

The Harvard-Radcliffe

Mozart Society Orchestra

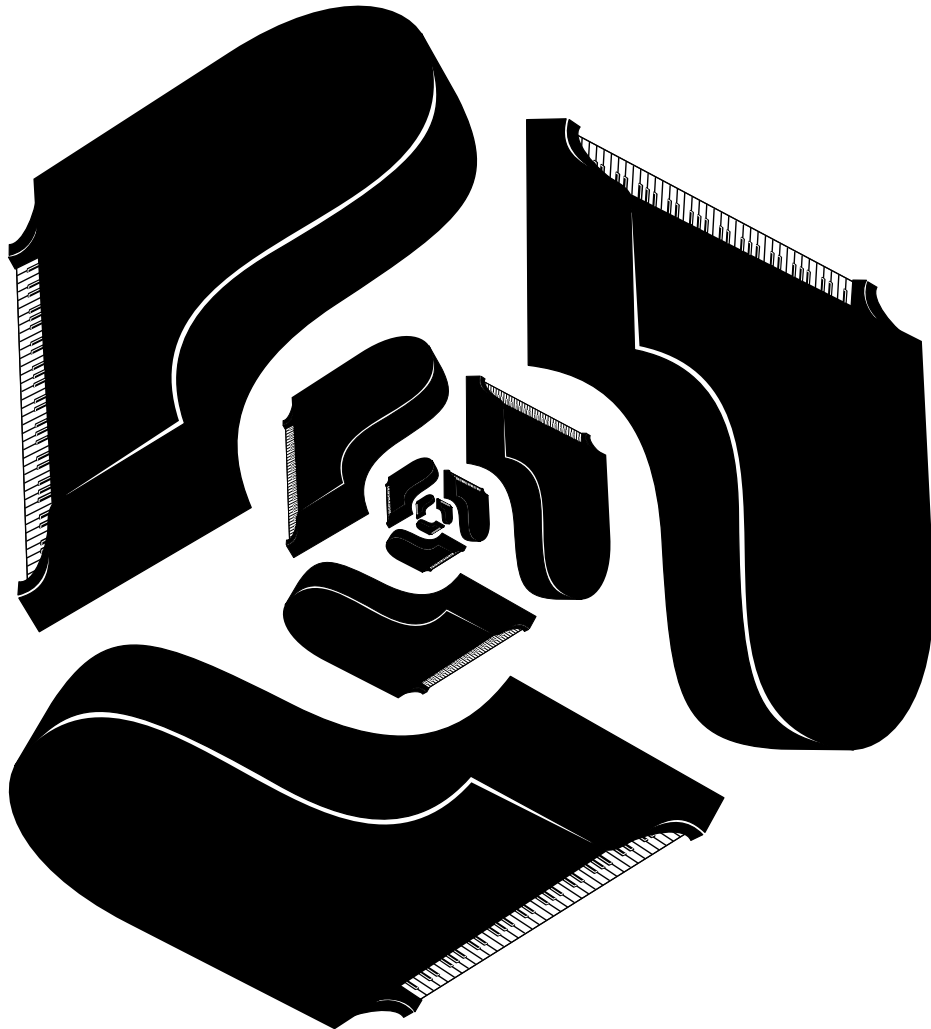
Akiko Fujimoto, Conductor

Presents its annual

Winter Concert

March 19, 2005 at 8 P.M.

Paine Hall



Mozart Society Orchestra 2005 Winter Concert

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THE UNANSWERED QUESTION (1906) Charles Ives
Largo molto sempre (1874-1954)
With Sean Ryan '03, co-conductor.

PIANO CONCERTO NO. 3 (1803) L. v. Beethoven
i. Allegro con brio (1770-1827)
ii. Largo
iii. Rondo: Allegro
Nora Bartosik, Winner of the Freshman Concerto Competition.

—*Intermission*—

SYMPHONY NO. 3 (1850) Robert Schumann
i. Lebhaft (1810-1856)
ii. Scherzo: Sehr mässig
iii. Nicht schnell
iv. Feierlich
v. Lebhaft

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
Yu-Ting Huang
Dean Thongkham
Cheng-cheng Zheng
Uche Nwamara
Vivek Shenoy

Violin II

Yi-Chen Huang[†]
Emory Hsu
Emily Morgan
Crystal Yang
Sarah Brittman
Nan Kathy Lin

Viola

Ian Le[†]
Steve Fisher

Cello

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

Bass

James Honan-Hallock

Flute

Darrick Chang
Miya Bernson
Corey Meyer
Brian Joo

Clarinet

Mark Lipson
Andrew Paik

Oboe

Elizabeth Encisco
Jeremy Siegfried

Bassoon

Prashant Sharma
Kyle Basques

French Horn

Ross Audet
Scot Miller
Juliet Lamb
Matthew Tobey

Trumpet

Noel Swanson
Kevin McMullen

Trombone

Brett Wortzman
Sheel Ganatra
TJ Sexton

Timpani

Jon Gatto

†: section leader

‡: concertmaster

Notes on Charles Ives' The Unanswered Question

Though now widely hailed as the grandfather of American music, Charles Ives was for his times a highly enigmatic avant-garde composer. Born in Danbury Connecticut in 1874, Ives received his first musical training from his father, a local bandmaster and cornet soloist, who introduced Ives to many of the experimental elements that would later manifest themselves in his writing. After studying under Horatio Parker at Yale, Ives gave up a promising career as an organist and composer to sell life insurance, afraid that the commercial aspect of composition would inevitably conflict with his musical philosophy. Though a businessman by vocation, Ives continued to experiment with composition. The body of work he produced between 1902 and 1918 represents some of the most tonally advanced, aesthetically complex music of the first half of the 20th century. When he reintroduced himself to the musical world in 1920 with the publication of his second piano sonata (the *Concord Sonata*), his work was met both with confusion and ecstatic praise. In subsequent decades as premiers of his music garnered greater recognition, Ives became popularly known as a true individualist.

As a composer, Ives does not fit neatly into the traditional succession of post-Wagnerian modernists. Writing independently of the European tradition, Ives nevertheless was greatly influenced by the masters: Bach, Mozart, Beethoven, and Brahms. His music combines diatonic tonality with radical atonalism, ragtime, hymn-tunes, and popular American marches with European classicism, and delves into experiments with quarter-tones, electronic instrumentation, and spatial elements, premonitions of the 1950s and 1960s American avant-garde.

Ives composed *The Unanswered Question* in 1906 after he had moved to New York. Originally paired with a second piece, *Central Park in the Dark*, Ives offered a pair of alternate titles to the works:

- 1) "A Contemplation of a Serious Matter" or "The Unanswered Perennial Question."
- 2) "A Contemplation of Nothing Serious" or "Central Park in the Dark in 'The Good Old Summertime.'"

The two complimentary pieces represent Ives' first experimentation with spatial music, dividing the orchestra into separate ensembles. As both a

composer and a philosopher, Ives expounded his own unique aesthetic theory linked to the Concord Transcendentalists (Thoreau, Whitman, and Emerson). In the conductor's note preceding his *Fourth Symphony*, Ives described his use of spatial elements as a means of fully realizing the philosophical implications of a piece, an attempt to transform the room, the audience, the intervening space itself into an instrument, quoting Thoreau, as "a vibration of the universal lyre." In *The Unanswered Question*, Ives poses a deeply metaphysical question which he described in his forward to the piece:

The strings play pianissimo throughout with no change in tempo. They are to represent "The Silences of the Druids - Who Know, See, and Hear Nothing." The trumpet intones "The Perennial Question of Existence," and states it in the same tone of voice each time. But the hunt for the "Invisible Answer" undertaken by the flutes and other human beings becomes gradually more active, faster and louder. . . [The] "Fighting Answers," as time goes on. . . seem to realize a futility and begin to mock "The Question"—the strife is over for the moment. After they disappear, "The Question" is asked for the last time, and "The Silences" are heard beyond in "Undisturbed Solitude."

The score calls for strings (offstage), four flutes, and solo trumpet.

—Noel Swanson

Notes on Beethoven's Piano Concerto No. 3 in C minor

Beethoven started work on his *Piano Concerto No. 3* during the fall of 1799, intending to complete it by the next April for a benefit concert. However, distracted by the composition of his *First Symphony*, a Septet, and the first of the six Opus 18 string quartets, he had finished only the first half of the concerto in that time, and so had to perform his *Piano Concerto No. 1* instead. The manuscript rested relatively untouched for the next two years until Beethoven was hired as a composer for the Theater an der Wien in Vienna. He was commissioned to write an oratorio for a new benefit concert to be held in April, 1803, but wishing (as always) to give a concert entirely of his own music, he felt the time was right to finish the *Third Piano Concerto* as well. Though the program also included a premiere of his *Second Symphony*, concert advertisements in the area only mentioned the

newly-composed oratorio, *Christ on the Mount of Olives*, which Beethoven had composed in a single month.

The actual premiere of the concerto went more or less dismissed by critics, most likely because the orchestra did not rehearse the concerto until the same morning of the concert. In fact, Beethoven had been so busy copying out parts for the oratorio that he had not yet fully written out the piano part for the concerto. Ignaz von Seyfried, a new conductor at the theater, was corralled as Beethoven's page-turner, and he later recalled, "I saw almost nothing but empty leaves. At most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him. . . He gave me a secret glance whenever he was at the end of one of the invisible passages, and my scarcely concealed anxiety not to miss the decisive moment amused him greatly. He laughed heartily at the jovial supper we ate afterward." Beethoven did not commit notes to paper until roughly a year later, when his student Ferdinand Ries played the work (with Beethoven conducting the orchestra) to much greater critical acclaim.

Thematically, the work shares many features with Mozart's own C minor concerto (K. 491), but stylistically Beethoven broke entirely from Mozartean tradition. Instead of graceful patterns running up and down the keyboard echoed by the orchestra, Beethoven chose to fill the piano part with passages of darkly emotional richness and to leave the orchestra with mainly supporting roles where additional texture and tone color were needed. The first movement starts with a protracted introduction by the orchestra, exploring the interplay between the military exactness of the opening theme and a more fluid, pastoral secondary theme. When the piano enters, it returns to the original themes at brief intervals, but just as quickly skirts away into cadenzas and variations of its own design, nimbly dancing through the audible range with perfect ease. The second movement takes a more relaxed tempo, but its gentle chords are equally enchanting, with passages so exquisitely beautiful that one wonders whether they are rising from the piano or in fact drifting down from Paradise. Finally, the third movement rounds off the work by initially contrasting a charming, playful E major theme with echoes of the militarism present in the first movement and then transforming both themes together in a rousing virtuoso coda.

—Peter Behroozi

Notes on Schumann's Symphony No. 3

There is a substantial claim to be made that the music of Robert Schumann is the purest embodiment of early romanticism in music. Schumann found his earliest inspirations not only in the contemporary German romantic literature of Jean Paul and E.T.A. Hoffmann, but also in his love for his beloved wife Clara Wieck, without whom no narrative of Schumann is complete. Indeed, the first ten years of his compositions are considered a veritable diary of his courtship of the prodigious daughter of Friedrich Wieck, Schumann's former teacher. Schumann's marriage in 1840 to Clara concluded a protracted court battle with her father, who objected to the union (namely to the groom) on the grounds that Schumann was too impetuous and too old. Prior to their marriage, the scope of their forbidden love placed their romance among the greatest in history and greatly informed the music of the master.

Schumann's third symphony, completed in 1850 shortly after his move to Düsseldorf, is generally considered his finest. Though numbered his third work, it was actually the last of his four symphonies to be composed, having been reworked numerous times. His Symphony No. 3 in E-flat major, Opus 97, is often referred to as the "Rhenish," as the work drew its inspiration from the glorious Rhineland and its majestic river. Contained within the symphony are a number of nationalistic, folk-like elements, particularly those derived from folk-dance, hence the inclusion of cross-rhythms in the first movement, the gentle Ländler (folk dance) in the second, and the lively theme in the finale. Another significant source of inspiration for the work was the Cologne Cathedral, which manifests itself in the solemn, religious movement right before the finale.

The first movement begins with one of Schumann's grandest symphonic themes, powerful, expansive and magnificent. A more tranquil melody in G minor follows, and thereafter a creative treatment of both themes. The movement concludes with a typical Schumann device: a brand new theme altogether. The movement bounds with a lively grandeur and beauty, a reflection of Schumann's love for the Rhine. The second movement develops this theme with a comfortable and rustic Ländler, which is treated mostly as a set of variations. Again, a brand new melody is woven into the end of the movement before gently disappearing downriver.

The third movement captures the essence of Schumann's intimate nature, employing two themes, both exquisitely tender. It perhaps represents a love duet between Schumann and Clara, meandering sweetly between these

tunes though gracious nuances and a delicate mood.

The fourth movement abruptly ends the delicacy of the first three with the solemn (“Feierlich”), ceremonial theme of the Cologne Cathedral. The expansive polyphonic treatment is at once penetrating, grave, and intense. A blink of an eye later, in the final movement, what follows is a rapid exit out the cathedral’s doors onto the splendid banks of the Rhine. Inspired by the Rhineland’s festivities, the finale recalls the grandeur of the first movement, borrows the theme of the fourth movement in the coda, and concludes with a brisk and cheerful riparian stroll.

–Prashant Sharma

About the Soloist: Nora Bartosik



Nora Bartosik began her piano studies with her mother, Keiko Kumashiro Bartosik, at the age of three. Nora’s first public performance took place at the École d’Humanité in Switzerland in 1994. Nora has participated in masterclasses and taken lessons from Alexander Jenner, Elena Lapitzkaja, Frederick Tomas and Sandra Nam at the Universität für Musik und Darstellende Kunst in Vienna and at the Hochschule für Musik und Darstellende Kunst in Berlin. She has studied in the United States with Susan Starr in Philadelphia and with Anthony DiBonaventura at the Piano Institute in Colby College.

Nora has given solo piano recitals at the Canadian, French and Polish Embassies in Riyadh, Saudi Arabia, and performed in a recital at the Vienna Music University’s concert hall. In February 2001, Nora was chosen Young Musician of the Gulf, Best Pianist and Most Promising Musician 15 & Under at the Young Musicians of the Gulf 2001 Competition held at St. Christopher’s School in Bahrain.

Before attending Harvard College, Nora spent a year studying piano in Vienna with Professor Jan Gottlieb Jiracek from the Universität für Musik und Darstellende Kunst. She is currently studying piano with Professor Patricia Zander from the New England Conservatory.

About Our Conductor



Last fall, Akiko Fujimoto returned 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 Effron 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.

Notes

UPCOMING CONCERTS

Spring Concert: Sunday, April 24, 2005

Schubert, *Overture to Rosamunde*
Earl Brown, *December 1952* (tentative)
Mendelssohn, *Symphony No. 1*
In Paine Hall at 8:00pm.

Arts First Concert: Saturday, May 7, 2005

Mendelssohn, *Symphony No. 1* (selected movements).
In Sanders Theatre at 1:30pm.

SPECIAL THANKS

We would like to extend special thanks the HRO for the use of their music, as well as to the Office for the Arts and the Undergraduate Council for their financial support. We would also like to express our gratitude to Sean Ryan '03 for co-conducting the Ives and to Professor von Glahn for her insightful comments thereon.



Visit the Mozart Society website at
<http://www.hcs.harvard.edu/~mso>

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

