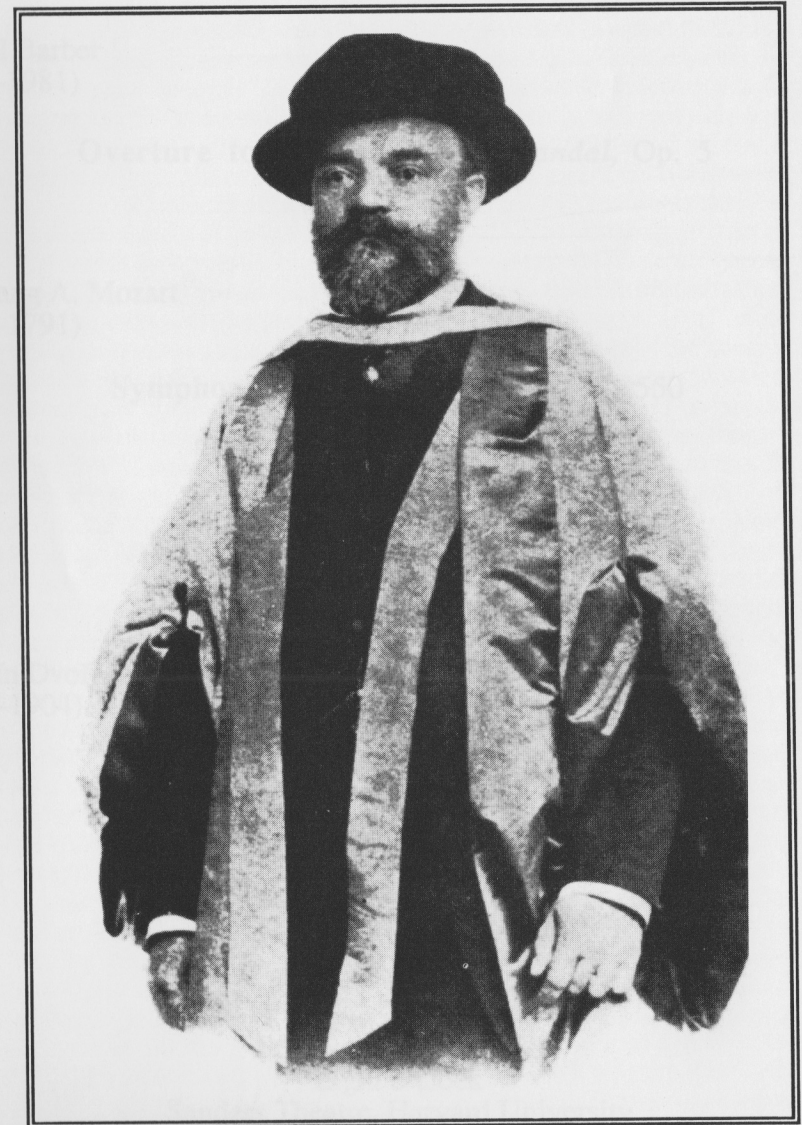


The Harvard-Radcliffe Orchestra

James Yannatos, *Music Director*



Sanders Theatre
Harvard University
April 22, 1988
Eight o'clock

The Harvard-Radcliffe Orchestra

James Yannatos, *Music Director*

Samuel Barber
(1910–1981)

Overture to *The School for Scandal*, Op. 5

Wolfgang A. Mozart
(1756–1791)

Symphony No. 40 in G Minor, K. 550

I. Molto Allegro

II. Andante

III. Menuetto: Allegretto

IV. Allegro assai

—*Intermission*—

Antonín Dvořák
(1841–1904)

Symphony No. 8 in G major, Op. 88

I. Allegro con brio

II. Adagio

III. Allegretto grazioso

IV. Allegro, ma non troppo

Friday, April 22, 1988

Eight o'clock

Sanders Theatre, Harvard University

Cover: Antonín Dvořák in 1891, when he received an honorary degree from Cambridge University in England.

PROGRAM NOTES

by Lionel Shapiro

Samuel Barber (1910-1981)

Overture to *The School for Scandal*, op. 5

Samuel Barber was born in West Chester, Pennsylvania in 1910. Early attempts at composition were encouraged by his aunt, a renowned contralto, and Barber entered Philadelphia's newly-established Curtis Institute in 1924. Here, he studied composition, conducting, and voice for eight years. While living in Rome in 1936 as recipient of the American Prix de Rome, Barber composed his First Symphony, performed successfully at the Salzburg Festival the following year. Throughout his life, Barber remained close to the Romantic tradition, although his most 'modern' work, the *Capricorn Concerto* (1944), relies heavily on the neo-Classicism of Stravinsky. Barber is indisputably one of this century's greatest masters of melody. While the musical forms he used are largely traditional, the thematic material of his works is highly original, as is often their orchestration. It is regrettable that many of his strongest compositions, such as the *Cello Concerto* (1947) and those mentioned above, have not entered into the standard repertoire, while one of his least important, the *Adagio for Strings*, is the only piece widely performed.

Barber composed his Overture to *The School for Scandal* at the age of twenty-one, in his last year at Curtis. The piece conveys the gaiety, wit, and intrigue found in Richard Brinsley Sheridan's 18th century satirical comedy (Sheridan's caustic social criticism seems not to have been in Barber's mind). Independent of its programmatic content, the Overture is a brilliantly constructed work with delightful melodies. The tone color of the opening bars is indicative of the piece's atmosphere. Accompanied by bright trumpets, triangle, and string pizzicato in a jarring combination of the major and augmented triads of D, the winds play a series of syncopated half-step descents. These sneering bars recur transformed at important points in the Overture, which is in sonata form and a quick 9/8 time. The first theme, entering in the first violins accompanied by viola tremolo, is a light and roguishly lilting juxtaposition of descending intervals of a second, which is imitated canonically. In contrast, the second subject is a simple and distinctively American oboe melody. The final section of the Overture contains a rapid eighth-note fugato on the first theme, followed by a musical tongue-twister in the clarinets: the notes of the first theme are played in 3/4 time, thus receiving completely new accents. Barber calls for constant *accelerando* here as if daring the listener to keep up with his trick. After a deceptively tame cadence ending in the dominant, the Overture comes to a vibrant end with another repeat of the opening, and one grotesque half-step in the entire orchestra.

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Wolfgang A. Mozart (1756-1791)

Symphony No. 40 in G minor, K. 550

It is useful to challenge the received tradition which has accreted on two points in most critical literature, and subtly predetermines our response to Mozart's G minor Symphony. The adjectives now universally affixed to this work are tragic, despairing, and fatalistic, despite the fact that remarkably different impressions of its emotional content have been voiced in the past. Robert Schumann admired the 'Grecian ethereal grace' of the symphony, and the celebrated conductor Felix Weingartner spoke of its 'indescribably chaste delight.' Both arguments presented for the now prevailing tragic interpretation appear simple: the symphony was composed at a dismal time in Mozart's life, and is in Mozart's supposed 'tragic key.' The year 1788 was indeed one of severe material need and depression for Mozart. However, it has proven largely impossible to detect correlations between the circumstances of Mozart's life and his works, even taking into account their variety of purposes. Interestingly, we find that one of Mozart's most cheerful piano trios (in C) was written immediately prior to the G minor Symphony, and the 'Jupiter' Symphony, composed simultaneously (typical of Mozart's working style), can hardly be considered tragic.

Minor keys are extremely rare in Mozart's *oeuvre*, and use of the minor generally indicates an exceptional work. However, in order to determine any association of keys with sentiments, it is natural to explore Mozart's vocal music. Here, in addition to laments in G minor, we find Osmin's 'He who has found a sweetheart' in *The Abduction*, one of Mozart's superbly comic moments. As other such examples demonstrate, it is hopeless to draw conclusions as to the 'meaning' of G minor for Mozart. The G minor Symphony in particular seems to have elicited widely differing responses, which is probably why superficial arguments regarding key are so tempting. Comparison with the G minor String Quintet (K. 516), a piece which conveys desperate grief and desolation through more than key, only reinforces an impression of the symphony as Apollonian, a self-conscious work of art rather than an outpouring of violent emotions.

There is no need for subject-by-subject analysis of Mozart's perhaps most frequently performed orchestral work. The mysteriously undulating eighth-notes in the violas which open the first movement are of great importance, as indicated by Mozart's autograph in which he notated this accompaniment from the very start, against his usual habits. Through the bar of accompaniment heard before the theme enters, Mozart introduces it on the rhythmically weak bar of the two-bar period. This has a disorienting effect, especially when the theme closes on the weak bar and its repeat now enters on the strong bar instead. Some other noteworthy aspects of the movement are the relaxed, even blissful second theme which retains its character even as it returns in the minor, and the massive organ-point at the end of the development, serving to harmonically redefine the introductory bar of the main theme.

In the serene E-flat major Andante, it is at times impossible to separate melody from accompaniment; every phrase is so carefully woven into the structure of the movement. Complementing the calm eighth-notes of the opening are thirty-second note figures (initially embellishments), and a yearning, chromatically turning phrase. The G minor minuet, built of three-bar phrases, is resolute and contrapuntal, ending however with a six-bar lyrical reminiscence in the winds.

The development section of the energetic last movement begins with a vehement unison passage throwing the previous harmonic and melodic structure into disarray. In place of the accustomed resolution of the movement's upward-leaping theme, Mozart progresses unpredictably through nearly every note of the scale. The mastery of counterpoint displayed in this section evidently impressed Beethoven, who copied a twenty-eight bar passage into his sketches for his own Fifth Symphony.

For those authenticists in the audience who might take umbrage at the unreduced HRO forces, we offer a gleeful remark from a letter Mozart wrote to his father in 1781:

I forgot to tell you the other day that at the concert the symphony went *magnifique* and had the greatest success. There were forty violins, the winds were all doubled, there were ten violas, ten double basses, eight violoncellos and six bassoons.

The typically small court orchestra of Mozart's age should not be mistaken for the orchestra he desired and actually composed for.

Antonín Dvořák (1841-1904)

Symphony No. 8 in G major, op. 88

The son of a village butcher and innkeeper on the river Vltava (Moldau), Antonín Dvořák was encouraged by an organist to attend the Prague Organ School in 1857. Dvořák's subsequent position as violist in the Czech National Theater orchestra (1861-71) was very important for his early musical development. During most of these years, the orchestra was conducted by Bedřich Smetana, the founder of Czech national music. Dvořák played in the first productions of three of Smetana's patriotic operas, including *The Bartered Bride*, and Smetana strongly influenced his own style (toward the end of his life, Smetana grew resentful of the successful Dvořák and even accused him of plagiarism). At this time, Dvořák also came under the influence of neo-Romanticists Berlioz, Liszt and Wagner, and developed a desire to experiment freely in musical form. Dvořák's musical mentor, however, was Brahms. Appreciation of Dvořák's early works led Brahms in 1878 to persuade his publisher to publish Dvořák's *Moravian Duets* and *Slavonic Dances*, the first compositions to win him international acclaim.

Dvořák completed his Eighth Symphony in Prague in 1889, after composing much of it at his idyllic summer home in the Bohemian countryside. In his other works of the time, there is a preoccupation with nature, which is also reflected in the many pastoral melodies and pictures of this symphony. A further, somewhat related, characteristic is an insistence on the same basic tonality for long passages, and in particular the ubiquitous contrasts between major and minor. The piece is extremely original in form: Dvořák commented that he had wished to compose a work 'different from other symphonies, with individual thoughts worked out in a new way.'

Brahms writes admiringly of Dvořák: 'Out of his leftover scraps, the rest of us could gather together our main themes.' Nothing illustrates this better than the first movement of the Eighth Symphony, which nearly overflows with wonderful melodic ideas. The most distinctive structural aspect is the opening G minor theme in the cello and winds, an expansive and solemn song which introduces the development and recapitulation sections as well. A secondary motive is derived from one march-like phrase of the introduction, but the principal theme of the movement is completely unrelated. This theme is first heard in the flute: a playful elaboration on the G major triad, part of which brings to mind a bird-call. When played by the entire orchestra, however, it assumes a dramatic and forceful nature. The simple second subject in B minor, with nervous accompaniment, is followed by an uplifting and conclusive chorale-like melody in B major. In the lengthy and varied development section, Dvořák incorporates all earlier transitional motives, which enables him to omit them altogether in his recapitulation. A rhythmically vigorous coda concludes the movement.

Resembling a tone-poem in its wealth of different moods, the pastoral slow movement is characterized by contrasting passages in C minor and major. Motivically, the movement is based on the first statement by the strings, in particular on the triplet upbeat. This brooding theme is soon interrupted by an unmistakable bird-call in the flute, to which the clarinets and strings reply in tones even darker than before. Dvořák clears the air by setting up a light C major accompaniment, out of which a melody arises which transports the listener to the scene of a village festivity (note the solo fiddle). Other episodes include a climax in which the opening theme is rendered gloriously with trumpet fanfares, and the arrival of a storm, introduced by a threatening, slow descent in cello and bass. The movement ends with the bird-call fading into the distance, played by the trumpets.

The third movement reflects Dvořák's Czech nationalism, the entire movement taking the form of the *sousedská* (neighbor's dance), a Bohemian waltz used occasionally by both Dvořák and Smetana (a particularly authentic and beautiful example is found in Smetana's *Ten Czech Dances* for piano). The G minor melody is of wistful elegance, but also assumes a forward drive when accompanied by the sixteenth notes characteristic of the *sousedská*. This rhythmic support continues in the G major trio section, whose cheerful and naïve tune Dvořák salvaged from a song in his early comic opera, *The Pig-headed Peasants*. Dvořák abandons the dance rhythm for a lively coda in duple meter, wittily superimposing a counter-subject on a variation of the trio theme.

Structurally, the Finale is the most innovative of the symphony's movements, combining aspects of variation, sonata, and rondo forms. The movement is introduced by a sharply accented trumpet call prefiguring the main theme, which follows in the cello. Very broad and self-assured, this theme is based on the ascending G major triad figured prominently in the first movement. There follow a series of variations, the second of which suddenly transforms the theme into a whirling dance. A persistent second subject in C minor (derived from the first) brings to mind a march of Slavic coloring. After a stormy development section, there are new variations on the first theme, but now they grow progressively more tranquil, airy and subdued. Here the dance variation breaks in again, bringing the symphony to an exuberant close.

When Cambridge University awarded Dvořák an honorary doctorate in 1891 (see program cover), the Eighth Symphony was one of the two works accepted in lieu of a dissertation, and was conducted by the composer at the festivities.

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.

Born in the Bronx, New York City, in 1929, Dr. Yannatos majored in music at Yale and received his Ph. D. from the University of Iowa. He studied conducting with Leonard Bernstein and William Steinberg, and composition with Nadia Boulanger, Paul Hindemith, Luigi Dallapiccola, and Darius Milhaud. 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. Recently, Dr. Yannatos was invited to participate in the Third International Music Festival for Humanism, Peace and Friendship to be held in Leningrad in May 1988.

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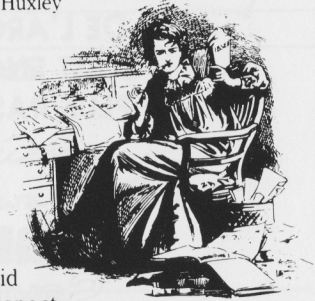
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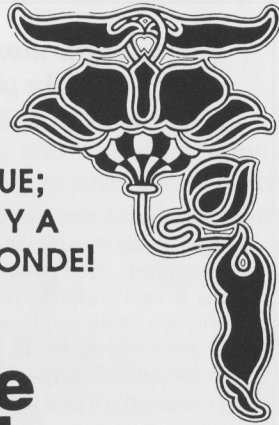
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