

The Harvard-Radcliffe

Mozart Society Orchestra

Akiko Fujimoto, Conductor

Presents its 20th Anniversary

Fall Concert

November 6, 2004 at 8 P.M.
Paine Hall



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OVERTURE TO EGMONT (1809) L. v. Beethoven
Sostenuto - Allegro - Allegro con brio. (1770-1827)

LE TOMBEAU DE COUPERIN (1920) Maurice Ravel
i. Prélude (1875-1937)
ii. Forlane
iii. Menuet
iv. Rigaudon

—*Intermission*—

SYMPHONY NO. 8 (1889) Antonín Dvořák
i. Allegro con brio (1841-1904)
ii. Adagio
iii. Allegretto grazioso
iv. Allegro ma non troppo

Thank you for attending our concert!

Please join us for a reception in Loker Commons in the basement of Memorial Hall following the performance.

Orchestra Members

Violin I

Peter Behroozi[‡]
Alex Cheng
Yi-Chen Huang
Vivek Shenoy
Emory Hsu
Yu-Ting Huang

Violin II

Dean Thongkham[†]
Uche Nwamara
Emily Morgan
Alicia Lam
Cheng-Cheng Zheng
Sarah Brittman
N. Kathy Lin

Viola

Ian Le[†]
Nathan Heller
Steve Fisher

Cello

Christie Riehl[†]
Jeff Jacobstein
Melissa Goldman
Neel Rao
Julian Gingold

Bass

James Honan-Hallock

Piccolo

Miya Bernson

Flute

Darrick Chang
Corey Meyer
Miya Bernson

Clarinet

Mark Lipson
Andrew Paik

Oboe

Elizabeth Encisco
Jeremy Siegfried

English Horn

Jeremy Siegfried

Bassoon

Faith Sadar
Kyle Basques

French Horn

Ross Audet
Juliet Lamb
Scot Miller
Alec Zimmer

Trumpet

Kevin McMullen
Noel Swanson

Trombone

Sheel Ganatra
Anna Rosenblum
TJ Sexton

Tuba

Jessica Bazik

Percussion

Jim Collins

Harp

Céline Leboeuf

†: section leader

‡: concertmaster

We are joined by MSO alumna Mala Radhakrishnan '00 for the performance of the Dvořák.

Notes on Beethoven's Egmont Overture

Beethoven's *Egmont Overture* is today the best-remembered part of music he composed for Goethe's eponymous drama. The real Count of Egmont was a cousin of Philip II, King of Spain, and an influential Flemish Catholic nobleman who vigorously opposed Spanish efforts to extend the Inquisition to the Low Countries. Though he pleaded with his cousin the king to moderate his religious policy, in 1567 Philip sent the Duke of Alva with an army of 10,000 men to destroy Protestantism in the Netherlands. Egmont, though a pious Catholic and supporter of Spanish rule, was swiftly arrested by Alva and publicly decapitated on June 5, 1568, one of over 18,000 victims of Alva's bloody rule. When Egmont died, the Dutch revolt against Spanish rule was only truly beginning. It would culminate in 1648 with Spanish recognition of the independence of the Dutch United Provinces (ironically, excluding Egmont's Flanders). Both Goethe and Beethoven were fascinated by Egmont's principled support of political and religious tolerance, while Beethoven's Flemish heritage (the source of the "van" in his name) further sparked his interest. The *Egmont* Goethe portrays is typically Romantic, full of fierce individuality, a love for life and freedom, and inner turmoil.

Beethoven's overture reflects these qualities while also offering a synopsis of Goethe's plot. The work opens with a powerful unison F. This is followed by a deliberate and heavy first theme in C minor suggestive of Spanish oppression (the theme itself based on the Sarabande, a Spanish dance form) interspersed with a contrasting second woodwind theme (joined by the strings) representing the Dutch struggle for autonomy and freedom against the odds and also the play's heroine, Clara, Egmont's love. These opening themes are followed by the stormy body of the piece, a triple-meter Allegro of typically Romantic inner turmoil. This is interrupted by the first Spanish theme, but now in major, leading to an increasingly energetic development of this theme that culminates in two plaintive notes from the strings as Egmont is beheaded. Rather than returning to the opening theme in recapitulation, however, Beethoven concludes the piece with an entirely new "Symphony of Victory" proclaiming Egmont's spiritual and historical victory even in death, and the enduring character of his principled resolve and bravery. The piece ends on a triumphant note, celebrating Egmont as a timeless Romantic hero.

Notes on Ravel's Le Tombeau de Couperin

Ravel had originally planned to write *Le Tombeau de Couperin* as a piano suite based on French themes. However, the outbreak of World War I forced Ravel to discontinue work on his composition for two years. When Ravel recommenced work on the piano suite in the summer of 1917, the composition became heavily influenced by Ravel's wartime experience as a volunteer caring for the wounded. Thus, *Le Tombeau de Couperin*—which literally translates to “the tomb of Couperin,” a 17th century composer—served as a tribute to his musical predecessors and to his comrades that had fallen in the war.

The piano suite was to be premiered in Paris immediately upon completion. However, a bombardment of the city postponed the premier, and during the delay, Ravel set four of the six movements of the piano suite to orchestration in 1918. His work finally premiered in April of 1919 and was widely acclaimed.

Each movement of the suite commemorates a particular friend who had died in World War I. Ravel dedicated the Prélude and the Forlane to the lieutenants Jacque Charlot and Gabriel DeLuc, respectively; the former had worked with him on the piano suite before his untimely death. The Menuet honors the memory of Jean Dreyfus, the step-brother of one of Ravel's musical pupils and the son of Mme. Fernand Dreyfus, whom Ravel virtually adopted as his own mother following the death of his biological mother during the war. The last movement, the Rigaudon, commemorates the deaths of Pierre and Pascal Gaudin, who were both killed by the same shell.

—Vivek Shenoy

Notes on Dvořák's Symphony No. 8

As an established composer, Dvořák became the voice and mantle-bearer of the Czech national school. He wrote nine symphonies, ten operas, several religious works including his massive *Stabat Mater* and the oratorio *St. Ludmilla*, and innumerable symphonic suites, chamber works, concertos, and pieces for solo piano. An admirer of Brahms, Mozart, and Beethoven as well as the modernist Wagner, Dvořák composed music that defied classification as either radical or conservative, rather he sought to define a unique Czech musical idiom. He continually experimented with incorporating elements of Slavic folk music into classical composition, utilizing polka rhythms, pentatonic themes, flattened seventh chords, and dance forms such as the furiant and the *dumky*. Among his most well known and beloved works are

the weighty, Brahmsian *Symphony No. 7*, the lyric *Concerto for Cello and Orchestra*, and the colorful *Slavonic Dances*. Dvořák's musical genius was recognized both at home and abroad, and between 1883 and 1890 he traveled extensively, visiting England and Russia where he enjoyed enormous popularity. In 1892 Dvořák accepted a position as music director of the National Conservatory in New York, a post which he held until 1895. It was during his time in America that he composed his final ninth symphony entitled *From the New World*. Following his American sojourn, Dvořák returned to his family and homeland to begin work on his last opera *Rusalka*, which he completed before his death in 1904.

Symphony No. 8 was begun in August of 1889. Four years had passed since Dvořák had completed his *Symphony No. 7*, during which he had composed his suite of *Slavonic Dances*, two chamber pieces for piano, and his opera *The Jacobin*. He settled into his summer home in Vysoka where he spent two months working on the score in solitude. In his writing of the piece, Dvořák reflected that he was striving for something "different from other symphonies, with individual thoughts worked out in a new way."

The symphony opens in G minor with a broad, flowing melody scored richly for cello, clarinet, bassoon, and horn. The somber atmosphere is interrupted by the birdlike call of a flute before trumpets sound and the music shifts to a G major march. The movement that follows ranges from heroic to dramatic to agitated. The original cello melody is heard twice more in different incarnations.

The Adagio represents some of Dvořák's most beautiful writing. The first few bars of the opening string melody modulate from E-flat major to a final resting place of C minor, from which grow the accented statements of funeral music. This is followed by a series of aria-like passages for flute, oboe, and solo violin that crescendo into a radiant C major section. The music shifts back to the key of C minor and grows increasingly more impassioned until the original E-flat major melody returns and the music recedes into the distance.

The third movement scherzo consists of a lyrical dance in G minor followed by a G major trio. The brief coda is a transformation of the trio melody, utilizing music from Dvořák's 1874 comic opera *The Stubborn Lovers*.

A military fanfare introduces the fourth movement which takes the form of an orchestral theme and variations replete with trilling horns, a virtuosic flute solo, brass calls, and a Turkish march. After a brief nostalgic glance,

the symphony ends amidst a whirlwind of joyous sound.

Dvořák conducted the first performance of the symphony on February 2, 1890 in Prague. The score calls for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

–Noel Swanson

About Our Conductor



This fall, Akiko Fujimoto returns to Harvard as the music director of the Mozart Society Orchestra, after serving as the Interim Director of Stanford Symphony Orchestra at Stanford University during the 2003-2004 season. Originally from Japan, Ms. Fujimoto began her piano studies at age 5 and pursued choral singing and trombone performance throughout her childhood. She began conducting as an undergraduate studying music and psychology at Stanford University and went on to earn her Master of Music in Choral Conducting from Eastman School of Music and another Master of Music in Orchestral Conducting from Boston University. Her teachers have included David Hoose, David Efron and William Weinert.

Since moving to Boston in 1999, Ms. Fujimoto has served as the Interim Music Director of the Waltham Philharmonic Orchestra, and the Assistant Conductor of both the Hingham Symphony Orchestra and Harvard-Radcliffe Collegium Musicum. She also co-founded and co-directed New Music Ensemble Boston, a contemporary music ensemble with emphasis on modern works for percussion and voice, and Canto Armonico, a semiprofessional chamber choir. Ms. Fujimoto remains active as a vocalist, having recorded music by Steve Reich with Ossia/Alarm Will Sound on Cantaloupe Records and sung with the choirs at the Trinity Church and the Church of the Advent in downtown Boston.

In addition to conducting the MSO, Ms. Fujimoto serves as the Orchestra Director at Wellesley High School. She also continues to further her conducting studies by attending master classes by Gustav Meier, Ken Kiesler, Larry Rachleff and Alain Trudel.

UPCOMING CONCERTS

Dunster House Messiah Sing: Thursday, December 16, 2004

Handel's *Messiah*: Harvard's best singers as soloists, the audience as chorus, and the MSO as orchestral accompaniment.

Winter Concert: Saturday, March 19, 2005

Ives, *Unanswered Question*

Schumann, *Symphony No. 3*

Freshman Concerto Competition Winner

All concerts are at 8 PM in Paine Hall with the exception of the Messiah Sing. We hope to see you there!

SPECIAL THANKS

We would like to thank the Waltham Philharmonic Orchestra for the use of their music and the HRO for the use of their English horn. We would also like to extend special thanks to the following people for their generous donations to the orchestra:

Chandler Fulton

Michael S. Beauchamp Grace Shih

David R. Palone, M.D. Geoffrey King



Visit the Mozart Society website at

<http://www.hcs.harvard.edu/~mso>

for more information about the orchestra, upcoming concerts, and competitions.