

She:

insists on two coats
of wax on the Benz,
lives for espresso,
watches Fellini,
loves
fresh sushi
over
candlelight
and
vintage
chardonnay

He:

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runs six miles a day,
lives in flannel,
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craves
soba noodles
and
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to fuel
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body

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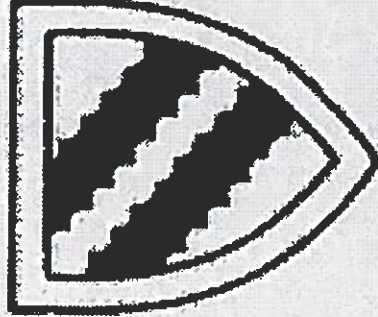
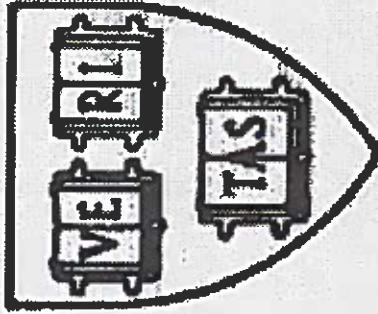
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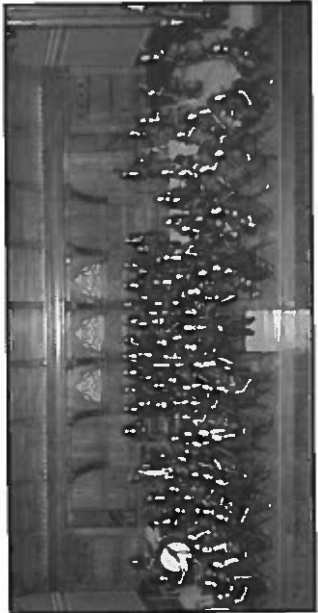


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HARVARD-RADCLIFFE ORCHESTRA

— 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
Albert Lin
Christine Lin
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Yi-Ching Ong
Jean Park
Nitin Saksena
Suh-Young Shin
Ray Somcio
Calvin Wei
Lauren Williams

Naomi Wender
Ian Wong
Susan Yeh
Michelle Yu

VIOLA

Isaac Nakhimovsky
principal
Owen Allen
assistant principal

Joanna Chan
Paul Erickson
Sarah Hull
David Jeng
Meredith Jensen
Jennifer Ke
Iris Lam
Wai-Kit Lo
Molly McOwen
Elizabeth Ogburn
Liesje Spaepen

Laura Bacon
Audrey Bower
Ken Ferry
Donna Kim
Luba Mandzy
Sam Tepperman-Gelfant
Joshua Packard
Hannah Sarvasy
Andrew Ting

BASS

Rodney Yeh
principal
Brett Sherman
assistant principal
Doug Balliett
Kyle Brandt
Gene Otto

CELLO

Albert Pan
principal
Eric Wong
assistant principal
Seth Ament

VIOLIN II

Angela Wu
principal
Sarah Moss
assistant principal
Vanessa Browder

Dan Chen
Liza Ching
Zhalisa Clark
John Gansner
Juliana Han
Jeremy Hwang
Jean Lee
Paula Levy
Padmaja Reddy
Ariel Shwyder



NOTES ON THE MUSIC

Symphony no. 5

A prolific composer of orchestral, chamber, and operatic repertory, Dmitri Shostakovich lived in an era of tyrannical demands yet great opportunities. His life immediately and intensely affected his work, just as his work affected the world in and for which he wrote. Born in Saint Petersburg in 1906, Shostakovich was only nineteen when his professional life got off to a brilliant start with an amazing First Symphony. Already known abroad, his success only continued with the operas *The Nose* and *Lady Macbeth of Mzensk*. Stalin decided in 1936, his career ran aground. Stalin decided to see the much-talked about *Lady Macbeth*, and in an article titled, "Chaos Instead of Music", *Pravda*, Moscow's daily newspaper, launched a fierce attack on Shostakovich. Several of his fellow composers opportunistically joined the campaign against him—a bitter blow, indeed. Taking no chances, he withdrew his newly completed *Symphony No. 4* from the public, which he considered one of his most adventurous compositions, and began work on *Symphony No. 5*.

Completed in three months, it was presented to the public in November of 1937. An unidentified reviewer called it "a Soviet artist's reply to just criticism." While the West may read such a phrase with some embarrassment—the story of an artist pushed into withdrawing a boldly forward-looking work and recanting with a more conventional one—the criticism he received may have rightfully encouraged him to abandon the dissonance, dissociation, and exuberance he had been experimenting with. However, in the Fifth Symphony, Shostakovich found a way to write music whose strongest passages reveal his voice as one of the most eloquent of our time. The jubilant embracing of the *Fifth* by the public rehabilitated Shostakovich politically—at least for a while.

Symphony No. 5 begins with a gesture at once forceful and questioning, whose sharply dotted rhythm stays on to accompany the broadly lyric melody of the first violins. It undergoes transformations that

detach the thematic shapes from their original sonorities, speeds, and worlds of expression. The climax is harsh; the close, with the gentle friction of minor (the strings) and major (scales in the celesta), is wisely inconclusive. Though conservative, Shostakovich is by no means conventional. The Scherzo is brief, functioning as an oasis between the intensely serious first and third movements. Its vein of grotesque humor owes something to Prokofiev—and very much more to Mahler.

The Largo brings a new warmth of sound, achieved by dividing the violins into three sections rather than the usual two, while violas and cellos split into two sections each. The economy of its orchestral style is one of the innovations of the piece.

While the Largo uses no brass at all, brass dominate the Finale, recalling the march music that formed the climax of the first movement. However, the purpose now is to express not threat and tension but triumph. The composer declared in 1937, "The theme of my symphony is the making of a man. I saw man with all his experiences as the center of the composition... In the finale the tragically tense impulses of the earlier movements are resolved in optimism and the joy of living." Just before the coda is a moment of lyric repose which, as Shostakovich's biographer D. Rabinovich notes, is a quotation from a Shostakovich song of 1936. The setting is Pushkin's *Birth*, and the crucial text reads: "And the waverings pass away! From my tormented soul! As a new and brighter day! Brings visions of pure gold." From that moment of reflection the music rises to its assertive, final climax.

Michelle Yu

NOTES ON THE MUSIC

horn concerto no. 2

Richard Strauss was nineteen when he dedicated his *Horn Concerto No. 1* to his father, one of the finest horn players of his day. Sixty years later, he composed the *Horn Concerto No. 2*. This grand old man of German music, socially isolated and harassed by the Nazi authorities, detached himself from the horrors going on around him in 1942 to write this brightly glowing Concerto.

The first movement moves with a rhapsodic flow, a constant succession of motifs linking in such a way that the *cantabile*, or song-like, melody seems endless. Throughout, a pervasive sixteenth-note figure acts as a binding "conversation piece" between the soloist and the other instruments, while the horn's opening triadic leap is splendidly balanced by the lingering beauty of its phrases in the coda.

The orchestra leads the audience into the slow-movement *Andante con*

moto, the horn remaining silent as the woodwinds announce a romantic melody rarely found in the middle of the dissonant 20th century. Entering, the horn merely blends its own color with the woodwinds, luxuriating a little later and leaving us to ponder the emergence of beauty amidst a war-torn world.

In the final Rondo, the soloist's bright diatonic theme leaps forth, breaking the interlude of reverie. The strings give animated replies, resembling the scherzo-like agitations, under the warmth of the solo horn melody. Filled with action, this movement exhibits a new, almost droll theme based on four repeated notes perpetuating into an exciting interplay between soloist and orchestra. The horn's opening phrase ends the movement with a youthful breeziness.

Michelle Yu



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Theresa Lind
Ben Sloop
Emily Wei

ENGLISH HORN

Ben Sloop

CLARINET

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Ari Lipman
Kelley Morrell

Edward Crane

Hazel Davis

Stephen Hackbarth

Arul Kamath

Jonathan McPhie

TUBA

Gabe Struck

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Jessica Bowen
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Michael Sha

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Alex Caram
Toshi Clark
Milke Murakami
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IN MEMORIAM Karl Strauch (1922-2000)

This concert is dedicated with affection to the memory of Karl Strauch, a loyal friend of the H.R.O. and a long standing member of the Pierian Foundation, which supports the activities of the orchestra.

Karl Strauch, a leading high energy physicist, and professor emeritus of physics at Harvard University, passed away on January 3, 2000, ending a 15-year battle with Parkinsons disease. He was 77 years old and lived in Lexington, Massachusetts.

Strauch was an experimental particle physicist who served as chairman of the Physics Department from 1978-1982. His research focused on the fundamental structure of matter, working with energy-smashing subatomic particles in giant accelerators to discover the basic building blocks of the universe. In the early '70s, while director of the Cambridge Electron Accelerator, he led experiments that produced tantalizing evidence for the existence of quarks, a new category of matter at the time. He also participated in major colliding beam experiments at research centers in Switzerland, Stanford University, and Germany.

Strauch was born on Oct. 4, 1922, in Giessen, Germany, to Carola Boch and Georg Strauch, who died of an infection only weeks after Karl was born. His mother later married Hans Lachmann-Mosse, the publisher of a prominent liberal daily newspaper that advocated democratic principles in the pre-Nazi German Republic. The family was exiled from Germany in the mid-1930s and took residence in Paris where Karl earned his baccalaureate. In 1939 the family immigrated to Lafayette, California.

Following the award of an A.B. in

from an article in the Harvard Gazette

Chemistry from the University of California, Berkeley, in 1943, and the election to Phi Beta Kappa, Strauch served in the U.S. Navy from 1944 to 1946. He then earned a Ph.D. in physics from Berkeley in 1950.

The same year, he joined Harvard's faculty as a junior fellow and was subsequently promoted to assistant professor of physics in 1953, associate professor of physics in 1957, professor of physics in 1962, and George Vasmer Leverett Professor of Physics in 1975. Strauch was director of the Cambridge Electron Accelerator, a joint Harvard-MIT facility, from 1967 to 1974. He was a member of the American Physical Society, American Academy of Arts and Sciences, and Sigma Xi. He was also a fellow of Dunster House.

He authored more than 145 scientific papers published in professional journals, and served on various national and international committees and commissions. At Harvard, Strauch chaired two committees that significantly impacted the policies and culture of the school. In 1975, the Strauch Committee recommended the merger of the admissions offices of Harvard and Radcliffe, and the institution of an admissions policy of equal access for women. He also chaired the committee effort to build and establish the Science Center, the first multidisciplinary sciences building in the College.



NOTES ON THE MUSIC *el salon mexicano*

Aaron Copland is considered to be one of the most influential composers of the twentieth century, especially in the realm of contemporary American music. Born in Brooklyn on November 14, 1900, to parents of Russian-Jewish descent, Aaron Copland's musical talent quickly surfaced in his song writing and piano playing skills. As he grew older, he enrolled in composition and piano lessons with the best teachers in New York, culminating in a trip to France where he studied with the renowned Nadia Boulanger, and came under the influence of such legends as Marcel Duchamp and Ernest Hemingway.

The next couple of years were spent between New York and France, where he began writing large-scale symphonic works that experimented with jazzy rhythms. It was also at this time that he began his career as lecturer, and started a series of concerts that featured soon-to-be prominent composers such as Carlos Chavez, Walter Piston, Roy Harris, and Virgil Thompson.

The coming of the Great Depression of the 1930s led Copland to search for new ways to make his music more accessible to the public. He began using American-influenced nuances in his compositions, something that would become a trademark in his music. He became more involved in institutions to improve the lives of musicians, and in 1940, began teaching and working at the Berkshire Music Center and the Tanglewood Festival; he would continue to associate with these for the rest of his life. The 1940s was also the decade in which he composed such famous works as *Rodeo*, *Fanfare for the Common*

Man, and *Appalachian Spring*. He continued to compose and conduct until his death on December 2, 1990. By then, he had written over 100 separate pieces, won a Pulitzer Prize, an Academy Award, and was honored with a Congressional Medal for patriotism.

Back in the 1920s, while on a trip to visit his friend, Chavez, the conductor of the *Orquesta Sinfonica de Mexico*, Copland encountered a new sound that had an instant effect on him and would make him one of the most famous composers of all time. Copland writes, "I was beginning to sense something in the Mexican character that was especially sympathetic. When Chavez took me to an unusual night spot called *El Salon Mexico*, the atmosphere of this dance hall impressed me, and I came away with the germ of a musical idea." Among the musical influences he found there was a mariachi band playing stylized versions of Mexican folk songs. This inspired Copland to write the piece *El Salon Mexico*, which combines several folk songs into a work for full orchestra meant to capture the spirit of Mexico. Listening to the piece, one can almost imagine the smoke-filled dance hall, couples dancing to the ever-changing rhythms, the mariachi band swaying to the sound of their music.

Kit Lo

ERIC RUSKE *french born*

Horn soloist Eric Ruske has established himself as an artist of international acclaim. Named Associate Principal Horn of the Cleveland Orchestra at the age of 20, his impressive solo career began when he won the 1986 Young Concert Artists International Auditions at age 22. In 1987, he won first prize in the American Horn Competition and in 1988, the highest prize in the Concours d'Interpretation Musicale in Reims, France.

Of his recording of the Complete Mozart Concerti and Fragments with Sir Charles Mackerras and the Scottish Chamber Orchestra, the New York Times stated, "Mr. Ruske's approach, firmly positioned within the boundaries of balance, coherence, and good taste that govern the classical style, enchants by virtue of its confidence, imagination and ebullient virtuosity." A recording of recital repertoire entitled "Night Poems" has also been released by Musical Heritage Society.

Eric Ruske gave the 1990 World Premiere of Gunther Schuller's Concerto for Horn and Orchestra with the San Antonio Symphony with Mr. Schuller conducting. He has performed as soloist with orchestra including the Cleveland Orchestra, the Chicago Symphony, the Milwaukee Symphony, the Orchestre National de Chambre de Toulouse, the Concerto Soloists of Philadelphia, the Boston Pops Orchestra and has toured with the Israel Chamber Orchestra in Tel Aviv and throughout Israel. His recitals have been presented in such venues as the Louvre in Paris, the 92nd Street Y in New York, the Kennedy Center in Washington, DC, Stanford University, the Newport Music Festival, the Evian Festival, Les Flaneries Musicales d'Ere de Reims Festival in France and the Royal Northern College of Music in England.

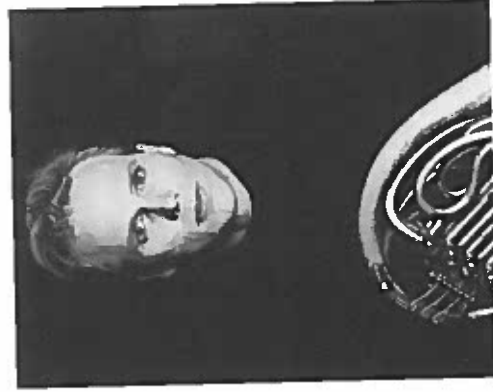
Mr. Ruske has a flourishing international career. Highlights of the 1997-98 season included a tour of Scotland with the Scottish Chamber Orchestra under the direction of Joseph Swensen, and recital ap-

pearances at the Royal Academy of Music in London, the Leeds International Concert Season in England and in several cities in Japan.

In 1998-99, Mr. Ruske returns to Europe for performances in Scotland, England, and France. In the United States, upcoming engagements include concerto appearances with the Baltimore Symphony Orchestra, the Greensboro (North Carolina) Symphony, the Puerto Rico Symphony Orchestra, the Kansas City Symphony, and the Jacksonville Symphony Orchestra.

Mr. Ruske is a former member of the Empire Brass Quintet. He toured the United States, Europe and the Far East with the group and participated in numerous recordings with them for the Telarc International Label.

A native of LaGrange, Illinois and a graduate of Northwestern University, Mr. Ruske had been the recipient of grants from the National Foundation for Achievement in the Arts and the International Institute of Education. He has served on the faculties of the Cleveland Institute of Music and the New England Conservatory of Music and is currently on the faculty of Boston University and heads the Horn Seminar at the Boston University Tanglewood Institute.



HARVARD-RADCLIFFE ORCHESTRA

192nd Season, 1999-2000

JAMES YANNATOS, MUSIC DIRECTOR

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Sanders Theatre, Harvard University

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

Aaron Copland
(1900-1990)

El Salon Mexico

Richard Strauss
(1864-1949)

Horn Concerto No. 2

I. Allegro

II. Andante con moto

III. Rondo: Allegro molto

Eric Ruske, horn

-- intermission --

Dmitri Shostakovich
(1906-1975)

Symphony No. 5

I. Moderato

II. Allegretto

III. Largo

IV. Allegro non troppo

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 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 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 studied 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 Collage), An Overture for the Uncommon Man (Phi Beta Kappa), Sounds of Desolation and Joy (Lucy



Shelton), and the Concerto for Bass and Orchestra (Alea 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.