

She:

insists on two coats
of wax on the Benz,
lives for espresso,
watches Fellini,

loves
fresh sushi
over
candlelight
and
vintage
chardonnay

He:

hikes the mountains,
runs six miles a day,
lives in flannel,
recycles everything,

craves
soba noodles
and
green tea
to fuel
his
mind and
body

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in common**



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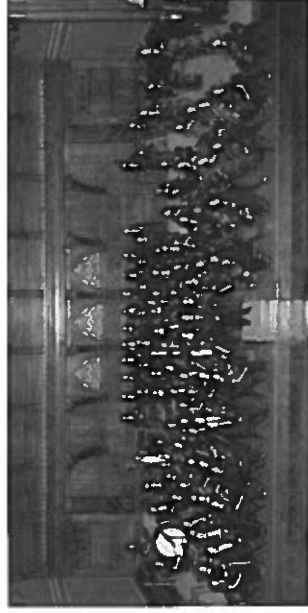
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HARVARD-RADCLIFFE ORCHESTRA

— 192nd Season, 1999-2000 —

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concertmaster
Eileen Woo
co-concertmaster
Tzu-Yuan Su
associate concertmaster
Adda Kridler
assistant concertmaster
Bryan Choi
Sonya Chung
Joy Ishii
Jane Kang
Hoon-Jung Kim
Christine Lin
Chan Park
Yi-Ching Ong
Jean Park
Nitin Saksena
Suh-Young Shin
Ray Somcio
Calvin Wei
Lauren Williams

John Gansner
Juliana Han
Jeremy Hwang
Alicia Ingalls
Jean Lee
Paula Levy
Padmaja Reddy
Ariel Shwayder
Naomi Wender
Ian Wong
Susan Yeh
Michelle Yu

CELLO

Albert Pan
principal
Eric Wong
assistant principal
Seth Ament
Laura Bacon
Audrey Bower
Ken Ferry
Donna Kim
Luba Mandzy
Sam Tepperman-Gelfant
Joshua Packard
Hannah Sarvasy
Andrew Ting

VIOLA

Isaac Nakhimovsky
principal
Owen Allen
assistant principal
Joanna Chan
Paul Erickson
Sarah Hull
David Jeng
Meredith Jensen
Jennifer Ke

VIOLIN II

Angela Wu
principal
Sarah Moss
assistant principal
Vanessa Browder
Dan Chen
Liza Ching
Zhalisa Clark
Kentaro Fujita

NOTES ON THE MUSIC

images of the composers



Wolfgang Amadeus
MOZART



Antonin
Dvorak

fresh air, light with themes in the style of a Czech furiant, a folk dance with a characteristic conflict of 3/2 and 3/4 rhythms, tugging against a waltz-like motif. One hears a reminiscent D minor theme of the first movement, accompanied by a syncopated figure, which is insisted to the point of near-violence. It takes a middle section of inspired pastoral beauty to restore the balance. The emotional strife returns in the finale, which is built on a baleful, chorale-like march. An atmosphere derived from

the sinister and nervously energetic material of the first subject prevails over the rising successions of conflict and resolution. The lovely A major cello theme serves as a temporary solution to the continuing threats of the development section. The cellos' second subject is granted its rightful D major in the recapitulation, but the minor key is quickly reasserted. It relaxes its hold only in the last bars of one of the most dramatic codas ever composed.

Michelle Yu



NOTES ON THE MUSIC

symphony no. 7

Antonin Dvorak was born the son of a country butcher in 1841 in a small village outside of Prague. He studied amongst Bohemia's "birds, flowers, and trees," nurturing a fervid love for the countryside and rural life that influenced much of his music. He loved walking, reared pigeons in his backyard, and was an ardent train spotter, collecting locomotive numbers from the Prague train depot. Although he first learned the violin from a village schoolmaster, Dvorak was trained as an organist, earning out a living playing tea-music in a Prague restaurant. He enrolled in the Prague Organ School, but upon his graduation shortly before his eighteenth birthday, professors dismissed him curtly with the remark that he lacked musical theory and ought to pursue his career as a practical musician rather than a composer.

Nevertheless, Dvorak continued to befriend world-renowned musicians such as Brahms and to develop his composing style. Combining a profound admiration for the Classical composers with a keen interest in contemporary musical development, Dvorak's music appealed to people with strong leanings towards tradition as well as to those welcoming change. By the age of 36, he had written eight quartets, five symphonies, and five operas.

During this time, nationalist feelings stirred underfoot in the streets of Czech cities. Smetana became the first to channel these aspirations into music, establishing a broadly based Czech music style, which Dvorak, too, absorbed. However, Dvorak was more moved to propagate Bohemian music into the mainstream of European culture. Thus, when the Philharmonic Society of London commissioned him to write his D Minor Seventh Symphony, Op. 70, he modeled it after the symphonic style of Brahms.

He began work on the new piece on 13 December 1884. On the 22 December, he wrote to a close friend, "Just now I am occupied with a new symphony and every-

where I go I think of nothing but my work, which must be such as to stir the world and may God grant that it will!"

The symphony premiered in London, conducted by Dvorak himself, and was instantly crowned with success. George Bernard Shaw wrote highly of it, saying, "The quick transitions from liveliness to mourning, the variety of rhythm and figure, the spirited movement, the occasional abrupt and melancholy pauses, and the characteristic harmonic progressions of Bohemian music are all coordinated in the sonata form by Herr Dvorak with rare success."

Of Dvorak's nine symphonies, No. 7 is the most deeply felt. Following his D Major Symphony No. 6, which can be seen as the work of a contented and confident man, this serious work seems more to be that of a man who has battled with his conscience and experienced tragedy. Dark and full of foreboding, the first movement murmurs a tone of stern determination. A lovely horn solo casts a ray of E major light on the somber D minor of the first subject of the first movement, anticipating the lyrical second-subject melody introduced in B flat major by the flutes and clarinets. The development, strong and concise, delves into this conflict of emotions and tonalities. Yet, by recapitulating the major-key material first and reserving the main theme until later, Dvorak secures a not-too-happy ending to the movement.

The second movement *Poco Adagio* begins and ends serenely in F major and is full of harmonic nuances, reversing the emotional impression. Tranquility prevails, despite tragic moments like the suddenly exposed unsupported octaves in the strings immediately following the entrance of the second theme in the woodwinds. The encompassing gloom is dispelled by a new idea offered by the horns, but when the same lonely melody with the rueful seventh returns near the end, the symphony erupts in an outburst that is not so easily soothed.

The Scherzo that follows is a breath of

BASS

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principal
Brett Sherman
assistant principal
Mark Luber
Gene Otto

FLUTE

Sue Chi
Susan Gim
Jae Park
Brian Seeve

PICCOLO

Susan Gim

OBOE

Sarah Kennedy
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ENGLISH HORN

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CLARINET

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BASSOON

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Adam Sadler

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PERCUSSION

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Adam Beaver
Jessica Bowen
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CONTRABASSOON

David Lohman

FRENCH HORN

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Atul Kamath
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The Harvard-Radcliffe Orchestra uses a system of rotated seating between concerts.



HARVARD-RADCLIFFE ORCHESTRA

192nd Season, 1999-2000

JAMES YANNATOS, MUSIC DIRECTOR

Saturday, 30 October 1999, 8:00 P.M.
Sanders Theatre, Harvard University

Pre-Concert Lecture, 7:00 P.M.
Professor John Daverio

Wolfgang A. Mozart Symphony No. 35 "Haffner"
(1756-1791)
I. Allegro con spirito
II. Andante
III. Menuetto
IV. Finale. Presto

James Yannatos Symphony No. 5: Sons et Lumière
(b. 1929) (Sound and Light)
I. Europe
II. Asia Minor-Asia
III. Africa

Antonin Dvorak Symphony No. 7
(1841-1904)
I. Allegro maestoso
II. Poco Adagio
III. Scherzo. Vivace
IV. Poco meno mosso
V. Finale. Allegro

NOTES ON THE MUSIC

Sons et Lumière

Symphony No. 5: Sons et Lumière (1991) derives its title from the sound and light shows so popular in France in which historical events related to a particular epoch, chateau, or monument are dramatized through the use of sound and light.

The title, *Sons et Lumière*, alludes to past as well as to present events in which the political face of Europe and Africa is changing. On another level, *Sons et Lumière* refers to vibrations and waves that move through real time and space in the form of sound and interplay between the various levels of musical sound and meaning, referring to our physical world as we live it, our sensory world as we see, hear, and feel it, and our spiritual world as we attempt to comprehend it.

The first movement is a joyful tone poem in three parts that utilizes thematic elements from Beethoven's *Ode to Joy* of the Ninth Symphony and various European national anthems.

In part I (allegro), motives of the Marseillaise and the Internationale are mixed in a collage of bright instrumental textures.

In part II (broad), the Polish national anthem predominates with suggestions of the Hungarian anthem in an extended lyrical section. The Czechoslovakian anthem is introduced in the final section, along with those anthems already heard previously. The final cadence is extended to bring the piece to a quiet conclusion, projecting a hopeful, but questioning glance into the future.

The second movement is a broad aria in three parts (A, B, A+coda) that utilizes folk elements from southern Eu-

rope-Asia Minor (Greek, Turkish) and southeast Asia (Thai, Vietnamese, Tibetan, etc.) to create a contrast in moods, textures, and tempi.

In part I (A), section I (andante), woodwind and percussion solos create an extended contemplative mood piece. Section II (piu moderato) contrasts quicker paced dance elements in the percussion and woodwinds.

Part II (B), an extended development section, contains quicker juxtapositions of those thematic elements stated in A, with quicker shifts in mood and color.

Part III (A+coda) is the climactic point, extended by a coda with the original theme in the lower strings used as a *cantus firmus* against other fragments of themes in the winds quietly entering and disappearing.

The third movement is an extended rondo form (ABAB, etc.) utilizing African thematic elements, including *A.N.C. Hymn* (African National Congress) and Beethoven's *Ode to Joy*.

The shape of the music is influenced by the ballade of the African "Story Teller" telling-singing a narrative tale of African history. The theme (A) in the trumpet—the "narrator"—recurs throughout, juxtaposed with dance elements (B). As the story progresses, elements of the *A.N.C. Hymn* and the *Ode to Joy* are introduced.

The final section brings back the allegro of the first movement to accompany the final statement of the *A.N.C. Hymn* and the *Ode to Joy*. The Symphony concludes in a mood of exhilaration and hope.





NOTES ON THE MUSIC

symphony no. 35, baffner

Many often think of Mozart as the child genius of music, but actually, very few of the works we hear in the concert hall today were composed before the last decade of his life. The "Haffner" Symphony, composed in 1782, dates from the beginning of this last decade.

The piece stemmed from a commission for a Serenade for the ennoblement of Sigismund Haffner, a family friend of Mozart's. Written in the brilliant serenade key of D major, which Mozart's father also favored, the piece originally had five movements with two minuets. At this time, July 1782, Mozart was preparing for his marriage to Constanze Weber as well as arranging his freshly finished opera, *The Abduction from the Seraglio*, for winds. In March, he planned to give a series of concerts of his own compositions, and needing a new symphony, asked his father to send him the score of the serenade. Deleting the introduction, the

march, and a second minuet, and adding two flutes and clarinets, the serenade evolved into Symphony No. 35 in D Major, K. 385. The "new" symphony was performed in Vienna for the first time on March 23, 1783.

The brilliant and festive first movement is virtually monothematic, completely dominated by the short motif of two octave leaps followed by a rhythmic flourish proclaimed in the first five bars. Using only one theme for the foundation of a movement is commonplace for Haydn's works but rare for Mozart's. Mozart said that this theme should be played "with great fire."

The elegant Andante, whose grace provides a strong reminder of its serenade origins, is followed by a lively Minuet with a pastoral middle trio. Finally, a high-spirited and witty Presto concludes the piece.

Michelle Yu



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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 bellies." The June 29, 1840 entry in the Sodality's record book 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 Gasset '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 also 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 many distinguished audiences in this country.

It was not until November of 1936 that members of the Pierian Sodality finally descended 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 the Sodality's membership was depleted during the war years, and since 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. The '80s saw tours of the former Soviet Union (1984) and Asia (1985 and 1988). In 1992, the HRO continued its tradition of cultural exchange on its European Tour, and in 1996, the HRO went on a two-week tour of Italy.

The Harvard-Radcliffe Orchestra gratefully acknowledges the David Chang Memorial Fund. This fund was established in 1991 by the Chang Family to support the rental and purchase of music. The David Chang Memorial Fund c/o Harvard-Radcliffe Orchestra, Paine Music Building, Harvard University, Cambridge, MA 02138.

DR. JAMES YANNATOS *conductor/composer*

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 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, and Asia.

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 Sverdlovsk and Leningrad Chamber Orchestras. He is also the co-music director of the New England Composer's Orchestra.

In March-April 1991, Dr. Yannatos conducted the Leningrad Chamber Orchestra in the premiere of his Symphony No. 5 "Sons et Lumiere" and the Sverdlovsk Chamber Orchestra in his Symphony No. 3 "Prisms", which was also produced on Soviet television. More recently, he conducted the Cleveland Chamber Orchestra in his Concerto for Contrabass and the American Symphony Chamber Orchestra in his Symphony No. 3. Dr. Yannatos has received numerous commissions for orchestral, vocal, and instrumental works which include *Cycles* (recorded by Col-lage). 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 Mass* (for soloists, choir, and orchestra), was premiered in Boston and New York in 1986 (with Jason Robards, narrator) and was aired on National Public Radio. The work has been released on compact disc.

He has been the 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 in 1989.

Dr. 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*.

DR. JAMES YANNATOS *conductor/composer*

