

Harvard-Radcliffe Orchestra

RO



A Phillips Brooks House  
Benefit Extravaganza



PHILLIPS BROOKS

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## HISTORY OF THE PHILLIPS BROOKS HOUSE ASSOCIATION

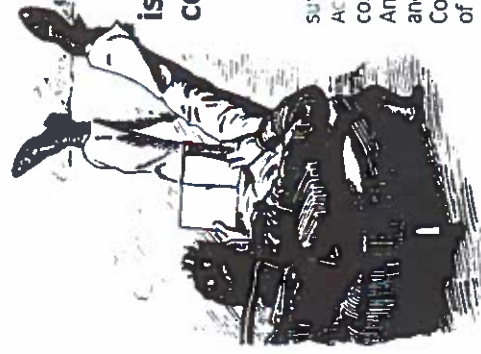
The Phillips Brooks House Association, Inc. (PBHA) is a student-run, staff supported public service organization at Harvard College providing a variety of services to the Greater Boston community. Often called "the best course at Harvard," for nearly a century PBHA programs have provided vital experiences for generations of leaders in public service, simultaneously developing real, meaningful community partnerships.

The mission of PBHA is a joint one of social service and social action, empowering the disadvantaged in society to take control of their own lives. We address this mission in myriad ways, from intensive summer youth programs to transitional assistance to the homeless. Over 1,700 volunteers participate in the 70+ PBHA programs each year. With professional staff support and advice, PBHA is a unique manifestation of college students' idealism, energy, and initiative.

Founded in 1900 as the Social Service

Committee of Phillips Brooks House and renamed PBHA in 1904, the Association has served the community in diverse ways over time from its origins as a religiously-oriented settlement house of sorts. Often, the creativity of PBHA students has in fact provided innovative models to the human service community. PBHA volunteers pioneered working with the mentally ill and incarcerated in the 1950's, developed a volunteer teacher's project in Africa that was studied in the creation of the Peace Corps, and continued to innovate in the relationship between university students and public housing communities.

Alumni/ae of Phillips Brooks House have gone on to be leaders in their respective fields, and include figures as diverse as Justice David Souter, ACLU founder Roger Baldwin, Dr. Robert Coles, President Franklin Delano Roosevelt, and countless other leaders for social change in communities across America.



**"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 five checks per month). And there is no 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!

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Representing a unique collaboration between the country's oldest orchestra and the nation's oldest student service organization, this pops concert brings together a diverse group of people in the pursuit of a common goal. When HRO and PBHA began to discuss the possibility of holding a joint concert last spring, the partnership seemed natural. Both organizations having a long tradition of service to their representative constituencies, HRO and PBHA are proud to be working together to empower economically and socially disadvantaged individuals in the greater Boston and Cambridge area.

For HRO this concert is a return to its longstanding commitment to public service, and we are excited to be working with PBHA as they represent Harvard's largest student service organization, running over 70 programs that serve to benefit 10,000+ community members.

To PBHA this concert provides a unique forum for sharing our work with a broader audience. We are truly proud to play a part in HRO's 189 year history.

HRO and PBHA would like to extend a heartfelt thank you to James Yannatos, Eric Ruske, and Dwight Andrews. Your help and collaboration in this event have been invaluable and it serves as testimony to your commitment not only to student organizations, but also to the greater community as a whole.

Enjoy the concert!

Roy Bahat '98  
President, PBHA

David Marcus '98  
President, HRO

College. There, he conducted the Toscanini Chamber Orchestra and founded the Lowell House Last-Minute Orchestra.

As a pianist, he soloed with the Pittsburgh Symphony Orchestra, Westmoreland Symphony Orchestra, and Orchestra Nova. He performed with the Cincinnati Symphony Orchestra as the 1984 Grand Prize Winner in the American Music Scholarship Association International Piano Competition. His piano instructors have included Wha Kyung Byun, Cheng-Zong Yin, and Hanna Li.



As violinist, he was principal second violinist of the Harvard-Radcliffe Orchestra (1990-93). In addition to serving as concertmaster of the Westmoreland Youth Symphony Orchestra (1984-86) and

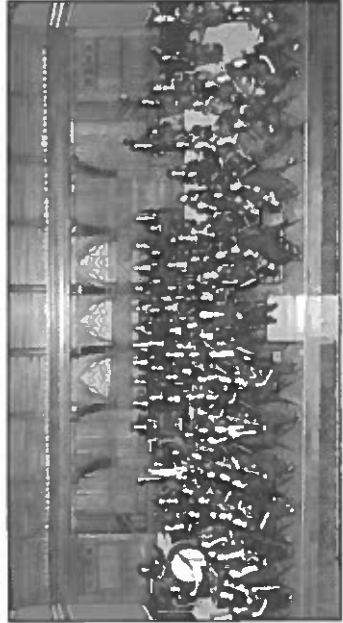
the Somerset Music Festival Youth Orchestra (1985, 1987), he was also the assistant concertmaster of the 1988 Pennsylvania All-State Orchestra. He served for two years as first violinist of the Kitchen Quartet, which was Ensemble-in-Residence at the Three Rivers Arts Festival (Pittsburgh) in 1988 and 1989. His violin instructors include Lynn Chang, Hwei-Sheng Kao, and Kypros Markou.

Having graduated from Harvard College in 1993, Mr. Yu is currently a fourth-year MD-PhD candidate at Harvard Medical School and the Harvard-MIT Division of Health Sciences and Technology, and is a former President of the Harvard-Radcliffe Orchestra (1991-92).



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

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# HARVARD-RADCLIFFE ORCHESTRA

## 189th Season, 1996-1997

### VIOLIN I

Salley Koo  
*Concertmaster*

Stephanie Misono  
*Assoc. Concertmaster*

David Rhee  
*Asst. Concertmaster*

John Bade

Elizabeth Buzney

Jane Chen

Keuna Cho

Mike Ho

Joy Ishii

Eleanore Kim

Susan Koo

David Miyamoto

Jean Park

Julie Park

Ray Somcio

Emily Storch

Calvin Wei

### VIOLIN II

Ben Mao  
*Principal*

Ben Chong

Wendy Chou

Kentaro Fujita

Suzanne Goh

Rachel Hindin

Tina Karopodes

Christine Kawakami

Nolan Myers

Geertrui Spaepen

Shirling Tsai

Lauren Williams

Susan Yeh

Channing Yu

### VIOLA

Andra Voldins  
*Principal*

Audrey Lee  
*Associate Principal*

### Owen Allen

Ann-Hao Chao

Paul Erickson

Meredith Jensen

Chang Jo

April Larson

G. Stuart Mendenhall

Yori Sakakura

Robert Yumol

### CELLO

Steven Cho  
*Principal*

Sarah Siska  
*Associate Principal*

Jocelyn Carter

Max Lieblisch  
*Assistant Principal*

Anna Baldwin

Jimmy Lee

Minsu Longjariu

Mary Oey

Albert Pan

Spencer Peng

Andrew Ting

Chris Wendl

### BASS

Ryan Brown  
*Principal*

Timothy Casey

Josh Edelman

Kenji Scott

## GUEST ARTISTS

Eric Ruske began his French horn studies at a suburban Chicago elementary school when, hoping to take up the trumpet, his last name put him at the end of line in choosing instruments. All the trumpets were gone when his turn came, and so he was left with the horn. Mr. Ruske continued playing through middle and high school and eventually attended Northwestern University, where he studied with Dale Clevenger, principal horn of the Chicago Symphony Orchestra. As a senior, he auditioned for the Cleveland Orchestra and won the post of associate principal at the age of 20. Mr. Ruske stayed in Cleveland for three and a half years, also taking a position on the faculty of the Cleveland Institute of Music.



Mr. Ruske left the orchestra to pursue a solo and chamber career. He won the 1986 Young Concert Artists International Audition, then garnered highest honors at the American Horn Competition in Atlanta and at the Concours International Interpretation Musicale in Reims, France. At the time of his moving to Boston, the horn player of the Empire Brass Quintet had just left, and Mr. Ruske was invited to fill in for a while. He stayed for six and a half years, traveling with the group throughout the U.S., Europe, and the Far East, and releasing numerous recordings under the Telarc label.

Mr. Ruske currently teaches at Boston University and at the Boston University Tanglewood Institute. He has performed as a soloist with the Cleveland Orchestra, the Chicago Symphony Orchestra, the

Boston Pops Orchestra, and the Israel Chamber Orchestra. His playing can be heard on two solo albums, one of the complete Mozart horn concerti and one of a recital collection called Night Poems.

Dwight Andrews, the Quincy Jones visiting professor of music at Harvard, joined the Emory College faculty in 1987. He holds Bachelor of Music and Master of Music degrees in Music Education and Woodwind Instruments from the University of Michigan and a Master of Divinity degree from the Yale Divinity School. He received his Ph.D. in music theory from Yale University in 1993.

He has recorded and performed with many musicians associated with the "New Music" scene in New York and abroad, including work with composers/performers Anthony Davis, Anthony Braxton, Leo Smith, and Geri Allen. His most recent chamber compositions include "Through a Glass" (1990), which was premiered at the National Black Arts Festival, and "Blue City" (1990), which was commissioned by the Barbara Feldman Dance Company and the Connecticut Commission of the Arts. He has also received commissions from the American Guild of Organists and the Georgia Council of the Arts.

In addition, Mr. Andrews has served as composer/music director for the Broadway productions of August Wilson's *Ma Rainey's Black Bottom*, *Fences*, *Joe Turner's Come and Gone*, and *The Piano Lesson* (which won the 1990 Pulitzer Prize for Drama). His principal areas of research are early twentieth century music, African-American music, and twentieth century theory and aesthetics.

Channing Yu, a native of Pittsburgh, Pennsylvania, began formal studies in conducting with Dr. James Yannatos in 1991 while an undergraduate at Harvard



# 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, 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.

Dr. Yannatos has received 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* (Alca III and Edward Barker, principal bassist of the Boston Symphony Orchestra).

His most ambitious work, *Trinity Mass* (for soloists, choir and orchestra), was premiered in Boston and New York in 1986 (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.

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 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*.



**FLUTE**  
Brett Sherman  
Anne Thompson

Heidi Brown  
Christophe Juhasz  
Andrew Popper

**HORN**  
Ian McClure  
*Principal*  
John Allanbrook  
James Bergman  
David Marcus  
Derek Steketee

**TRUMPET**  
Katherine Evans  
*Principal*  
Alex Caram  
Ben Lewis  
Margaret Taub

**TROMBONE**  
Peter Bonney  
*Principal*  
Tim Gronniger  
George Kirkup

**TUBA**  
Peter Opaskar

**BASSOON**  
Shasa Dobrow  
*Principal*

**CLARINET**  
Michael Rescorla  
*Principal*  
Val Feygin  
Ari Lipman  
Umesh Shankar

**PERCUSSION**  
Mary Kissel  
*Principal*  
Karin Akre  
Adam Beaver  
Jessica Bowen  
Rhett Del Campo

**HARP**  
Erica Kritzer

**PIANO**  
Edo Kussell

**STAGE MANAGER**  
Kenturo Fujita

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



# Harvard-Radcliffe Orchestra

## 189th Season, 1996-1997

JAMES YANNATOS, MUSIC DIRECTOR

Sunday, 16 March 1997, 3:00 p.m.  
Sanders Theatre, Harvard University

Concert Hosted by  
Prof. Dwight Andrews

Felix Menelssohn Bartholdy *Overture to A Midsummer Night's Dream*

Sergei Prokofiev *Selections from Romeo and Juliet*

Nikolai Rimsky-Korsakov *Selections from Capriccio Espagnol*  
Channing Yu, Assistant Conductor

Leonard Bernstein *Selections from West Side Story*  
Channing Yu, Assistant Conductor

Emmanuel Charbrier *Larghetto*  
*Eric Ruske, french born*

Vittorino Monti *Czardas*  
*Eric Ruske, french born*

John Williams *Selections from Star Wars*  
Channing Yu, Assistant Conductor



## 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 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.

Last summer, the HRO played five very successful concerts in 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