



NOTES ON THE MUSIC

symphony no. 4

Johannes Brahms's fourth symphony is regarded by many critics as one of his best works, and a summation of all his knowledge about symphonic writing. In this symphony, he combines the beauty and subtlety of his second and third symphonies with the sense of heroic struggle found in the first, producing a work filled with brooding, urgent anxiety and a sense of internal strife. Critics are often tempted to trace the intense emotionality of the fourth symphony to some kind of personal issue in Brahms's life, but this seems hard to do. It was written over two successive, happy summers in the resort town of Mürzzuschlag. Some writers credit the symphony's dark and heroic quality to Brahms's interest in Sophocles's tragedies, which he read in the 1880s, but once again, this is impossible to verify, since Brahms himself never made a reference to them. Nevertheless, it is impossible not to hear in this music a sense of tragedy and noble struggle with deeply unsettling emotionality.

Brahms was a master of symphonic form, often compared to Beethoven; when his first symphony premiered, it was lauded by fans as "The Tenth," a reference to Beethoven's nine symphonies. However, unlike Beethoven, Brahms did not innovate or break new ground with his symphonies. Working within the conventions of symphonic form, he nevertheless was always able to produce music that is deeply moving and beautiful, music that proved that there is always something new to say with the tools at hand.

The first movement opens with a soft, urgent theme in the violins, seeming to come out of nowhere. This theme is composed of falling thirds and rising sixths, and in fact falling thirds characterize this symphony as a whole. Critic John Warrack claims that throughout Brahms's music, falling thirds can be associated with the idea of death. Whether or not this is true, the quietly mournful quality of the falling thirds in the symphony add to each movement a feeling of reflection and loss.

Brahms's use of the sonata form in this movement is incredibly skillful; his carefully crafted and delicate themes follow one another with grace and intricacy.

The second movement, a soothing *andante*, begins with a gentle horn call that is echoed by the winds and then passed around the orchestra. Although this movement is for the most part peaceful and consoling, it is overshadowed by a feeling of sadness that is hard to shake, even in the most gorgeously calm sections.

The third movement interrupts the serene mood with a burst of comic energy. The bubbling melody is almost rudely joyful and celebratory; as Brahms stated, "three kettledrums, triangle, and piccolo will, of course, make something of a show." Nonetheless, by the middle of the movement the laughter seems forced, straining to cover an underlying sadness.

The fourth movement is regarded by most critics as a feat of musical genius. Its form is that of a *passacaglia*, a kind of compositional exercise where a bare theme is repeated through a series of variations and decorations, always confined to one key. Based on the final chorus, "Meine Tage in den Leiden" (My days in sorrow) from Bach's Cantata 150, "Nach dir, Herr, verlanget mich" (I long for Thee, o Lord), the theme of the *passacaglia* is a simple, eight-bar progression. Brahms's friends were wary of this form, telling him it was too scholarly, and unfit for a symphony, but within the rigid structures of this *passacaglia*, Brahms creates a work of incredible power and passion. In fact, it is the unrelenting, driving quality of the theme's repetition that gives this movement its emotional weight; in the end, artist and listener must submit to the tragic force it holds.

Jennifer Lirtle

HARVARD

Debussy

Wyner

Brahms

Harvard Radcliffe Orchestra

16 April 1999

We'll make
your first
impression
a lasting
impression.

Fleming Printing

46 White Street

Porter Square

617.623.3047

Fleming

www.flemingprinting.com



"The one real object of education
is to have a man in the condition
of continually asking questions."

— Bishop Mandell Creighton

If one of your questions is, "How can a poor student survive financially?" — Cambridge Trust's ATM Convenience Account can help. Basically, you bank by ATM (using ours costs nothing; neither does writing eight checks per month). And there is no regular monthly maintenance fee or minimum balance. If your next question is, "How do I open an ATM Convenience Account?" the answer is easy. Stop by any of our offices, at your convenience!



Cambridge Trust Company

Harvard Sq. | Kenilworth Sq. | University Place | 1720 Massachusetts Ave. |
353 Huron Ave. | University Park at M.I.T. | Weston | Concord
New Hampshire Trust Offices: Exeter | Concord
Member FDIC | (617) 876-5500
www.cambridgetrust.com

NOTES ON THE MUSIC *Prologue and narrative*



In May of every other year over 900 cello lovers—from beginning cellists to esteemed cello soloists—congregate in Manchester, England for the International Cello Festival (ICF). The brain-child of cellist Ralph Kirschbaum, this festival features workshops, films, exhibitions, and performances by and for cellists. The ICF almost always features a premiere of a cello piece, and in 1994, Yehudi Wyner was commissioned to compose a piece for cello and orchestra. The result was the *Prologue and Narrative for 'cello and orchestra*, which Wyner himself describes:

"Finding a title for the piece we are hearing this evening has been a difficult task. To call it a *Concerto for 'cello and orchestra* would be misleading, since the term 'concerto' implies a form as well as a relationship. In general, my musical thinking is not comfortable with conventional modes of construction, nor does it rely on received conventions of form. While the music is constructed with great attention to contextual unity and formal coherence, it also strives for a sense of the informal, the improvisational, the spontaneous.

"Increasingly, my music has welcomed the absorption of musical elements from

many sources, not for the purposes of quotation or superficial reference, but for the possibility of fusion and transformation. Among these sources has been popular music of our culture. I see the vernacular much in the way the American poet William Carlos Williams did—as raw material which awaits the transforming power of the imagination. As an artist I seek to explore this material, to trace connections with other seemingly unrelated materials—unrelated in terms of culture, time, style, genre—and to allow the contrasts and collisions to evoke new states of being. The magic of unanticipated transformation is what interests me. When it happens in my own work I am surprised and grateful.

"The present composition is composed without movement divisions; nevertheless, it will travel through a variety of clearly characterized musical territories. The duration is roughly 26 minutes. It is dedicated with affection and respect to Ralph Kirschbaum."

The Harvard Radcliffe Orchestra is honored and excited to play Wyner's piece tonight with Andrés Díaz.

Laura Bacon

(Continued from guest artists: Wyner.)
Festival, The Library of Congress, The Ford Foundation, The Koussevitzky Foundation, The National Endowment for the Arts, The Fromm Foundation among others and his *Hornrio* (1997) was a finalist for the 1998 Pulitzer Prize in Music.

Since 1990 Mr. Wyner has held the Naumburg Chair of Composition at Brandeis University and also been a frequent visiting professor at Harvard University. He has served as Dean of the Music Division at SUNY Purchase and was head of the Composition faculty at Yale University where he taught for fourteen years. As keyboard artist of the Bach Aria Group since 1968, Mr.

Wyner has played and conducted a substantial number of the Bach cantatas, concertos and motets, and he was on the chamber music faculty of the Tanglewood Music Center from 1975-97.

His honors and awards include, among other things, two Guggenheim Fellowships, The Institute of Arts and Letters Award, and The Brandeis Creative Arts Award. In 1998, he received the Elise Stoeger Prize given by the Chamber Music Society of Lincoln Center for lifetime contribution to chamber music and has just been elected to the American Academy of Arts and Letters. He is married to the conductor and former soprano Susan Davenny Wyner.



NOTES ON THE MUSIC Nocturnes

Early on, Claude Debussy adored the big, epic music of Richard Wagner along with the rest of musical Europe. He started to move past Wagner in the late 1880s; his resolve was strengthened by his contact in 1890 with the French composer Erik Satie. Satie was anti-Wagner, composing shorter pieces with untraditional harmonies, and their dialogue served to give Debussy the push he needed. Debussy soon did not compose merely different-sounding music; he composed music that was thoroughly different in form as well. He summarized his new philosophy: "I am more and more convinced that music, by its very nature, is something that cannot be cast into a traditional and fixed form. It is made up of colors and rhythms. The rest is a lot of humbug invented by frigid imbeciles riding on the backs of the Masters—who, for the most part, wrote almost nothing but period music." He began to exhibit his appreciation for the work of Mussorgsky, a Russian composer who had similarly cast off the bonds of traditional music, in his case in favor of a more stark, human, and quite un-Romantic sound. Debussy is commonly called an impressionist, and it should be noted that he did not attempt to write programmatic music—music which tells a story or depicts a scene—so much as he tried to depict the impressions he had upon viewing the scene.

Debussy completed composition of his three Nocturnes (the first two of which are performed tonight) in 1899. The first is named "Nuages" ("clouds") and is, like its namesakes, slow moving and gradually shifting rather than

dramatic. Themes shift in and out without ordinary harmonic development and resolution. After a quiet but moving introduction, an English horn solo gives way to a poignant cry in the strings. The yearning, restless character is interrupted with a flute solo which introduces a short period of change before the English horn abruptly brings back the opening strains and leads the way back to a quiet closing.

The second Nocturne, "Fêtes" ("celebrations"), is, roughly speaking, in three parts. The first part is characterized by a driving rhythm, with interjections from different sections adding character and brilliance. A passage with alternately five and three beats and extensive use of hemiolas (three beats in the time normally taken by two) keeps the music flowing along and the listener a bit off guard. The second part begins with the sudden halt of the first and the start of an undercurrent in the percussion and the harp. Muted trumpets enter very quietly with a theme which is repeated with a gradual crescendo in the woodwinds, then brass, then full orchestra. When things are in full swing, the strings bring back a theme from the first part while the second theme continues in the winds. The last part starts with the strong rhythmic pattern from the first part, then later calms down with interjections in the brass and melodic fragments in the woodwinds. The piece winds down with quiet parting cries in the winds.

Some material drawn from Harold C. Schonberg's Lives of the Great Composers, 3rd Ed. Norton, New York 1997.

Umesh Shankar

BRATTLE SQUARE FLORIST

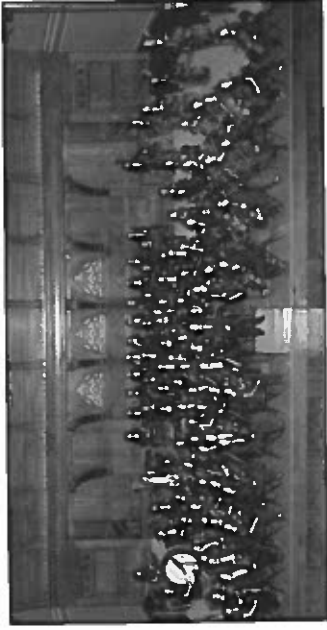
For the Usual & Unusual in
Flowers & Plants



The HERO thanks Brattle Square Florist
for this evening's stage plants.

31 Brattle St.
AT HARVARD SQ.
Cambridge, MA 02138
876-9839 547-7089

Caitie Zedros



The Harvard Pierian Foundation, Inc.

To advise and support the Pierian Sodality of 1808—Harvard-Radcliffe Orchestra

Alfred Yen, *President*
Mary Ellen Hoke, *Vice-President*
Scott Smith, *Treasurer*
Martha A. Jaffe, *Annual Appeal Treasurer*
Hellen Bethell, *Secretary*

Daphne Abeel
John T. Bethell
Ann-hao Chao
Reinhold Brinkmann
Mrs. Gardner Cox
Eleanor and Jessica Drachman
Mrs. Doriot A. Dwyer
Archie C. Epps III
Jonathan Epstein
E. Carr Everbach
Daniel Finkelstein
Thomas L. Freudenheim
Mr. and Mrs. John Geaghan
Dr. and Mrs. Vlasios Georgian
Jay Girono
George A. Goldberg
Nancy and Rolf Goodwin
William C. Hahn
Mr. and Mrs. Charles Hare
Hanna and Woody Hastings
Christine Ausnit Hood
Leora Horwitz
David G. Hughes
John G. Jelatis
Jonathan Kaledin
Jerold Kayden
Jennie Kim

Memorial Hall Operations

Eric Engel, *Director*
Julie Hennikus, *Program Manager*
Tina Smith, *Box Office Manager*
Aimee Ricciardone, *Asst. Box Office Manager, Manager of Student Ticketing Services*
Raymond Traietti, *Operations*

Coordinator
Brian Yankee, *Production Manager*
Ken Kaiser, *Asst. Production Manager*
Jay Phillips, *Manager of Building Operations*
Ruth Polleys, *Staff Assistant*

Harvard-Radcliffe Orchestra

Music Director
James Yannatos
Assistant Conductor
Jonathan Russell

President
Alex Caram

President-Elect
Luba Mandzy

President Emeritus
Julie Y. Park

Treasurer
Jane Kang

Business Manager
Padmaja Reddy

Directors of Public Relations
Ben Sloop, Andrew Ting

Events Coordinator
Margaret Taub

Graphic Design
Stephen Provine, Danny Backenroth

Historians
Liz Mahler, Susan Yeh

Head Librarian
Rachel Hindin

Information Systems
Stephen Provine

Newsletter
Ben Chong, Adda Kridler

Outreach Programs
Ben Chong, Geertrui Spaepen

Personnel Managers
Kyle Freeny, Laura Bacon

Program Editors
Kit Lo, Jennifer Little

Ticket Manager
Alicia Ingalls

Tour Manager
Owen Allen

HARVARD-RADCLIFFE ORCHESTRA

— 191st Season, 1998-1999 —

VIOLIN I

Dave Rhee
concertmaster
Eileen Woo
assoc. concertmaster
Johnny Lee
asst. concertmaster
Becky Bauman
May Hua
Joy Ishii
Jane Kang
Adda Kridler
Albert Lin
Chan Park
Stephen Provine
Padmaja Reddy
Suh-Young Shin
Ray Somcio
Angela Wu

VIOLA

Audrey Lee
principal
Paul Erickson
associate principal
Isaac Nakhimovsky
assistant principal
Owen Allen
assistant principal
Joanna Chan
Chris Jenkins
Meredith Jensen
Jen Ke
Brian Kim
Iris Lan
Kit Lo
Molly McOwen
Christine Meiers
Janina Morrison
Liesje Spaepen

Kyle Brandt
Kurt Kuechler
Shaitlesh Sahay
Brett Sherman

FLUTE

Sue Chi
Susan Gim
Jennifer Little
Jae Park

PICCOLO

Jennifer Little

OBOE

Sarah Kennedy
Sharon Lee
Ben Sloop
Emily Wei

CELLO

Albert Pan
principal
Eric Wong
associate principal
Jocelyn Carter
assistant principal
Joshua Packard
assistant principal
Laura Bacon
Daniel Backenroth
David Kim
Luba Mandzy
Sang-Hee Moon
Sam Tepperman-Gelfant
Andrew Ting

ENGLISH HORN

Sarah Kennedy

CLARINET

Val Feygin
Ari Lipman
Jonathan Russell
Umesh Shankar

BASS CLARINET

Jonathan Russell

BASSOON

Christopher Juhasz
David Lohman
Adam Sadler

BASS

Doug Balliett

GUEST ARTISTS

Andrés Díaz was born in Santiago, Chile in 1964 and began playing the cello at the age of five. He moved to Atlanta, Georgia a few years later and studied at the Georgia Academy of Music with Martha Gerchetski. Mr. Díaz graduated from the New England Conservatory where he worked with Laurence Lesser and Colin Carr, and remains active in chamber music performances there. He is currently on the faculty of Boston University as Associate Professor of Cello and Co-Director of the Boston University Tanglewood Institute Quartet Program.



In 1986, Mr. Díaz won First Prize in the Naumburg International Cello Competition, and since then, has been lauded for his "strongly personal interpretive vision" (The New York Times) and his "bold and imaginative playing" (The Boston Globe). His many orchestral appearances include return engagements with the Atlanta Symphony under conductor Robert Shaw, along with numerous performances with the symphony orchestras of Seattle, Milwaukee, and Victoria, B.C., the Boston Pops, and the

American Symphony at Carnegie Hall. He has also performed recitals at the Library of Congress, Boston's Gardner Museum, and Jordan Hall. In addition, Mr. Díaz has toured extensively around the world, including Russia, New Zealand, and countries in Asia and South America. Last year, he was awarded the prestigious Avery Fisher Career Grant, and a grant from the Susan W. Rose Fund for Music.

Yehudi Wyner, composer, pianist, and conductor, was born in 1929 in Canada, but raised in New York City. Son of composer and conductor Lazar Weiner, he attended Juilliard as a pianist, then studied composition at Yale with Richard Donovan and Paul Hindemith and at Harvard with Randall Thompson and Walter Piston. After receiving the Rome Prize in composition, he began an active musical career as solo pianist, chamber musician, collaborator with notable singers and instrumentalists, director of two opera companies, conductor of numerous chamber and vocal ensembles in a wide range of repertory, and of course, composer and teacher.



Susan Davenport Wyner

His compositions include works for orchestra, solo voice and solo instruments, small ensembles, and music for the theater, as well as liturgical services for worship. He has received commissions from Carnegie Hall, The Boston Symphony, The BBC Philharmonic, The Santa Fe Chamber Music

(Continued under prologue and narrative.)

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.



Dr. Yannatos has received numerous commissions for orchestral, vocal, and instrumental works which include *Cycles* (recorded by An 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 "Prisms"* 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 Novas' "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*.

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, 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 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*.

FRENCH HORN

John Allanbrook
James Bergman
Stephen Hackbarth
Rafael Mason
Kristie Welsh

TRUMPET

Alex Caram
Kyle Freeny
Margaret Taub
Daniel Weiss

TROMBONE

Peter Bonney
Alex Eagle
George Kirkup

TUBA

Gabe Struck

PERCUSSION

Adam Beaver
Kris Gauksheim
Scott Rowen

HARP

Erica Kritzer

STAGE MANAGER

Kris Gauksheim

*The Harvard-Radcliffe
Orchestra uses a system of
rotated seating between con-
certs.*

Special Thanks to the Following for their Generosity:

George M. Abrahams
Susan B. Abrams
Tis Aler

Barrington and Sun Allen

Daniel Altman
Adam Backenroth
Jesse Baldwin, Jr.
Susan Barbash

Michael A. Barnberger
Gillian Benet
Matthew Berlin
Gilda H. Biel

Adam M. Birnbaum
Richard J. Bogomolny
Naomi Botkin

Rosamund Brenner
Laura Brodie
Andrew W. Calkins
Helena Ching

Karen Cohen
Eugene F. Conant
Geoffrey Cook
Robert Coquelle

Thomas I. Crowell
David L. Davis, M.D.
Thomas L. Delbanco, M.D.
Dr. Richard B. Dobrow,

Rachel E. Dobrow, and Shasa
R. Dobrow
Douglas E. Drachman
Margaret Driscoll

Donald Fanger
Melissa K. Feliciano
Jonathan Feng
Elliott Forbes

Robert B. Fraser
Mark and Linda Freitag
Jay Gitrotto
George A. Goldberg

Frank F. Goodman
Myra Gordon
Judith Grand
Rev. Frank E. Greene

William C. Hahn, M.D., Ph.D.
Stephen Hinkle, M.D.
Nancy C. Home
Christine Ansmit Hood

J. Carl Hornberger
Zachary Horowitz
Warren P. Swett
John L. Thorndike

Lorraine H. Trotter
Stephen Waller
Craig M. Warten
John R. Watt

Clifford Weber
Harvey J. Weiss
John L. Whitlock
Bernard A. Wiseblatt

Paul Yang
Isaac D. Hurwitz
Mr. and Mrs. Richard Hwang
Aaron Johnson
Edward C. Kang
A. J. Kastin

Michael Kenney
Frederick W. Klein IV
W. Jeffrey Klemm
Jacqueline S. Kloss
Linda Koening
Monica Kohler
William P. LaFiana
Timothy O. Lipman

John E. Little
Maxine N. Lurie
Joan Lusk
Protik K. Majumder and
Susan B. Abrams
Ben Margolis
Eric S. Maskin
Robert D. Mawhinney
Harvig Melbye
Melanie Mille
Marijean M. Miller
Elliott Ng
Kara Gordon Palley
Helena F. Pappenheimer
Jonathan M. Perkins
Peter Pesic
Rulan Chao Pian
The Ravenal Foundation
Robert Riggs
Raymond S. Rosenbaum
Henry Saltonstall
Sandor S. Shapiro, M.D.
Roslyn Sherman
Tatsuo Shirane
Paula J. Singer
Scott B. Smith
Karl and Maria Strauch
Warren P. Swett
John L. Thorndike
Lorraine H. Trotter
Stephen Waller
Craig M. Warten
John R. Watt
Clifford Weber
Harvey J. Weiss
John L. Whitlock
Bernard A. Wiseblatt
Paul Yang

HARVARD-RADCCLIFFE ORCHESTRA

191st Season, 1998-1999

JAMES YANNATOS, MUSIC DIRECTOR

Friday, 16 April 1999, 8:00 P.M.
Sanders Theatre, Harvard University

Pre-Concert Lecture, 7:00 P.M.
Professor Yehudi Wyner

Claude Debussy
(1862-1918)

Nocturnes
I. Nuages
II. Fêtes

Yehudi Wyner
(b. 1929)

Prologue and Narrative for cello and orchestra
Andrés Díaz, cello

— Intermission —

Johannes Brahms
(1833-1897)

Symphony No. 4
I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

Tonight's program is dedicated to Yehudi Wyner, in special recognition of his 70th birthday. Happy Birthday and Best Wishes!

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 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 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 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