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## Harvard-Radcliffe Orchestra

James Yannatos, *Music Director*  
Evan Christ, *Assistant Conductor*  
One Hundred and Eighty-Fourth Season, 1991-92

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FREE PARKING is available for our patrons in the Harvard Broadway Parking Garage. The garage is located on the corner of Broadway and Felton Streets, two blocks from Sanders Theatre.

WHEELCHAIR ACCESS to Sanders Theatre is available through the Kirkland Street entrance. Patrons should call Ann Dumaresq at (617) 495-4968 to make special arrangements, and call the Box Office at (617) 496-2222 from an upstairs phone or in advance for tickets.

FLASH PHOTOGRAPHY is expressly prohibited in Sanders Theatre during the performance.

AUDIO and/or video recording of Harvard-Radcliffe Orchestra concerts is expressly prohibited.

SMOKING is not permitted in Sanders Theatre.

A PAYTELEPHONE and a University Centrex phone are located in the rear of the lobby, on the Kirkland Street side.

THE MEN'S RESTROOM is located in the back of the lobby, near the telephones. THE LADIES' RESTROOM is to the right and down the stairs as you enter the lobby.

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FOOD & DRINK are not permitted in Sanders Theatre. Refreshments are available in the lobby during intermission.

THE LOST & FOUND is located on the left as you enter the lobby in the technical manager's office.





Dear Friend,

On behalf of the Harvard-Radcliffe Orchestra, I would like to extend to you a very warm welcome as you join us for the final subscription concert of our 184th Season.

We are honored tonight to have the opportunity to present the world premiere performance of James Yannatos's Symphony No. 4, "Tiananmen Square." For the orchestra, the conductor, and the composer, introducing a new work to the symphonic repertoire is a challenging and rewarding experience. It is especially interesting for us as a student orchestra to premiere a work which embraces the courageous actions of students in another part of the world.

With great anticipation, the orchestra is making final preparations for our 1992 European Tour, which will take us to some of the finest concert halls in Germany, Austria, Czechoslovakia, Hungary, and Denmark. We hope you will be able to join us as we "kickoff" this tour with a special Commencement Concert on June 3 in Sanders Theatre which will include highlights from our tour programs.

Thank you again for coming, and we hope you enjoy the concert!

Cordially,

*Channing Yu*  
Channing Yu, President

end with a normal cadence, but rather continues *attacca* into the fourth movement. The fourth movement, the depiction of a storm, is the only movement of the five which really shows the Beethoven with which the casual listener is familiar. Filled with a large battery of tremolo sixteenth notes, dissonant fortissimo chords, and timpani rolls, the movement is quite vivid in its depiction of the storm.

The fifth movement begins with an open horn call, which quickly transforms itself into the primary theme. The flowing brook from the second movement can still be heard in the fifth movement; indeed, many elements from the previous movements are incorporated into the finale.

The Sixth Symphony is one of Beethoven's most popular works, and the musical picture that Beethoven created was so vivid as to inspire many other artistic works including the novel *La Symphonie Pastorale* by André Gide, the *Pastorale* for english horn and orchestra by Elliot Carter, and the nature section of Walt Disney's *Fantasia*. Since Beethoven's time, the key of F major has been known as the "pastoral" key. That one work should have had such profound effects is quite an achievement, but the symphony stands as an achievement in and of itself.

—Evan Eng Young

## Accompany the Harvard-Radcliffe Orchestra on our "Patrons and Friends" European Tour 1992

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**HARVARD-RADCLIFFE  
ORCHESTRA**

1991-92  
184th Season

**JAMES YANNATOS**  
Music Director

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*Concertmaster*  
Paul Chung  
*Associate Concertmaster*  
Edward Kang  
*Assistant Concertmaster*  
Junko Kaji  
*Assistant Concertmaster*  
Stephanie Bennett  
Peter Cheng  
Robert Chiu  
Julie Choi

Marian Coote  
Noelle L. Hahn  
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Richard J. Lim  
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Lili A. Barouch  
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Alan Seager  
*Assistant Principal*  
David Borthwick  
I-han Chou  
Kathryn Cunningham  
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Ruta A. Hao  
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Emily D. Michelson  
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Taunya Wright  
Evan Eng Young

**Cellos**

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*Principal*  
Eugene Kim  
*Assistant Principal*

Anna R. Akerberg  
Leora Balsam  
Tim Büthe  
Yun Shin Chun  
Eugene Chung  
Sarah Fels

Rumei Furman  
Beong-Soo Kim  
Michael D. Larsen  
Elise Leaf  
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*Principal*  
Carion Chu  
Daniel Gorn  
Tom Hammond

**Flutes**

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*Principal*  
Amy Hanson  
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**Piccolo**

Pamela Campos

*The HRO uses a system of rotated seating between concerts.*

**Ludwig Van Beethoven  
Symphony No. 6 "Pastoral"**



Beethoven composed his Sixth Symphony, Opus 68 between September 1807 and July 1808. It was given its world premiere on December 22, 1808 at the Theater-an-der-Wien in a massive concert that included the world premieres of the Fifth Symphony, the Fourth Piano Concerto, the Choral Fantasy for piano, chorus, and orchestra, and the Mass in C, Opus 86. Beethoven's deafness was becoming so detrimental that the concert at the Theater-an-der-Wien was the last time he appeared as a piano soloist in public.

Beethoven composed his Fifth and Sixth Symphonies almost simultaneously; they were given consecutive opus numbers, 67 and 68. However, the two could not be more different in temperament. The Fifth is the Beethoven that audiences have come to know and love: earth-shattering chords, the intense drive towards every climax, and a sense of fierce determination. The Sixth Symphony demonstrates a completely different side of Beethoven. Here is a Beethoven concerned with a sumptuous and robust sound, with sustaining a beauty of tone that is only fleeting in his other works.

With a symphony so different from its predecessors, it is no accident, then, that Beethoven should add a descriptive program. In addition to the usual tempo markings, he gave short descriptions of each movement:

- I. Awakening of happy feelings upon reaching the countryside.
- II. Scene at the brook.
- III. Cheerful gathering of the country folk.
- IV. Thunderstorm.
- V. Shepherd's song. Happy, grateful feelings after the storm.

However, Beethoven did not intend these descriptions to be taken too literally. He added, in a subtitle from which the symphony's name is taken, "Pastoral Symphony, more an expression of feeling than painting." The symphony is intended to be more an impressionistic tone poem than a descriptive narrative.

The first movement exposition is a perfect example of the classical sonata-allegro form. However, the development section is quite elaborate, with the movement shifting around the circle of keys until it reaches E major, a full major seventh away from the opening key of F major. The repeated triplet figure opens out in the development section and later plays a large role in the recapitulation and coda.

The second movement, set in the time signature of 12/8 and the subdominant key of B-flat, creates the impression of a flowing brook with long, connected eighth and sixteenth notes in the strings. The movement is rich in its harmonies and sonorities, and the luxurious sound only lets up at the end for birdsongs in the upper woodwinds.

The third movement begins like a traditional scherzo allegro. The trio section is filled with striking woodwind solos. However, before moving back to the scherzo section, the movement takes a detour into a lively gigue-like dance section. When the scherzo section returns, it does not

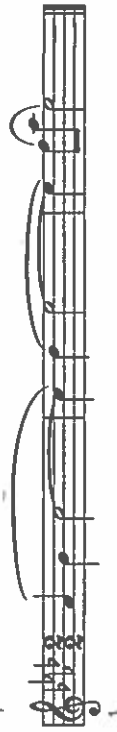
*F. Brass:*



*G.*



*H. Winds:*



The trio section is also based on a folk tune (G), but transformed (H). Movement V is an extended two-part structure; its closing section is reminiscent of movement III, but more complex in texture and varied in color.

Movement VI is also in two parts. In the first section, the brass theme (A) sounds against an active *sostenuto* figure in the low strings, dissolving into string-woodwind pentatonic lyrical passages. The climax is reached through fast passages in the strings and winds. Part two refers to movements V and III and concludes with thematic elements from theme A. The piece is dedicated to the young people of China, Burma, and Tibet.

—James D. Yannatos

The Harvard-Radcliffe Orchestra invites you to its first

# Commencement Concert for the Class of '92

James Yannatos, Music Director

with works to be performed on the 1992 European Tour  
Wednesday, 3 June 1992 at 3:00 pm in Sanders Theatre  
*Tickets Available at the Sanders Theatre Box Office*

Erin Sullivan

**Oboes**

Evan Christ  
*Principal*  
Ada Mueller  
Janice Chen

**English Horn**

Evan Christ

**Clarinets**

Joshua Ranz  
*Principal*  
Ezra Block  
Sheila Patek

**Bassoons**

Glenn Davis  
*Principal*  
Karen Harshorn

**French Horns**

Kirk Smith  
*Principal*  
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*Principal*  
Channing Paluck  
Jennifer Smith

**Bass Trombone**

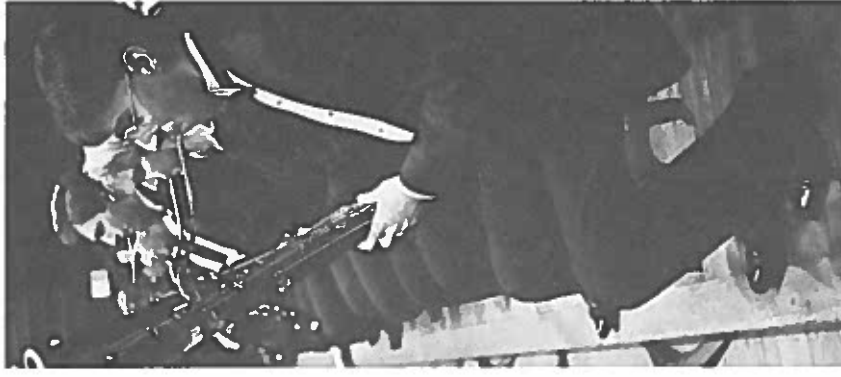
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## History of the HRO

The Harvard-Radcliffe Orchestra 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 the serenading of young ladies. Its midnight expeditions “were not confined to Cambridge, but extended to Watertown, Brookline, Roxbury, Jamaica Plain, Boston, etc... wherever, in short, dwelt celebrated belles.” An entry in the Sodality’s record book for June 29, 1840 reads:

*It came to pass in the reign of Simon the King, that the Pierians did meet in the tabernacle. And lo! a voice was heard saying, Let us go serenading—and they lifted up their voice as one man and they said, Let us go. And behold we went to the city of the Philistines, and did serenade their daughters, and came home about the third hour. And the fame of the Pierians 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 *Time* magazine (March 29, 1943), “He 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. Gradually they elected other members. The Sodality played on.”

The Sodality not only played on, but profoundly influenced the development of music in Cambridge and Boston over the next fifty years. The Harvard Glee Club and the Boston Symphony, for instance, both owe their existence to the early Pierians.

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 more serious musical organization and had become the largest college orchestra in

America. Soon 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 which was so successful that other tours quickly followed. The orchestra gradually built an international reputation and played for some of the most respected people in this 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 Pierian suggested that the Harvard-Radcliffe Orchestra be formed. Since during the war years the Sodality’s membership was depleted, and since the Radcliffe Orchestra lacked certain instruments, both groups benefited from the merger.

It is said that around 1950 the Harvard-Radcliffe Orchestra 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). In 1978, the HRO placed third in the Fifth Annual International Festival of Student Orchestras, held in Berlin and sponsored by Herbert von Karajan. The Eighties saw tours to the Soviet Union (1984) and the Far East (1985 and 1988), the latter including a cultural exchange with universities in Shanghai and Beijing. The planned 1991 European Tour had to be cancelled because of the Persian Gulf War and a consequent decision by the administration to restrict travel of student groups. However, the orchestra has secured the support of European universities, U.S. embassies and consulates, and Harvard Clubs abroad for a 1992 European Tour, to take place in June. Members are already working hard to make this eagerly anticipated tour possible.

## James Yannatos

### Symphony No. 4 “Tiananmen Square”

I was transfixed by events in Tiananmen Square—excited by the students’ quest for (greater) freedom and appalled by the brutal response by the government. As a musician I felt impelled to speak out in the only way I could.

I spent the summer of 1989 immersed in the rhythms and cadences of Chinese folk tunes from a collection by Yuen Ren Chao given to me by his daughter, Rulan Chao Pian, my colleague in the music department. Elements of these tunes were chosen to serve as my musical materials for the six-movement symphony I planned to write. Sketches were made that summer and the work was completed and orchestrated by January of 1990.

The emotions I originally felt—anger, frustration, helplessness, sadness—were transformed during the composition of the piece into a more positive, hopeful, even joyous vision of what could be—what will be. The tragic elements became a subplot in the drama; the energy, hope, and vision of the students became the central image.

Each movement is a tableau, self-contained but referential, thematically and emotionally, to the whole. Movement I serves as an overture, alternating between the chaos of multi-pentatonic tone clusters and clear folk tunes (A and C) or folk-derived themes (B) based on the pentatonic scale. (Theme A was also used by Puccini in *Turandot*.)

#### A. Brass:



#### B. Strings:



#### C. Winds:



The closing section combines A with D, derived from the Chinese national anthem.

#### D. Brass:



Movement II, a scherzo-like rondo, continues without a break, alternating between chamber and large orchestral textures. It leads right into movement III, a static, evocative “tone poem” in two parts.

Movement IV, a scherzo, is based on a folk tune (E), but rhythmically modifies it (F).

#### E.



## Wolfgang Amadeus Mozart Overture to *The Magic Flute*



The Magic Flute was commissioned by its librettist, Emanuel Schikaneder, who was the proprietor of the Theater auf der Wieden, in Vienna. Emperor Joseph II had been interested in the arts, and had overseen the productions of other Mozart operas. With his death, Mozart could no longer rely on royal commission and patronage. The aim of Schikaneder's theater was to appeal to larger, "lower-class" audiences. It was supposed to include spectacular and "magical" elements, as well as those of comedy and the Opera Buffa.

Despite the absence of a Royal presence in this production, Mozart was not free from political concerns. He and Schikaneder were both Freemasons, and there was an apparent agenda in the libretto to glorify this political movement. Freemasons were successors to the medieval stone artisans called "Masons." They wanted to bring together disparate religious groups through faith in a more general and universal law on which all could agree. Their ideals helped spur the French Revolution and its call for "liberty, fraternity, and equality." Schikaneder's libretto alluded to Freemason mythology and ideology both in its plot as well as in its moral message.

The Overture begins with three chords stated solemnly and with fermatas in between. Three powerful trombones are heard. Rarely had a trombone been used before 1791, the year *The Magic Flute* was premiered (and the year Mozart died). Mozart, himself, had up to now only used them in the most dramatic moments of his operas, *Don Giovanni*, and *Idomeneo*. He was to use them only once more in the *Requiem*. This effect probably surprised his audience as they expected a lighthearted comedy, and indeed it foreshadowed the deeper meaning that the opera was to carry. Some have noted that the three chords might represent the characteristic three knocks that Masons made on the doors of their lodges. The slow introduction leads to a fugal Allegro begun by the second violins. The theme is viscerally intense with continuous staccato-eighth-notes and sixteenth-notes. The piano dynamic is frequently interrupted by one-beat-long forte outbursts, always on the offbeats. This slight eccentricity combined with the rhythmic drive was to influence other composers of the time, most notably the 21 year-old Beethoven.

The form of the Overture is neatly constructed according to sonata form. After the fugal subject has run its course throughout the orchestra, there is a transition to a smoother legato second theme. While various wind instruments converse using these more relaxed motives, the strings serve as reminders of the original fugal intensity, eventually driving the exposition to a dramatic close on the dominant key of B-flat major. The development section begins with a repeat of the opening three-chord motive, and continues with the initial fugue now played in the minor and begun by the first violins. The harmonies now modulate rapidly, signifying a sort of "tonal journey." After finding its way back to the E-flat-major, using motives from the second theme of the exposition, the recapitulation proceeds similarly to the exposition, with some added gestures superimposed, most emphatically by the timpani and trumpets toward the rousing finish.

—Andrew Goodridge

## James Yannatos, Music Director

vocal, and instrumental works which include *Cycles* (recorded by Collage), *An Overture for the Uncommon Man* (Phi Beta Kappa), *Sounds of Desolation and Joy* (Lucy Shelton), and the *Concerto for Bass and Orchestra* (Alca III and Edward Barker, principal bassist of the Boston Symphony Orchestra). His most ambitious work, *Trinity Mas* (for soloists, choir, and orchestra) was premiered in Boston and New York in 1986 (Jason Robards, narrator), and was aired on National Public Radio.

He has been the consultant and conductor for major orchestras in Bangkok, Thailand and a guest composer and conductor in international festivals in Leningrad. His Symphony no. 3 (*Prisus*) for strings was premiered in the USSR by the Lithuanian State Orchestra in 1989.

In March-April 1991, Dr. Yannatos conducted the Leningrad Chamber Orchestra in his Symphony no. 5 (*Sou et Lumiere*) and the Sverdlovsk Chamber Orchestra in his Symphony no. 3, which was also produced on Soviet television.

Dr. Yannatos has published four volumes of *Silly and Serious Songs*, based on the words of children. He has also 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 Mas*.



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 studies with 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 Soviet Union, and Asia. He has appeared as

guest conductor-composer at the Baltimore Symphony, the San Antonio Symphony, the Boston Pops, the Winnipeg and Edmonton-Symphonics, and the Sverdlovsk and Leningrad Chamber Orchestras, as well as at the Aspen, Banff, Tanglewood, Chautauqua, and Saratoga Festivals. He is also the music director of the Hanover Chamber Orchestra and the New England Composer's Orchestra.

Dr. Yannatos has received commissions for orchestral,

# HARVARD-RADCLIFFE ORCHESTRA 1992 EUROPEAN TOUR

## RAFFLE PRIZE LIST

Two Roundtrip Tickets on Northwest Airlines to Anywhere in the United States  
 Two Tickets to a New York Philharmonic Concert  
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 Compact Disks and Cassettes of the Harvard-Radcliffe Orchestra

The Harvard-Radcliffe Orchestra is conducting a **RAFFLE** to raise the last funds needed for the Orchestra's 1992 European Tour. Tickets are one for \$5, and five for \$20. Raffle Tickets can be purchased by sending a check to the Harvard-Radcliffe Orchestra at the following address:

Harvard-Radcliffe Orchestra  
 Music Building, Harvard University  
 Cambridge MA 02138

Tickets will be available at our April 24 concert and the June 3 Commencement Concert in Sanders Theatre. The Raffle Drawing will be June 3. **SEND FOR YOUR RAFFLE TICKETS TODAY!!**

Friday, April 24, 1992, 8 PM  
 Sanders Theatre, Harvard University  
 James Yannatos, Music Director

Wolfgang A. Mozart  
 (1756-1791)

Overture to *The Magic Flute*

James Yannatos  
 (1929- )

Symphony No.4 "Tiananmen Square"

- I. Many People
- II. Coming Together
- III. In Thought
- IV. In Action
- V. In Memoriam
- VI. Past Strife—Future Hope

INTERMISSION

Ludwig Van Beethoven  
 (1770-1827)

Symphony No.6 in F major, Opus 68

- Allegro ma non troppo
- Andante molto moto
- Allegro
- Tempête Allegro
- Allegretto

Please make sure that the electronic signal on your watch or pager is turned off for the duration of the concert.