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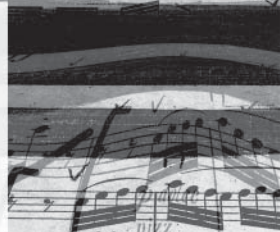
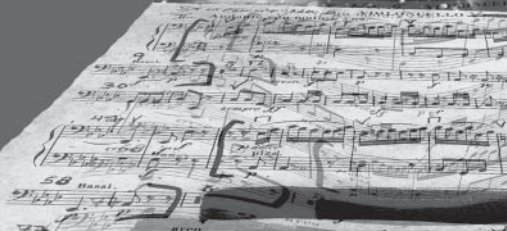
Harvard-Radcliffe Orchestra

James Yannatos, Music Director

Beethoven
Symphony No.5

Holst
The Planets

Saturday, October 27
8pm Sanders Theatre



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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.³⁴ 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."³¹ 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."³²

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.

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200th Season, 2007-2008

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HARVARD-RADCLIFFE ORCHESTRA

200th Season, 2007-2008



JAMES YANNATOS, MUSIC DIRECTOR

Saturday, 27 October 2007, 8:00 P.M.
Sanders Theatre, Harvard University

~Program~

Ludwig van Beethoven Symphony No. 5 in C minor, Op. 67
(1770-1827)

- I. Allegro con brio
- II. Andante con moto
- III. Allegro
- IV. Allegro

~Intermission~

Gustav Holst
(1874-1934)

The Planets

- I. Mars, The Bringer of War
- II. Venus, The Bringer of Peace
- III. Mercury, The Winged Messenger
- IV. Jupiter, The Bringer of Jollity
- V. Saturn, The Bringer of Old Age
- VI. Uranus, The Magician
- VII. Neptune, The Mystic



DR. JAMES YANNATOS

conductor



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 Bezanson, 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 Sverdllovsk, 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

NOTES ON THE MUSIC

beethoven - symphony no. 5



One of the most quoted motifs in classical history, with various references in radio and on television, from disco to rock and roll, is the opening theme of Beethoven's Fifth Symphony. Characterized by the rhythm short-short-short-long, and said to symbolize, in Beethoven's own words "Thus Fate knocks at the door!", the motif has made Beethoven's Fifth an enduring classic since its premier in 1808.

First premiered in Vienna's Theater an der Wien on December 22, 1808, it was by far the most favorably received of any of the pieces on the program, including a performance of the Fourth Piano Concerto performed by Beethoven himself. The rich textures and tone of the piece, which is composed in Beethoven's typically "stormy, heroic tonality" of C minor, made it a success with audiences not only then but now as well. E.T.A Hoffman, a music critic present at a performance in 1810, describes well the emotions evoked by the symphony.

"Radiant beams shoot through the deep night of this region, and we become aware of gigantic shadows which, rocking back and forth, close in on us and destroy all within us except the pain of endless longing—a longing in which every pleasure that rose up amid jubilant tones sinks and succumbs. Only through this pain, which, while consuming but not destroying love, hope, and joy, tries to burst our breasts with a full-voiced general cry from all the passions, do we live on and are captivated beholders of the spirits."

Along with the epic third and ninth symphonies, the Fifth Symphony is known as one of Beethoven's more revolutionary works. The piece was groundbreaking in terms of its technical and emotional impact, and has proved an

inspiration for many composers. Tchaikovsky, Bruckner, Mahler, and Berlioz, along with many other Classical and Romantic composers, were inspired by the depth of emotion in Beethoven's symphonies and used the same idea to create some of their most masterful works.

The symphony is composed in the typical four movements, most of which were typical for the time period. The first was a sonata allegro, followed by an andante, a scherzo, and then an attacca into the finale. The famous opening theme, deceptively simple in its rhythm and tonal structure, is repeated in various ways throughout the music. The eighth note-quarter note motif is played in the opening theme on descending thirds that don't immediately cue a key. It is only once the piece builds in intensity and the short-short-short long rhythm continues that the key very definitively becomes the intense C minor.

The sonata allegro form of the first movement is very typical of the classical period. The theme goes through many different keys and variations until the dramatic recapitulation of the beginning about three quarters of the way through. Sequences of the motif are combined with a more lyrical melody as the piece progresses, highlighted by a short but expressive oboe cadenza. Dynamic and full of energy, the first movement propels the audience into a frenzy of emotions. The "fate" motif, persistent throughout, pulls the listener through the various changes and into the rest of the symphony.

The second movement, a more lyrical andante, is in the double variation form, where two different themes are introduced and then alternated in variations until the coda. The strings start out with one melody, then the woodwinds join in



NOTES ON THE MUSIC

with another as the lower strings play a staccato rhythm underneath. As the brass enter with triumph and then die away again, the mood becomes one of peace although there is a sense of yearning throughout. While it is the typical slow movement, crescendos and brass chorales throughout keep the energy from the first movement moving through the second and into the third.

The scherzo of the third movement is a very faced paced, repetitive movement built on the "ternary form" of a scherzo, or dance, a trio, a return to the scherzo, and then a coda. The movement opens with a strong restatement of the opening theme by the brass, upon which it then develops. Generally a fairly uplifting movement, Beethoven continues pulling the audience through the piece by using runs and repetitive sequences to create a joyful feeling.

The final movement starts directly after the third, with a woodwind melody and pizzicato strings. After this the theme restates itself and the movement continuously picks up steam. The entire orchestra elaborates on the woodwind theme of the thurd movement and there is a

sense of liberation as the piece moves on and continues to the coda. The coda in Beethoven's Fifth is incredibly long and drawn out, essentially written all on a pure C major chord. Although the tempo increases, there are still 29 bars at the end of simply C chords. The drama built up in this unusually long coda is the final part of the piece that makes the symphony so incredibly moving and uplifting.

The symphony, with the tone of "heroism" and the idea of "fate knocking at the door", is programmatic in nature, with a definite sense of the "victory over struggle" idea that permeates so many of Beethoven's works. In fact, when a student of Tchiakovsky criticized the symphony as being "a degradation of a noble form," Tchiakovsky responded by saying "Must I tell you that the Fifth not only has a program, but such an obvious one that everybody agrees about it?" Beethoven's Fifth does what any work of art should do; it moves the human spirit.

--Anne McCabe

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Please consider making a tax-deductible donation to the HRO through the Harvard Pierian Foundation, a non-profit 501©3 organization whose sole mission is to advise and support the Harvard-Radcliffe Orchestra. Please include your name as you would like it to appear in published listings of contributors and mailing address. We would also love to know if you are an alumnus of the HRO (please share instrument and year) or of Harvard or Radcliffe Colleges (please list graduating year).

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NOTES ON THE MUSIC

holst - the planets



Fame was something Gustav Holst did not particularly care for or understand, and when it came to him with the success of his orchestral suite *The Planets* he wrote to a friend, "It made me realize the truth of 'Woe to you when all men speak well of you.'" Having labored in relative obscurity as a weekend and summer composer in between terms as teacher at the St. Paul's Girls' School in Hammersmith (England), the mild-mannered musician found himself beset with reporters and fans who expected his next compositions to be in the same vein. "If nobody likes your work," he concluded, "you have to go on just for the sake of the work, and you are in no danger of letting the public make you repeat yourself." He himself wanted nothing more than to find a quiet place to write music that would express his thoughts freely, economically, and, he hoped, unconventionally.

The son of a successful pianist and organist, young Gustav suffered from asthma and neuritis and did not have the stamina to become a concert pianist himself. So he studied composition at the Royal College of Music, writing pieces first influenced by Grieg, Dvorák, and most notably Wagner, whose works the young Holst never missed when performed at Covent Garden. It was there that Holst made the acquaintance of fellow student Ralph Vaughan Williams, with whom he forged a lifelong friendship. When in 1903 Vaughan Williams began collecting English folk songs, Holst took them up as well, finding a source of inspiration that transformed his music into a more "English" style, and that led him to discover his own straightforward idiom. At the beginning of the 20th century, English music had become somewhat stilted, composers still requiring a "bridge passage" between one musical idea and the next. Holst's goal was to speak as directly as possible

through his music. Composers such as Benjamin Britten acknowledged a lasting debt to Holst's directness of expression; one of Holst's students wrote, "with what enthusiasm did we pare down our music to the very bone!"

A few years after the publication of the band suite, Holst was introduced to astrology by his friend Clifford Bax. A short book by Alan Leo called *What is a Horoscope?* suggested to Holst possibilities for musically interpreting the influences of each planet. In later years, he stressed that the suite was not intended to be programmatic, and that each movement simply suggested the traits ascribed to the planet's influence on the horoscope — the work was not intended to depict the gods and goddesses of Greco-Roman mythology.

Holst worked on the piece from 1913 to 1916, beginning with *Mars* and ending with *Mercury*. His neuritis made it difficult for him to copy out the parts, so he wrote a two-piano version for his students and teaching staff, notating the orchestration which was then copied out by others. It was several years, however, before the full work was performed, in part because the cost of hiring the augmented orchestra was difficult during wartime: the piece requires two harps, celesta, organ, varied percussion, and a full complement of bass instruments including bass flute, bass clarinet, bass tuba, bass trombone, contrabassoon, and the seldom-used bass oboe. It was first performed privately on September 29, 1918 as a present to Holst from his friend and patron Balfour Gardiner, with Adrian Boult conducting the New Queen's Hall Orchestra. The first public performance was given on November 15, 1920, when the work met with immediate success.



NOTES ON THE MUSIC

It is no surprise that Holst's contemporaries saw in **Mars, the Bringer of War**, a parallel to the recent horrors of World War I. The movement begins forcefully with full strings and percussion sounding a rhythmic sequence in 5/4, forming an ostinato that gives the section its pulsing, relentless pace. Unresolved harmonies and unrelated chords are superimposed, creating a clashing dissonance that aptly depicts conflict. The final measures repeat the patterns of triplets, quarter-notes, and eighths that dominated the ostinato, but they now pound in short pulses separated by silence, in no apparent regular meter, bringing the movement to its emphatic close.

The calming contrast of **Venus, the Bringer of Peace**, is a relief after Mars' fury. The lyrical movement has no brass other than French horns, letting the lush strings dominate. Peaceful melodies lead to a brief, romantic interlude augmented by harps and celesta that fades to an ethereal close.

Mercury, the Winged Messenger, brings a new kind of energy, not of conflict but, as Holst wrote, a "symbol of the mind." The scherzo-like movement abounds in polyrhythms, some instruments playing in 6/8 while others are in 2/4. The bitonal scale alternates between E and B-flat, adding energy and thrust.

Perhaps the best-known of the movements, **Jupiter, The Bringer of Jollity**, evokes both a sense of fun and, according to Holst, "the more ceremonial type of rejoicing associated with religious or national festivities." Beginning with a vigorous tune against rapidly moving strings and woodwinds, the movement quickly brings forth several celebratory themes. The central section segues into a stately, ceremonial melody reminiscent of Elgar

— in fact, Holst also set this melody as a separate hymn, "I vow to thee my country." The hymn ends on an unresolved chord that is immediately met by the joyous motifs of the first section, drawing to a brilliant finish.

Saturn, the Bringer of Old Age, was Holst's favorite. A slow, repeated two-note pattern sounded first by flutes and harps reminds the listener of relentless time. Yet the pattern is not plodding; Holst adds emphasis to each pulse by setting them on the off-beats of two and four in the 4/4 meter. The inexorable procession leads to a broad climax with clanging bells reminiscent of a tolling clock or church chime. Yet peace is made with time: the movement subsides in quiet harmony with the now-distant bell.

Uranus, the Magician contrasts a clashing march of brass and percussion with fleet melodies that appear and disappear like a magician's tricks. But in the end the propulsive rhythms suddenly drop to an awed hush: the sorcerer has evidently worked a real spell and brought us to the last movement, Neptune, the Mystic. Quiet and contemplative themes sound against long-drawn chords of brass or woodwinds. The melodies gradually evolve to a series of rising chromatic segments sounded by both the orchestra and a wordless offstage choir. In the end only the voices are heard, fading into the vastness of eternity.

—Aaron Fallon

UPCOMING CONCERTS



The Harvard Radcliffe Orchestra's 200th Season

Friday, November 30, 2007

Harbison - Overture to the Great Gatsby

Dvorak - Cello Concerto

Bong-Ihn Koh, cello

Beethoven - Symphony No. 3, "Eroica"

Friday, March 7, 2008

Brahms - Tragic Overture

John Kaputsa '09, assistant conductor

Concerto Competition Winner - TBA

Bernstein - Dances from West Side Story

Gershwin - An American in Paris

Friday, April 18, 2008

Beethoven - Leonore Overture No. 3

Mahler - Symphony No. 5

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Brahms - German Requiem

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Bach Cantata No. 140, "Wachet auf, ruft uns die Stimme," BWV 140

Edward Elwyn Jones, *guest conductor*

Beethoven Fantasia for Piano, Chorus and Orchestra

Noam Elkies, *piano*

Friday, February 29th, 2008 | Paine Hall, 8pm

Stravinsky Suite No. 1 for Small Orchestra

Composition Competition Winner TBA

Concerto Competition Winner TBA

Ravel Le Tombeau de Couperin

*The Harvard University Choir
Edward Elwyn Jones, conductor*

Saturday, April 19th, 2008 | Paine Hall, 8pm

Wagner Siegfried Idyll

Shostakovich Cello Concerto No. 1

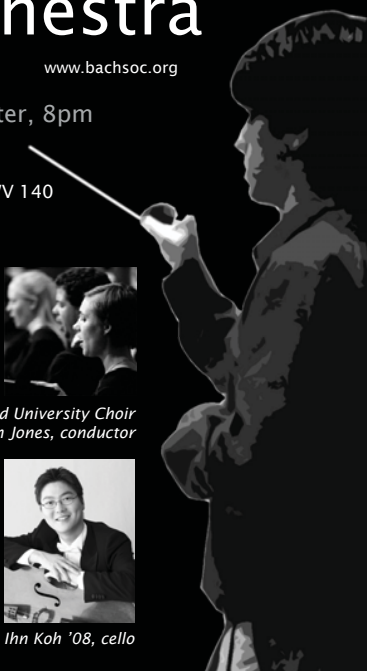
Bong Ihn Koh '08, *cello*

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Bong Ihn Koh '08, cello

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Haydn - Te Deum

Beethoven - Symphony No. 9

featuring the Harvard Radcliffe Chorus

April 15, 2006

Wagner - Prelude and Liebestod from Tristan and Isolde

Brahms - Violin Concerto in D

Stephan Jackiw '07, violin

Tchaikovsky - Symphony No. 4

November 3, 2006

Hsueh-Yung Shen '73 - Encounters (Ballade 2) ****Premiere****

Prokofiev - Suite No. 2 from Romeo and Juliet

Tchaikovsky - Symphony No. 6, "Pathétique"

March 2, 2007

Smetana - The Moldau

Aaron Kuan '09, assistant conductor

Barber - Violin Concerto

Ariel Jeong '07, violin

Stravinsky - Firebird Suite

May 4, 2007

with the Holden Choirs

Mahler - Symphony No. 2, "Resurrection"

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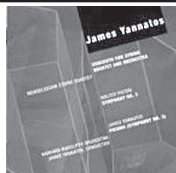


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William Doppmann, piano, and the
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