

ure in the strings and winds turns to fury with the dramatic four-note horn call (recalling the opening section of the piece). The trio is a fugue in C major. C minor returns with a restatement of the opening theme by *staccato* winds and string *pizzicati*. The unsettled sound of the *pizzicati* create tension, compounded by the repeated four-note figure in the timpani. The tension - and the symphony as a whole - is resolved with the segue into the last movement, where the trombones appear for the first time with a triumphant statement in C major. C minor returns only once more, in a brief section that restates material from the previous movement. To leave no doubt as to the triumph of C major over C minor, Beethoven ends the symphony with twenty-nine measures of nothing but the tonic triad. The oppression is overturned, and the surging optimism of the last movement emerges victorious.

David Marcus

The character of Mahler's Fourth Symphony, completed in 1900, is defined by the song which constitutes its fourth movement, "Das himmlische Leben" ("The heavenly life"). The song is based on one from *Das Knaben Wunderhorn*, a collection of folk songs published in the early 19th century; Mahler was obsessed with the songs in this work, and they had not only provided the texts and some of the music for the Second and Third symphonies but a number of independent songs as well. "Das himmlische Leben" had actually been composed as a separate work in 1892, and Mahler later planned to use it as a *serenith* movement to his Third symphony, already his longest. Fortunately for us, he decided to save it as material for a new symphony, making the Third more listenable and providing us with the brilliant work that is the Fourth.

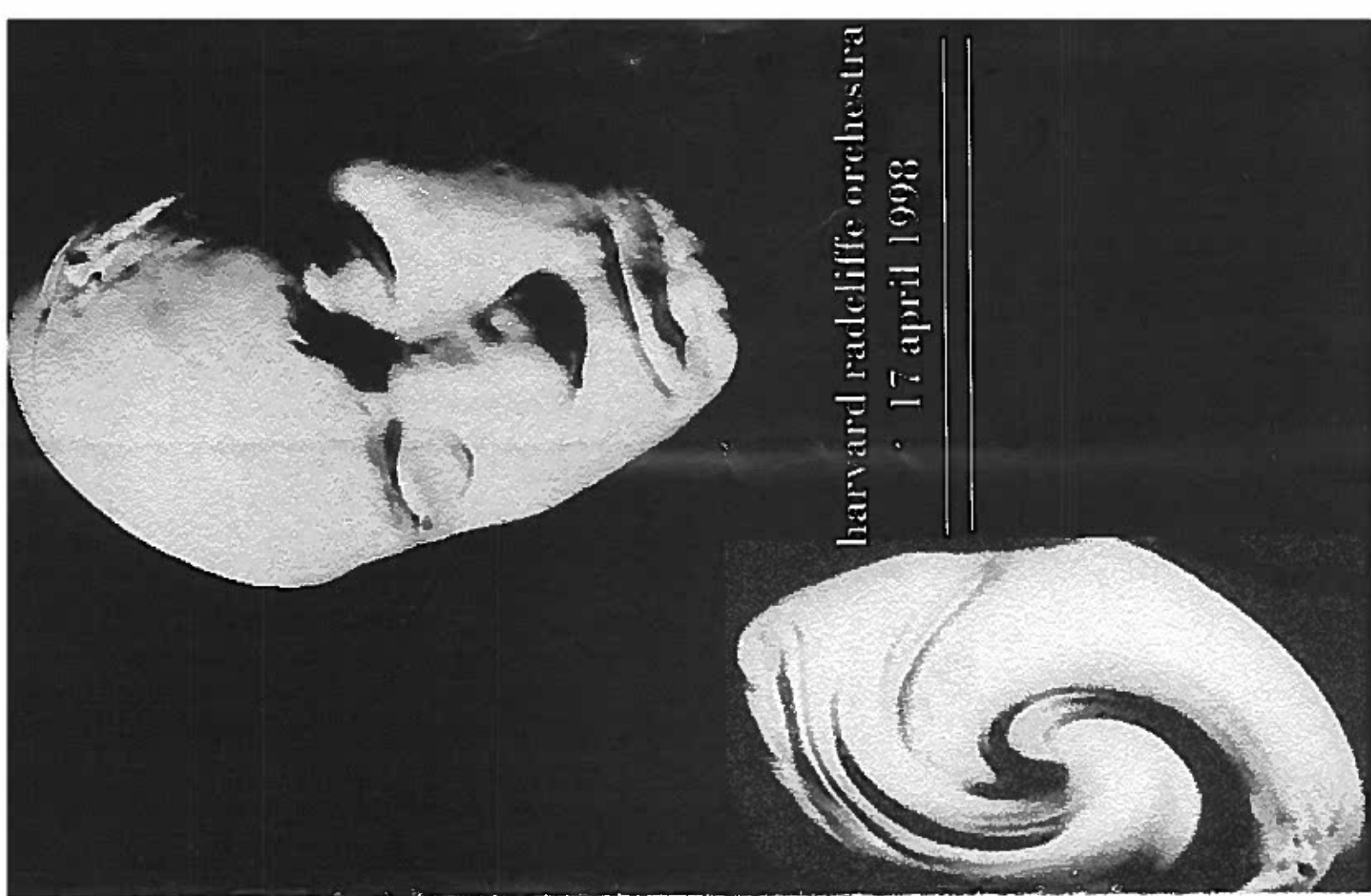
At about an hour long, the Fourth is one of the shortest of Mahler's symphonies, and compared with its titanic predecessors and the epic Fifth, it is smaller in its emotional scope as well. The scoring is relatively lean, without trombones or tuba and a small section (for Mahler) of four horns. The music is more Classical—the first movement's theme could almost be Haydn—and generally more accessible, which is probably why it remained his most popular symphony during his lifetime. Mahler began work on the symphony in 1899 but was unable at first to find a suitable place to compose. His initial choice, a thermal-bath

resort in Austria, proved to be a problem since many of the visitors knew Mahler, distracting him; the band that was organized for their constant amusement didn't help either. Fortunately, one of his friends, Anna von Mildenberg, found him a lakeside spot essentially in the middle of nowhere (actually, in the province of Mairnigg). Mahler reveled in the beauty and calm of his surroundings, which meshed nicely with the subject of his song, a child's conception of heaven.

This is not to say that the symphony is unabashedly happy. Mingled with the straightforward melodies are areas of darkness and sarcasm. The first movement has a rather regular structure, which does not preclude quite a bit of invention on Mahler's part: many of the themes first presented separately are woven together in different combinations. Those familiar with the Fifth symphony will note that its first movement funeral march theme appears almost verbatim in the trumpet, one piece of evidence (among others) that as different as the Fourth might seem from its neighbors, there is actually continuity in both directions. Said Mahler of the inner movements, none too subtly: "The Scherzo is mystic, confused, and uncanny. It will make your hair stand on end. But in the following Adagio, where everything is resolved, you will see straight away that it was not intended to be so bad after all." The Scherzo features a solo violin tuned a whole note high, which adds a eerie sort of color to the twisting melody. The third movement is a theme and variations which remains solemn for the most part, with a few brilliant variations making their appearance before the movement settles down to close.

By the time we reach the fourth movement, there are relatively few surprises left. The end of the third movement has set the mood, and almost all the music in the song has been introduced in snippets in the previous movements. This coherence is not surprising, given that the symphony was in a sense reverse-engineered from the last movement; some of his other works sound much more like an amalgam of separate pieces. The clarinet opens the movement with the tranquil line which is echoed by the soprano in her entrance. Given the ethereal beauty of the music, it is almost a shame that we know the meaning of the text, which is concerned primarily with how much food will be available in Heaven, what kinds will be available, and who will prepare it. As the song draws to a conclusion, the soprano solo fades into a warm, glowing orchestral sound, leaving us content that all is indeed well.

Umesh Shankar



harvard radcliffe orchestra
17 april 1998

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NOTES ON THE MUSIC



Hector Berlioz relates the following story in his memoirs: In 1828, Francois-Antoine Habeneck began a series of concerts to perform Beethoven's music at the Paris Conservatoire. To Berlioz, a student at the time, nothing could have been more exciting. Berlioz, whose knowledge of and appreciation for orchestral music arguably matched any composer's in the nineteenth century, immediately recognized the genius in the symphonies. However, not all his compatriots shared his enthusiasm; Jean-Francois Lesueur, one of Berlioz's composition teachers, told his student that instrumental music along the lines of Beethoven's was "an inferior branch of the art." Aghast, Berlioz implored Lesueur to join him at Habeneck's next concert, at which the C minor symphony was to be performed. Lesueur agreed. After the concert, Berlioz received the following response from his professor: "It's amazing! Wonderful! I was so moved and disturbed that when I . . . attempted to put on my hat [after the performance], I couldn't find my head!" The next day, Berlioz hurried excitedly to Lesueur to discuss the previous evening's revelation. However, by this point, time had made Lesueur somewhat forgetful, and much to his student's chagrin, the professor haughtily declared, "music like that should not be written."

The force of the music capable of shaking Lesueur's impregnable bias, even if just for a night, is audible from the traumatic eighth rest that begins the first movement of the C minor symphony to the glorious C major chord that brings the finale to a close. As the most frequently performed of Beethoven's compositions, the Symphony No. 5 is perhaps the most recognizable piece in the Western canon.

The C minor symphony is not a programmatic work or explicitly evocative of precise ideas; however, two elements - the battle between C minor and C major, and the reappearance of the opening four-note motive - link the four movements together in such a way that the music expresses Beethoven's revolutionary zeal and undying optimism. "Thus knocks fate at the door,"

Beethoven was reputed to have said of the start of the piece. The familiar four-note motive begins the piece in C minor. However, the composer does not establish tonality until the seventh measure, and only the clarinets and the strings play this foreboding music, so a feeling of unease and uncertainty pervades the opening bars. After a fermata closes the first phrase, the horns, foreshadowing their role in the third movement, state the motive again. The piece lapses into E-flat major, the relative major of C minor, with the second motive of the first section, appearing first in the violins, then in the winds. With motion sustained by the cello and the basses, both playing the four-note sequence (although this time up a fourth, not down a third), carries the music to the conclusion of the exposition. In the next section, however, C minor reappears vigorously with a dramatic horn call. The movement proceeds as a sort-of variation on the four-note motive. The opening motive appears briefly in C major, but after a wistful oboe cadenza, the recapitulation forces the music back to C minor and carries it to its fearsome conclusion.

The second movement begins with a reserved theme in the cello and basses in A-flat major. The music moves up third to C major with the triumphant entry of the trumpets and horns, but then quickly falls back to A-flat major. A sixteenth-note variation on the opening theme appears, accompanied by a held note in the clarinet that conveys the poignancy and tenderness of the movement. Again, the brass interrupt in C major. The second variation of thirty-second notes is accompanied by held notes in all the winds but the clarinets. Light rising and falling scales in the winds lead into the final C major intrusion. A brief coda begins with staccato bassoon notes, and the music quickly dies away, but not before a final grand set of A-flat major chords.

The third movement, what Daniel Tovey names "that dream of terror which we technically call the scherzo," opens with the same dread that marked the start of the composition. The foreboding that Beethoven creates with the mysterious fig-



GUEST ARTIST

Soprano Lucy Shelton enjoys an international reputation as a consummate musician, bringing "abundant reserves of steely accuracy and expressive power" (The independent, London) to her wide-ranging repertoire. Her 1997-98 schedule includes solo orchestral performances of Bach, Mozart, Mahler, Dallapiccola, Sibelius and Stravinsky, and chamber music concerts of Purcell, Schubert, Shostakovich, Schoenberg, Saariaho and Druckman.



In recent seasons Miss Shelton has appeared as soloist with the orchestras of Los Angeles, Chicago, New York, Boston, London, Cardiff, Edinburgh, Amsterdam, Helsinki, Munich and Paris under the batons of Barenboim, Boulez, Salonen, Slatkin, Knussen, Wiglesworth and Duroit, among others. She is a frequent guest artist with such ensembles as the London Sinfonietta, Da Camera, Ensemble Modern, 20th Century Consort, and the Mendelssohn and Guarneri string quartets.

Many composers have written works for Miss Shelton, including Stephen Albert, David Del Tredici, Joseph Schwaninger, James Yannatos, Alexander Goehr, Oliver Knussen, Sally

Beamish and Poul Ruders. In 1995 America's senior composer Elliott Carter wrote his first solo vocal composition since 1943 for her, the song cycle *Of Challenge and of Love*. The premiere recording of this new work, together with Carter's five early songs and all of Stravinsky's songs for soprano, has just been released on KOCH International. Miss Shelton can also be heard on the Deutsche Grammophon label in two recent releases: Stravinsky's *Faun* and Shepherdess with the Cleveland Orchestra, and works by Ruth Crawford Seeger with the Schoenberg Ensemble. A future release on DG is Del Tredici's *Vintage Alice and Syzygy* (with the Asko Ensemble) and six Joyce settings (with the composer at the piano). She can also be heard on the Bridge, Virgin Classics and Naxos record labels.

A native of California, Lucy Shelton received degrees from Pomona College and the New England Conservatory. She has the distinction of being the only artist to have received two Naumburg Awards.

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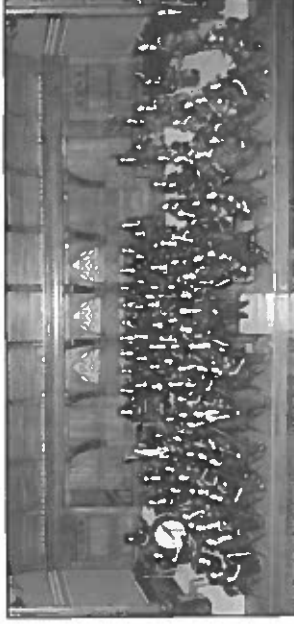
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190th Season, 1997-1998

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concertmaster
Dave Rhee
assoc. concertmaster
Susan Koo
asst. concertmaster
Eileen Woo
asst. concertmaster
Jennifer Caine
Keuna Cho
Ben Chong
Mike Ho
Joy Ishii
Ellie Kim
Johnny Lee
Albert Lin
Chan Park
Jean Park
Julie Park
Stephen Provine
Ray Somcio
Angela Wu

Lisa Friedland
Ken Fujita
Alicia Ingalls
Jane Kang
Tina Katopodes
Hoon-Jung Kim
Adda Kridler
Paula Levy
Kathy Lu
Liz Mahler
Nolan Myers
Cameron Sheldon
Sub-Young Shin
June Spector
Shirling Tsai
Susan Yeh

Janina Morrison
Isaac Nakhimovsky
Liesje Spaepen
Christine Zimmerman

Cello

Steve Cho
principal
Sarah Siska
associate principal
Max Lieblich
assistant principal
Jocelyn Carter
assistant principal
Anna Baldwin
David Kim
Mary Oey
Luba Mandzy
Sang Hee Moon
Albert Pan
Sam Tepperman-
Gelfant
Andrew Ting
Chris Wendl

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Andra Voldins
principal
Audrey Lee
associate principal
Owen Allen
Chris Cho
Sarah Darling
Paul Erickson
Chris Jenkins
Meredith Jensen
Brian Kim
G. Stuart Mendenhall

Violin II

Benjamin Mao
principal
Geertrui Spaepen
assistant principal



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 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 Aspen, Banff, Tanglewood, Chautauqua, and Saratoga Festivals, and with the Boston Pops, Winipeg, 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 Lumière" and the Sverdlovsk Chamber Orchestra in his Symphony No. 3, 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 (Jason Robards, narrator) and was aired on National Public Radio. The work will soon be 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. His Symphony No. 3 "Trisms" for strings was premiered in the USSR by the Lithuanian State Orchestra in 1989.

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 Novak's "City of Coral" and Metromedias "Assassins Among Us". He has received innumerable awards as a composer, including the Artists Foundation Award of 1988 for his Trinity Mass.

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." 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 many distinguished audiences 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. The '80s saw tours of the 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, Music Building, Harvard University, Cambridge, MA 02138



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Jae Park

Contrabassoon

Jonathan Malone

Oboe

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Sarah Kennedy
Sharon Lee
Katie Sigelman

French Horn

John Allanbrook
James Bergman
David Marcus
Derek Stekete
Kristie Welsh

English Horn

Sharon Lee

Trumpet

Alex Caram
Kyle Freency
Margaret Taub

Clarinet

Val Feygin
Ari Lipman
Jonathan Russell
Umesh Shankar

Bass Clarinet

Jonathan Russell

Bassoon

Christopher Juhasz
David Lohman
Jonathan Malone



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

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Tim Gronniger
George Kirkup

Tuba

Gabe Struck

Percussion

Karin Akre
Adam Beaver
Jessica Bowen
Kristoffer Gauksheim

Harp

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Harvard-Radcliffe Orchestra 190th Season, 1997-1998

JAMES YANNATOS, MUSIC DIRECTOR

Friday, 17 April 1998, 8:00 p.m.
Sanders Theatre, Harvard University

Pre-Concert Lecture 7:00 p.m.
Karen Painter, Professor of Music

Jean Sibelius
(1865-1957)

Luonnotar --

Tone Poem for Soprano and Orchestra, Op. 70
Lucy Shelton, Soprano

Ludwig van Beethoven
(1770-1827)

Symphony No. 5 in C minor, Op. 67

I. Allegro con brio

II. Andante con moto

III. Allegro

IV. Allegro

— Intermission —

Gustav Mahler
(1860-1911)

Symphony No. 4 in G major

I. Bedächtig - Nicht eilen - Recht gemächlich

II. In gemächlicher Bewegung

III. Ruhevoll (Poco adagio)

IV. Sehr behaglich

Lucy Shelton, Soprano

*Tonight's performance of Mahler is dedicated to the memory
of Ivan Tcherepnin, a beloved colleague, a gifted musician
and a lovely human being. You will be missed.*

Luonnotar

Olipa impi ilman tyrttö,
kave Luonnotar korea,
Ouostoi elämätään.

Aina yksin ollessansa
avaroilla autioilla.
Laskausi lainehille

aalto imepä ajeli,
vuotta seitsemänsataa

Vieri impi ve'en emona

uipi luotehet, etelälät

uipi kaikki ilman rannat.

Tuli suuri tuulen pusska,

meren kuohuille kohotti.

"Voi poloinen päiviäni,
parempi olisi ollut

ilman impenä eiää

Oi, Ulkko, Yulijumala,

Käy tänne kutsutaissa!"

Tuli sotka, sura lintu,

lenti kaikki ilman rannat,

lenti luotehet, etelät,

ei löyvä pesän sioa.

"Ei! Ei! Ei!

Teenkö tulenhen tupani,

aalloillen asuinsiani,

tuuli kaatavi,

aalto viepi asuinsiani."

Niin silloin ve'en emonen

nosti polvea lainehesta,

sithen sorsa laativi

pesänsä alkoi hauraa,

Impi tuntevi tulistuvaksi

järskytti jäsenehensä

pesä vierähti vetehen,

Karkieli kappaleiksi,

muuttuivat munat kaunoisiksi.

Munasen yläinene puoli

yläiseksi taivahaksi,

ylipuli valkeaista,

kuuksi kumottamahan,

Mi kirjajaista tähiksi taivaalle,

ne tähiksi taivaalle.

Once there was a beautiful, virgin
goddess of the air, kave Luonnotar,
who lived a lonely life.

She was always alone
dwelling in the wide open deserts.

She descended upon the waves
and rode the billowing ocean
for seven centuries.

She rolled about like a goddess of the sea,
she swam southwest, south

swimming on all the air beaches.

Then there came a great gust of wind,

causing the waves to rise into great white-
caps.

"Poor me, oh my days,

it would have been better to have

remained the air goddess.

Oh Ulkko, sky god,

come when I call you!"

Then a great scarp came flying,

it flew around in all directions

it flew southwest and southward,

unable to find a nesting place.

"No! No! No!

Should I make the wind my dwelling,

should I build it on the waves,

then the winds will blow it over,

then the waves will sweep it away."

Then the water goddess

lifted her knee up out of the waves,

there, the scarp made her home

and started to brood,

The maiden felt the rising heat upon her

shaking every part of her body

causing the nest to roll into the water,

Into bits the eggs were broken,

that became beautiful.

From the upper-half of the egg

arose the arch of the heavens.

From the white,

rose the moon and from the yolk

the sun was made,

And all that remained became

the stars in the heavens.