

“I value my garden more for being
full of blackbirds than of cherries,
and very frankly give them fruit
for their songs.”

- Joseph Addison



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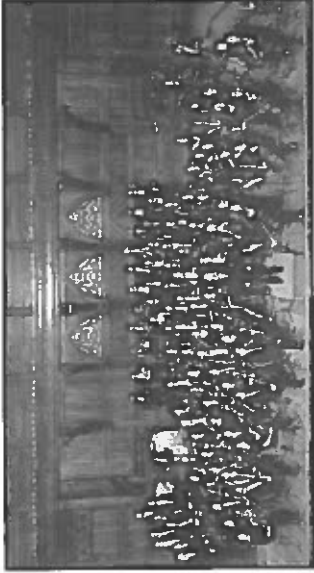
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HISTORY OF THE HRO

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." 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." Administrative 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 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 and '90s saw tours of the former Soviet Union (1984), Asia (1985 and 1988), Europe (1992), Italy (1996), and Brazil (2000).

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, Fine Music Building, Harvard University, Cambridge, MA 02138.

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The Harvard Pierian Foundation and the Harvard-Radcliffe Orchestra would like to thank its generous supporters. Listed here are those who have made donations between October 16, 2000 and October 15, 2001. We apologize for any errors or omissions. To help the HRO, please consider making a tax-deductible contribution through the Harvard Pierian Foundation, a non-profit foundation whose sole mission is to advise and support the HRO. Donations may be sent to Harvard Pierian Foundation, P.O. Box 380386, Cambridge, MA 02238-0386.

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NOTES ON THE MUSIC

Since my brother was for a great part of his life a decided optimist (!), he ended the first movement with a restatement of this second subject." The symphony opens with divided double basses over which a sole bassoon intones two phrases that form the germ of the whole first movement. The second subject that Modest writes of is the famous and gorgeous theme played by the strings in the middle of the movement. The end of the movement is just as optimistic as Modest writes, with a beautiful chorale in the winds and brass.

II - Valse. Allegro con grazia "The second movement represents the fleeting joys of his life, not to be compared with the ordinary pleasures of other men and in consequence expressed in the altogether unusual 5/4 time." The time is indeed unusual for a waltz. Typically in 3/4, the addition of two beats per bar gives the movement a limping, almost off-kilter feel, but does little to detract from the overall grace. The cellos shine as they open the movement.

III - Allegro molto vivace "The third movement depicts the story of his musical development. This was a mere dalliance, a sort of pastime and game at the start of his life - up to the age of twenty - but then he grows ever more serious, ending finally covered with glory. This is expressed by the tri-

umphant march at the close." The nervous energy of the beginning has a fleeting feel, but all that energy is directed toward a final glorious full orchestra march that is anything but fleeting. The overwhelming power of the end of this movement has fooled many audiences into wild applause.

IV - Adagio lamentoso "The fourth movement represents his spiritual state during the last years of his life - the bitter disappointment and profound sorrow having to recognise that even his artistic fame was transient and incapable of alleviating his dread of eternal nothingness, that nothingness which threatened inexorably and for all time to engulf all that he loved and respected, his whole life through, as enduring and eternal." Here Modest's description hits the mark: a gloomy but passionate movement plagued with dark thoughts, this slow finale foreshadows the likes of Mahler's Ninth Symphony. It is difficult not to be moved by the ultimate despair of the rumbling *morendo* of the low strings in the final moments.

Tchaikovsky insisted on conducting his own premiere, which was probably responsible for its cool reception. He died days later, convinced he had finally completed his masterwork. Consequent performances proved to the world that indeed he had.

-Brad Balliett

HARVARD-RADCLIFFE ORCHESTRA

next concert, fall 2001

FRIDAY, 30 NOVEMBER 2001

Hindemith *Symphonic Metamorphosis*
Poulenc *Concerto for Two Pianos*

Ya-Fei Chuang and Robert Levin, soloists
Brahms Symphony No. 2

Join us for the second concert of HRO's 194th season as world renowned soloists Professor Robert Levin and Ya-Fei Chuang appear with us in a special performance of Poulenc's *Concerto for Two Pianos*. Concert begins at 8PM in Sanders Theatre.

HARVARD-RADCLIFFE ORCHESTRA

194th Season, 2001-2002

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Anna Dickerman '05
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Jae Kim '05
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Sarah Moss '02
assistant principal
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Ed Couch '05
John Gansner '02
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The Harvard-Radcliffe Orchestra uses a system of rotated seating between concerts.

This evening's performance of Tchaikovsky's Symphony No. 6 is dedicated to the memory of those who lost their lives and to those who saved the lives of others in the attacks of September 11th, 2001.

NOTES ON THE MUSIC



Ministry of Education, he wrote a lively set of Variations and Fugue on a Theme of Purcell, now more commonly known as *A Young Person's Guide to the Orchestra*, in which the instruments are featured singly or in groups. The theme of the piece, taken from a dance by Henry Purcell, has a triadic, fanfare-like character, and the piece itself is exuberant, uncomplicated, scored with clarity and vigour. In these variations, Britten's mastery of the orchestra in all departments, including percussion, is displayed, in conjunction with his flair for sharp char-

acterization and thematic transformation. Malcolm Sargeant took the narrator's part in the first performance of this piece in 1946. This year, the HRO is proud and privileged to have Harvard's newly installed president, Lawrence H. Summers, narrate what is probably Britten's most popular single work.

In 1976, Britten was granted a life peerage by Queen Elizabeth II. He became Baron Britten of Aldeburgh, and died in Aldeburgh on December 4, 1976.

-Bonnie Poon

tchaikovsky - symphony no. 6, "pathétique"

In February of 1893, Peter Ilyich Tchaikovsky wrote to his favorite nephew, Vladimir Davidov, "You cannot imagine what bliss I feel...Quite often, composing it in my mind, I weep copiously." Thus began the great Russian composer's embarkation on what was to be his final masterpiece, and the only one of his symphonies with which he would ultimately feel satisfied. A constant self-critic, Tchaikovsky didn't speak highly of his own compositions; he threatened to destroy every note of the Fourth Symphony ("they are too banal to live"), and described the 1812 Overture as "noisy" and "of little artistic value." But the Sixth Symphony caused the composer nothing but joy: "I certainly regard it as absolutely the best, and especially the most sincere, of all of my works. I love it as I have never loved any of my musical offspring before," he wrote to Vladimir, and to his publisher he boasted: "I have never felt such satisfaction, such pride, such happiness, as in the consciousness that I am really the creator of this beautiful work."

The year of 1893 certainly had been a time of unprecedented satisfaction and happiness for the melancholy Tchaikovsky. After a failed marriage, which repressed his latent homosexuality, and a confused affair by correspondence with his sponsor (and inspirer of the great Fourth Symphony), Nadejda von Meck, Tchaikovsky was gloomy

Apparently, a programme existed for the Sixth Symphony, but if one does exist, Tchaikovsky took it to his grave. Many have speculated that it is a farewell to life, as it is not only the last large work Tchaikovsky penned, but also has a dark shadow cast over the whole piece. However, Tchaikovsky's death from cholera poisoning in a St. Petersburg restaurant was quite unexpected, especially to himself, and consequently many reject this theory. A more plausible theory is one set forth by his brother Modest, who also suggested the subtitle for the work, "Pathétique." Modest claimed Peter's ideas came from conversations with him:

I - Adagio - Allegro non troppo "The first part represents his life, that mixture of sorrow, suffering, and irresistible yearning for the noble and good - on the one hand struggles and fear of death, on the other divine joys and celestial love of the beautiful, the true, and the good in everything that promises us an eternity of heavenly grace.

continued on next page



NOTES ON THE MUSIC

russell - fantasy-overture 2001

ing musical experiences when I performed them during my time with the Harvard-Radcliffe Orchestra. I think that is why they haunted me as I was thinking about writing for the HRO; the orchestra, I thought, reached its peak with the raw energy that those pieces demanded. Thus, my piece is in a similar spirit, a spirit that seems well-suited to the incredible energy and vitality that one finds all over the Harvard campus. Other important influences on my music are Brahms, a master of structure and pacing, and Olivier Messiaen and jazz composer Charles Mingus, for their rich and colorful harmonies.

Just one thing to add: the terrorist attacks of September 11th, which occurred just as I was putting the finishing touches on this piece, really changed the way the piece seemed to me - suddenly the rawness and the violence of it no longer seemed exciting and invigorating, but seemed instead much darker and more sinister, and I feel suddenly

as if I don't know what to make of anything more. Certainly it is not "about" the attacks in any way since I basically wrote it before they happened; but nonetheless, the violent and brooding character of much of the music suddenly seems eerily appropriate to our current situation. By NOT being the joyously optimistic season opener I had originally intended, it is perhaps all the more appropriate for this season of uncertainty in which we now find ourselves.

However, I urge the audience not to think on this too much; the music is not intended to "mean" this or that specific thing, so please simply sit back and let the music mean and do to you what it will. Finally, I want to take this opportunity to thank Dr. Yannatos and the Harvard-Radcliffe Orchestra for this thrilling opportunity and for their hard work in bringing this music to life.

-Jonathan Russell

britten - a young person's guide to the orchestra

Benjamin Edward Britten, born in 1913, ranks as one of the most prolific and representative composers of twentieth-century England. Unlike the music of many other twentieth-century composers, Britten's work rejected the modernist ideology of a "necessary" obscurity, instead developing a distinctive tonal language that is highly personal and definitive. In his lifetime, Britten composed over 180 works of various forms, ranging from orchestral pieces, song cycles, operas, to incidental music for film. Britten was especially concerned with the revival of English opera, the building of institutions to ensure the continuing viability of music drama, and outreach to a wider audience, particularly children, in an effort to increase national music literacy and awareness.

Coincidentally, Britten's birthday fell on the feast day of St. Cecilia, the patron saint of music; Britten's mother, a singer and pia-

nist herself, dreamed for him to become "the fourth B" (the first three being Bach, Beethoven, and Brahms). Britten studied piano under Andrew Alston, but even in his youth, Britten showed promise as a composer. His childhood works included pieces for piano, organ, and stringed instruments, as well as songs set to texts by poets such as Longfellow, Shakespeare, and Tennyson. By the tender age of nine, Britten began to write fragments of plays. At age fourteen, Britten met the composer Frank Bridge, who became his principal composition teacher, and encouraged him to travel to London for composition and piano training at the Royal School of Music, London.

In the early autumn of 1946, Britten was commissioned to compose music for the Crown Film Unit's documentary and educational film, "The Instruments of the Orchestra." For this film, commissioned by the

HARVARD-RADCLIFFE ORCHESTRA

194th Season, 2001-2002



JAMES YANNATOS, MUSIC DIRECTOR

Saturday, 27 October 2001, 8:00 P.M.
Sanders Theatre, Harvard University

~Program~

Jonathan Russell
(b. 1979)

Fantasy-Overture 2001 (*world premiere*)
Jonathan Russell, conductor

Benjamin Britten
(1913-1976)

A Young Person's Guide to the Orchestra
Lawrence H. Summers, narrator

-- Intermission --

Peter Tchaikovsky
(1840-1893)

Symphony No. 6, "Pathétique"
Adagio - Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale - Adagio lamentoso

This concert is being broadcast live
by WHRB 95.3 FM



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 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, South America, 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, Leningrad, Cleveland, and American Symphony Chamber Orchestras. He also has been the co-director of the New England Composer's Orchestra.

Yannatos has received commissions for orchestral, vocal, and instrumental works which include *Cycles* (recorded by Collage), *Times and Dances: A New England Overture* (Phi Beta Kappa), *Sounds of Desolation and Joy* (Lucy Shelton), *Concerto for Bass and Orchestra* (Alea III and Edwin Barker, Principal Bassist with the Boston Symphony Orchestra); *Concerto for String Quartet* with orchestra (Mendelssohn String Quartet with the Harvard-Radcliffe Orchestra on CD by Albany Records); and *Suite for solo horn* (Erik Ruske on CD by Albany Records). 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. His *Symphony No. 3* for strings: *Prisms* (with the HRO on CD



by Albany Records) and *Symphony No. 5 Son et Lumiere* were premiered in the former USSR by the Lithuanian State Orchestra and the Leningrad Chamber Orchestra in 1990 and 1992.

His *Piano Concerto* was premiered in 1994 by the Florida West Coast Symphony with William Doppmann, piano and the HRO (Albany Records). He conducted the Cleveland Chamber Orchestra in his *Concerto for Bass and Orchestra* in 1995, and the American Symphony Chamber Orchestra in his *Symphony No. 3: Prisms* in 1995.

Additional performances include his *Symphony No. 4 (Tiananmen Square)* performed in Prague, Czech Republic in 1992 (Albany Records); *Duo* for violin and piano performed at the Kennedy Center in 1992; *Piano Concerto* in 1994 at Sanders Theatre; *Haiku Cycle* in Athens, Greece and Harvard University in 1995 and 1998; *Onata Lux* at Sanders Theatre and concerts in England in 1995 and New York in 1998; *Piano Trio* in 1995 and 1998 in Boston; *Percussion Concerto* in 1997 at New England Conservatory; and *Symphony No. 5: Sons et Lumiere* in 1999 at Sanders Theatre.

Yannatos has published music for children including four volumes of "Silly and Serious Songs" based on the words of children; *Amazing Grace* (a choral drama), Harvard University in 1999; and *Cantata: Creation Sings its own Song*, Boston University in 1999. He has also written music for television, including Nova's *City of Coral*,

Metromedia's *Assassins Among Us* and two operas.

Dr. Yannatos has received innumerable awards as a composer, including the Artists Foundation Award of 1988 for his *Trinity Mass*, available on CD by Albany Records.

JONATHAN RUSSELL conductor / composer

Jonathan Russell '00 grew up in Poughkeepsie, NY. He began playing clarinet at age 9, composing at age 14, and conducting in college. As a clarinetist, he has performed as soloist with the Hudson Valley Philharmonic, the West Point Military Academy Band, and Harvard's Bach Society Orchestra. He has studied conducting with James Yannatos, and has served as a conductor of Harvard's Toscanini Chamber Orchestra, assistant conductor of the HRO, and as music director of the Harvard-Radcliffe Gilbert & Sullivan Players' productions of George Gershwin's *Of Thee I Sing* and Gilbert & Sullivan's *Pirates of Penzance*. This past summer, he conducted Samuel Barber's *Knoxville: Summer of 1915* with the Holden Consort, a summer pick-



NOTES ON THE MUSIC

russell - fantasy-overture 2001

This piece is the result of a request from Dr. Yannatos to write a sort of season opener for HRO's 2001-2002 concert season. When I was first thinking about the piece, I imagined something bright and brash, with some sort of nice triumphant ending, a good optimistic flourish to kick things off. The piece did not exactly turn out like this. It did turn out to be rather brash in character, but bordering on the violent, grotesque and almost vulgar at times, contrasted with music that is a bit more subdued, but darkly pleading and melancholy. I don't want to give away the endings, but I'll

just say that while it came so very close to finishing off how I originally intended, it couldn't quite make it. Part of the reason for this is that I found while working on it that two pieces of music seemed to be constantly bouncing around my head - Igor Stravinsky's *Rite of Spring* and Gustav Mahler's Sixth Symphony, pieces which, though coming from quite different aesthetic backgrounds, share a certain rawness and physicality, a dark, wild, almost terrifying primal energy - and pieces, as it happens, that constituted two of my most thrilling

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