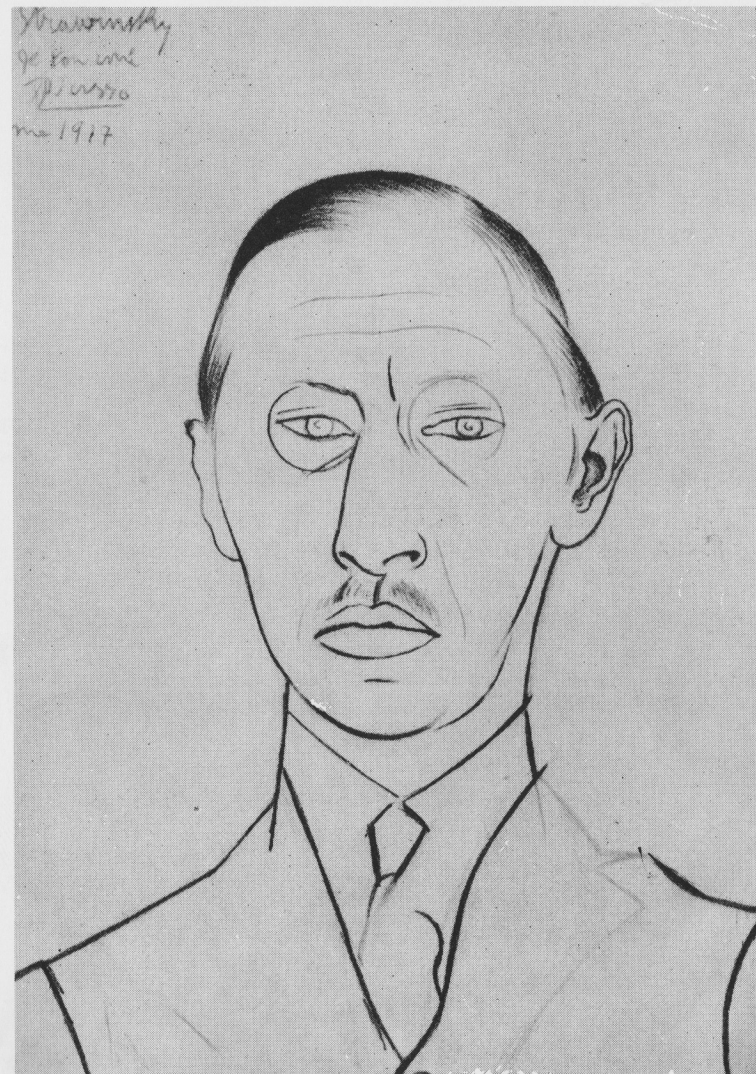


The Harvard-Radcliffe Orchestra

James Yannatos, *Music Director*

Eric Ruske, *Guest Soloist*



Sanders Theatre
Harvard University
October 30, 1987
Eight o'clock

The Harvard-Radcliffe Orchestra

James Yannatos, *Music Director*
Eric Ruske, *Guest Soloist*

Igor Stravinsky
(1882-1971)

Symphony in Three Movements

- I. Quarter note = 160*
- II. Andante-Interlude*
- III. Con moto*

Richard Strauss
(1864-1949)

Concerto No. 2 for Horn and Orchestra

- I. Allegro*
- II. Andante con moto*
- III. Rondo-Allegro con molto*

Eric Ruske, Guest Soloist

—Intermission—

Robert Schumann
(1810-1856)

Symphony No. 2, Op. 61

- I. Sostenuto assai-Allegro ma non troppo*
- II. Scherzo*
- III. Adagio espressivo*
- IV. Allegro molto vivace*

Friday, October 30, 1987
Eight o'clock

Sanders Theatre, Harvard University

Program Notes

Igor Stravinsky (b. near St. Petersburg 1882, d. Los Angeles 1971)
Symphony in Three Movements (1945)

The Symphony in Three Movements was composed several years after Stravinsky took up permanent residence in the United States. The work is meant to be his reflections on World War II, though it is not meant to be programmatic. The first performance was given in 1945 by the New York Philharmonic Society under the baton of Leonard Bernstein.

Stravinsky's father was a leading bass in the Imperial Opera, and Igor, at a young age, became acquainted with the works of the great Russian composers Mussorgsky, Rimsky-Korsakov, and Balakirev. Neither of his parents, however, wanted him to go pursue music as a career so they sent him to study law at the University in St. Petersburg, where he remained until he was twenty three.

At the University, Stravinsky met Vladimir Rimsky-Korsakov (the son of Nikolai) who later introduced Igor to his father. Nikolai Rimsky-Korsakov played an important role in Stravinsky's life, acting as his mentor and promoting Stravinsky's works as much as possible. His early works, like the *Firebird* ballet clearly reflect the influence of Rimsky-Korsakov's teachings. It was this ballet that brought Stravinsky critical acclaim. The *Firebird* was produced in Paris in June 1910 by Diaghilev (another man who promoted Stravinsky) and his Ballet Russe. It was immediately hailed as a great composition. *The Firebird* was the first piece that was truly Stravinsky's, as he himself has admitted, and belongs in his first, or Russian, period of composition. During this period he based a great deal of his compositions in Russian folk tales, and employed the techniques and styles of composition of the earlier Russian masters.

Following the *Firebird* came *Petrushka* (1911) another ballet commissioned and produced by Diaghilev. A bit later came *The Rite of Spring* (1913), famous for inciting a riot at its Paris premiere that forced the orchestra members to flee for their lives.

The First World War saw the beginning of Stravinsky's "middle" period in which he experimented with a neo-classical style. During this period he wrote *L'Histoire du Soldat* (1918) and *Pulcinella* (1920). The change in style coincided, and was perhaps provoked by, the current political climate in Soviet Russia, which had forced Stravinsky to move to France where he remained until the outbreak of World War II, when he moved to Los Angeles.

Once he had moved to America (around 1942), Stravinsky began to alter his compositional style again, though for many years he still composed neo-classical music. It was in his American neo-classical period that Stravinsky wrote the *Symphony in Three Movements*.

"I had to survive two crises as a composer," writes Stravinsky in his *Themes and Episodes*, "though as I continued to move from work to work I was not aware of either of them as such, or, indeed, of any momentous change. The first — the loss of Russia and its language of words as well as music... [The second] was brought on by the natural outgrowing of the special incubator in which I wrote *The Rake's Progress*..."

The Rake's Progress (1951) was one of the first of Stravinsky's serial (or twelve-tone) compositions. The serial style was the final style Stravinsky was to use.

The works from this period are less well-known, but no less powerful, than those from his other two periods.

As Stravinsky lay on his death bed, he was approached by a man from the BBC who asked if Stravinsky could compose some music to fill a seven-second time slot. Stravinsky set to work mentally ("this will not be music as we know it") but died before he was able to finish it.

The *Symphony in Three Movements* has characteristics of the *Rite of Spring* and of his *Octet for Winds*: the explosiveness of the opening scale recalls many sections of the *Rite*, while the lyrical melody in the second movement and the chamber-music-like style in which the entire piece is written recall the *Octet*.

The *Symphony* is a symphony of contrasts: contrasts of orchestral color, of loud and soft dynamics, of flowing, lyrical passages and crisp, biting ones, and a contrast of major versus minor key center.

The first movement opens with a brilliant ascending C-major scale (C-major is the key center of the piece), which is recalled periodically throughout the movement in various guises, followed by a passage in the winds composed of extremely short chords, the melody of which outlines a series of major and minor thirds. After this passage comes in the clarinets the first of many ostinatos, cut short by an energetic rhythmic game played between the strings and a crisp piano. There is an extended, somewhat less angular middle section, but the driving ostinato comes back only to be replaced by the winds playing the earlier string rhythm game. Again the ostinato returns (in the winds) and the movement draws to a close.

The second movement opens in a purely classical style, with a very tonal melody and simple accompaniment again in C-major. The flutes take over the melody, and the clarinets add some sparkle with a minor-resolving-to-major flourish. This movement leaps *attacca* into the third, a seven-bar interlude consisting of changing chords that lead the key away from, and then back to, C-major, readying us for the fourth movement's opening chords.

This movement, like all the others, contrasts many ostinatos (note especially an extremely fast, heavily syncopated one in the bassoons), but also adds something new: a fugue, starting in the trombone, joined by piano, then harp, then the orchestra one section at a time. The fugue ends, the fourth movement opening theme returns, and the piece concludes on a chord not usually found in C-major with its root on a D-flat.

Richard Strauss (b. Munich 1864, d. Garmisch-Partenkirchen 1949)
Horn Concerto No. 2 in E flat-major (1942)

The second horn concerto was begun shortly after the completion of Capriccio in 1941. Strauss completed it in the following year and in the summer of 1943 the first performance was given under Karl Böhm at the Salzburg Festival with Gottfried von Freiberg, principal horn of the Vienna Philharmonic Orchestra, as soloist.

Richard Strauss's father was the principal horn in the Munich Opera Orchestra: he made sure that Richard not only had the strictest musical upbringing possible, starting him studying composition with F. W. Meyer at an early age, but also compelled young Richard to see a great deal of virtuoso horn playing. By the age of six, Richard had composed a few pieces and already showed talent. He received a typical German

gymnasium education and proceeded to the University of Munich in 1882. In 1883 he left the University to pursue music as vocation. His early student works, following in the tradition of Haydn and Mozart, were not at all like those for which he is now famous, but they, indeed, showed great promise.

In 1883-4, while in Berlin, Strauss attracted the attention of the great conductor Hans von Bülow, who had Strauss's *Serenade* performed by the Meiningen Orchestra, and helped him start his career as a conductor. In 1885, von Bülow helped him attain the position of Assistant Music Director at Meiningen. While he held this position he arranged to have several of his own works performed, including the Op. 12 *Symphony in F-minor*.

In 1888 Strauss met Alexander Ritter, a follower of Richard Wagner, who convinced Strauss to follow the compositional style and even some of the ideology of that composer. Strauss's works immediately began to show the influence of this school (the New German School). Also at this time, Strauss was appointed as successor to von Bülow, as well as sub-conductor of the Munich Opera.

Around 1890, during his tenure at Weimar, Strauss's works became widely known and sparked some controversy for their strange and daring new harmonies which were spawned by his studies of Wagner's works. It was also during his tenure at Weimar that Strauss met his wife, Pauline de Ahna who sang the role Freihild (the heroine) in the new Strauss opera *Guntram* (written in 1892, first performed in 1894). In the winter of 1894 Strauss became conductor of the renowned Berlin Philharmonic.

In 1897 Strauss began to travel all over the world: first to London, then later Berlin, Dresden, as well as to all the major cities in America. At this time, too, he composed *Till Eulenspiegels lustige Streiche*, Op. 35 *Don Quixote*, and *Ein Heldenleben* Op. 40 (actually composed in 1898). In 1903 there was a series of concerts (the Strauss festival) in London at St. James' Hall which he and Willem Mengelberg conducted alternately. These concerts introduced England to many of Strauss' new compositions. Hereafter followed many successes by Strauss as a conductor and composer. His opera *Salome*, first performed in Dresden in 1905 under Ernst von Schuch, received widespread acclaim, but also raised more arguments about his style of composition.

The Second World War was something of a problem for Strauss, as he was at once a loyal German but opposed to the Nazi officialdom. For their part, the Nazis let Strauss live in peace, despite the fact that he had married into a Jewish family, because he was so famous and well-respected.

Between 1883 and 1941 (the year in which Strauss began the second horn concerto) comes the procession of works for which Strauss is largely known. There is no horn piece among them, but it cannot be said that Strauss neglected the instrument: hardly one of Strauss's orchestral works or operas lacks a prominent passage for the horn, and the last of the operas, *Capriccio*, which Strauss intended should be his swan-song, ends with a monologue prefaced by an extended horn solo. It must have been soon after the completion of *Capriccio* that Strauss, unable to stop composing, began work on the new horn concerto. He finished it in the following year and, in the summer on 1943 during the Salzburg Festival, the first performance was given under Karl Böhm and with Gottfried von Freiberg, principal of the Vienna Philharmonic Orchestra, as soloist.

The second horn concerto is slightly longer than the first, but again is in the key of E-flat and again the first two movements are connected. The orchestral texture in the second concerto is much more like that of chamber music. Though essentially a virtuoso and often exceedingly difficult piece of writing, the horn part is closely worked into the

orchestral fabric, and often blends with other instruments. The first Allegro flows effortlessly and melodiously onward, occasionally returning to the opening four bar theme, or at least its first six notes for a fresh start. The Andante begins with a reminiscence of sections of Berlioz's *Symphonie Fantastique* but continues in Strauss's most characteristic manner. There is the normal pause before the start of the Rondo; here the forthcoming, forward moving music, whose theme cannot long stay out of earshot, recalls *Till Eulenspiegel*, in a slightly simpler guise. The solo part hurtles toward the brilliant end, but is interrupted long enough for the entire orchestral horn section to state the theme with which the solo horn started the movement.

Robert Schumann (b. Zwickau, Saxony 1810, d. Eendenich 1856)
Symphony No. 2 in C-major Op. 61 (1841)

This symphony, actually the third in order of composition, was written shortly after Schumann's marriage to Clara Wieck, in a period of his life that was at once joyful and sorrowful. The symphony was first performed under the baton of Felix Mendelssohn with the Leipzig Gewandhaus Orchestra in November 1846. The performance was carefully prepared, and the piece was well-received.

Schumann was born into a family that, while having no special musical abilities, was connected with music: they were publishers. At an early age he was sent off to school where, ironically, he showed no special promise in any of his studies. In 1819, however, he heard the great pianist Moscheles perform, an event which changed his life. In 1822 his first composition, a setting of Psalm CL, was performed by his school choir. The manuscript was 26 pages of 13-line score, all drawn out by hand. In addition, he also began to show literary promise, and at thirteen years he was writing for one of his father's magazines. His gift for words manifested itself throughout his life in the form of articles, letters and even poems—some of which he set to music.

At age 16 he underwent a series of emotional traumas—his sister Emilie drowned herself, and only two months later, his father died. These events profoundly affected the young Schumann—both personally and in his relationships with others. From this time onward, Schumann feared for his own sanity and ended his many relationships with women in deep depressions.

At age 18 he entered law school in Leipzig at his mother's wish, although he really wanted to study music. While in Leipzig, he met many musicians and spent a great deal of time composing and writing, and did not attend even one law lecture. He also began piano studies with Friedrich Wieck, and met Wieck's nine-year-old daughter, Clara. It was Wieck who convinced Schumann's mother that if Schumann were to work diligently he could become one of the foremost pianists of his time.

The young Schumann had limitless ambition, and started many compositions, and even wrote his mother that he had started several symphonies. He continued his piano and composition studies, but was far more interested in Clara than music. After several musical disagreements with Wieck, Schumann began studies with the great pianist Dorn, but after a short while, however, Dorn refused to continue giving him lessons, and Schumann was left on his own to study. It was during this interval that Schumann permanently damaged one of the fingers on his right hand while experimenting with a finger-strengthening device.

In 1834 Schumann met Ernestine von Fricken, whom he thought to be a noblewoman. He convinced her and her family that they should be married, but later jilted her for Clara when he found out that Ernestine was in fact illegitimate. Clara's father (Friedrich), would have none of this, and took Clara away on concert tours (she, too was an extremely accomplished pianist) and, in vain, tried to keep the determined composer away his daughter. Despite Friedrich Wieck's best efforts, Robert Schumann and Clara Wieck were finally married in July 1840. In 1841 Clara gave birth to the first of their four children (one of whom died). Schumann then entered the most productive period of his life.

It was many years later, in February 1854, that he began to be afflicted with a neural disorder that caused him to hear music all the time. At times the music was replaced by devils threatening him with hell. On the morning of the 27th, Schumann flung himself into the Rhine, but was rescued by some fishermen. Following this incident, he was put into an asylum, and Clara was not allowed to visit him (although Schumann's longtime friend, Johannes Brahms, was). It was here that he died on March 29, 1856.

The bulk of Schumann's works lie in smaller compositions: songs, piano works, and chamber works. His music is full of quotations and allusions, sometimes open, but more often subtly disguised. He "quotes" Beethoven, Haydn, the "Marseillaise," and German folk tunes all in one piece, but masks them so they are almost unrecognizable.

The charm of the symphonies lies in their lyricism. The C-major symphony has a slow introduction presenting a motto theme (a dotted-rhythm with leaps of a fifth up and down) in the brass that is taken and developed in the following *allegro*. The finale, as well, makes use of this motto theme, and parts of the other movements as well. The finale also uses another of Schumann's favorite devices: the introduction of a new, lyrical theme near the end.

This symphony was written just after the joy of Schumann's marriage to Clara (in fact it was she who convinced him to extend himself into the orchestral medium), but Schumann was ailing physically. In a way, the melancholy caused by his physical condition is echoed in the solemn brass fanfare in the introduction and in the driving dotted rhythm theme of the following *allegro*.

The following scherzo (actually more of a capriccio because of its vivacity and dance-like character) is a violin showpiece—so much so that Mendelssohn, upon seeing the sketches, told Schumann that he must give the strings a rest in the trio, which he decided to do by giving the winds a light triplet theme to contrast the sixteenths in the string opening. With slight variation, the scherzo theme then returns to finish the movement.

The beautiful C-minor adagio features the colors of the flute, oboe, clarinet, and bassoon prominently as soloists, playing a lyrical, yet urgent melody based on an upward leap of a sixth, that reflects much of Schumann's melancholy of the time.

The finale makes use of the same driving rhythm found in the first movement. To counteract this, the melody of the third movement is restated as a countersubject. Finally the winds and strings play a version of the *allegro* melody of the first movement in a fast triple meter. The brass rejoin them, again in duple-meter and the piece drives on to its conclusion.

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Mike Pahre

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Shankar Ramaswami
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Piano

Ben Loeb

About the Artists

Eric Ruske, *Guest Soloist*

As a winner of the 1986 Young Artists International Auditions, 24-year-old French horn player Eric Ruske made his New York recital debut in the Young Concert Artists Series at the 92nd Street Y in January of 1987. Mr. Ruske has been the Associate Principal Horn of the Cleveland Orchestra since the age of 20, as well as hornist with the Cleveland Octet. He has performed as soloist with the Chicago Symphony Orchestra as winner of their Young Artists Competition in 1982, the World Youth Symphony in Interlochen, Michigan, and the Skokie Valley Symphony Orchestra in Illinois.

Upcoming engagements for the 1987-88 season include appearances as soloist with the Napa Valley Symphony (CA), Yakima Symphony (WA), New Philharmonic (IL), and Orchestra New England. Mr. Ruske will be heard in recital at Ricks College (ID), Western Michigan University, Hancher Auditorium (IA), Southampton College (NY), and the Gardner Museum in Boston.

A native of LaGrange, Illinois and a 1985 graduate of Northwestern University, Mr. Ruske's studied with Dale Clevenger and Charles Kavalovski. Mr. Ruske as been honored with grants from the National Foundation for Advancement in the Arts and the International Institute of Education. Mr. Ruske joined the faculty of the Cleveland Institute of Music in the fall of 1986.

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, Scheonberg, 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 United States, Canada, and Europe, may be heard on Sonory Recordings.

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The Harvard-Radcliffe Orchestra is proud to announce its 1988 Summer Tour of Singapore, Malaysia, Thailand, Hong Kong, and the People's Republic of China. Since February, the orchestra's tour committee has been organizing concerts and preparing for accomodation and transportation. Numerous fundraising projects are now under way. If you would like to make a tax-deductible contribution to the 1988 Tour, or if you would like to hear more about the Tour, please write us at:

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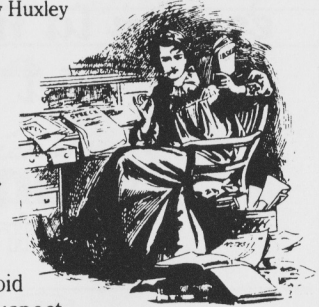
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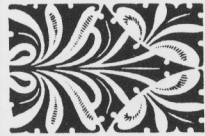
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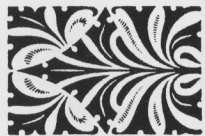
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