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*James Yannatos, Conductor*

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# HISTORY OF THE HRO

The Harvard-Radcliffe Orchestra (HRO) is the oldest symphony orchestra in the United States. It 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 to the serenading of young ladies. Its midnight expeditions were not confined to Cambridge, but rather extended to Watertown, Brookline, Roxbury, Jamaica Plain, and Boston – wherever, in short, dwelt celebrated belles. Among the Sodality's other activities included the serenading of then Harvard College President John Kirkland in 1819. According to a June 29, 1840 entry in the Sodality's record book, the group's late-night music-making antics earned them fame that "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.<sup>34</sup> According to a March 29, 1943 issue of *Time* magazine, Gassett 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. It seemed the Sodality was in danger of disappearing. Gradually, however, other members were elected, and 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. In 1837, Sodality alumni formed the Harvard Musical Association with an aim to foster music at the college. The Harvard Glee Club and the Boston Symphony Orchestra both owe their existence to the early Pierians.

As a musical organization, the Pierians were also interested in performance. In 1860, shortly after Harvard President James Walker made Harvard the first institution to add music as a regular subject of study in the curriculum, the Pierian Sodality was given permission to "hire a hall and give a public concert, on condition that no tickets be sold."<sup>35</sup> Thus began the performing career of the Pierians. They began to give regular concerts, and rehearsed to prepare for them. Eventually, the orchestra's performances garnered

enough attention to be reported in the *New York Times*, which wrote in 1891: "The Pierian Sodality is especially strong this year...containing some of the best musical talent of the university."<sup>36</sup>

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 serious musical organization and had become the largest college orchestra in America. 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 was so successful that other tours quickly followed. In 1921, the Sodality toured New York City, Providence, and even played in Washington's National Theater for First Lady Mrs. Warren Harding and Mrs. Calvin Coolidge.<sup>37</sup> The orchestra gradually built an international reputation and played for many distinguished audiences in the 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 Pierians suggested that the Harvard-Radcliffe Orchestra be formed. Since the Sodality's membership was depleted during the years of World War II, and since the Radcliffe Orchestra lacked certain instruments, both groups benefited from the merger. Thus the men and women of Harvard and Radcliffe united in their music-making efforts, and the HRO as it is today was born.

It is said that around 1950, HRO 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). It performed in venues such as Carnegie Hall and, in 1978, placed third in the Fifth Annual International Festival of Student Orchestras. The 1980s and 1990s saw tours of the former Soviet Union (1984), Asia (1985 and 1988), Europe (1992), and Italy (1996). Most recently, HRO conducted successful tours of Brazil in 2000, and Canada in the summer of 2004.

<sup>34</sup> Samuel Eliot Morison, *Three Centuries of Harvard: 1636-1936* (Cambridge: Belknap Press, 2001), p.295.

<sup>35</sup> "News From Harvard," *The New York Times*, Dec. 16 1891.

<sup>36</sup> "Harvard Orchestra on Tour," *The New York Times*, Dec. 19 1921.

# HARVARD-RADCLIFFE ORCHESTRA

201st Season, 2008-2008

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Aaron Kuan '09  
*co-concertmaster*  
Foster Wang '10  
*co-concertmaster*  
Michael Viscardi '10  
*co-concertmaster*  
Julia Glenn '11  
*co-concertmaster*  
Helen Young-ji Cho '10  
*associate-principal*  
Hillary Ditmars '12  
*assistant-principal*  
Nora Ali '11  
Christine Barron '09  
Yi Cai '11  
Sandy Cameron '09  
Jeremy Stein Cushman '12  
Herman Gudjonson '12  
Nina Han '09  
Timothy Hsieh '10  
Susie Kim '10  
Eugene Lee '10  
Eric Lin '12  
Charles Nathanson '09  
Yuxi Zhang '12

## VIOLIN II

Catherine Buzney '09  
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Diana Tsen '11  
*co-principal*  
Samuel Bjork '10  
David Bracher '11  
Mario Camacho '10  
Kevin Donoghue '11  
Nicola Harris '10  
Yunsoo Kim '11  
Taylor Lane '11  
Ryan Lee '12  
Anita Mukherji '09  
Michael O'Donnell '09  
Nivedita Sarnath '12  
Donghua Shen '12  
Michelle Siao '09  
Davone Tines '09  
Maria Xu '12  
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Elizabeth Adams '10  
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Christopher Chang '12  
*co-principal*  
Lenora Murphy '12  
*associate principal*  
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Ashley Fabrizio '11  
Miriam Fogel '12  
Meghan Galligan '10  
Samuel Himel '12  
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James Winter '11  
*co-principal*  
Jonathan Lee '12  
*co-principal*  
Monica Jun '10  
*associate-principal*  
Miguel Cutiongco '12  
*assistant-principal*  
Alexander Cox '12  
Adam Letvin '10  
Andres Uribe '12  
Clare Whitehead '12  
Kyle Wiggins '09  
Phillip Zhang '12

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Molly Singer '12

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# HARVARD-RADCLIFFE ORCHESTRA

— 201st Season, 2008-2009 —



JAMES YANNATOS, MUSIC DIRECTOR

Friday, 31 October 2008, 8:00 P.M.  
Sanders Theatre, Harvard University

## *~Program~*

Carson Cooman (b. 1982)

Flying Machine  
*Premiere*

Igor Stravinsky (1882-1971)

Symphony in Three Movements

- I. Overture - Allegro
- II. Andante - Interlude: L'istesso tempo
- III. Con moto

## *~Intermission~*

Felix Mendelssohn (1809-1847)

Symphony No. 3 in A minor (Scottish), Op. 56

- I. Andante con moto - Allegro un poco agitato - Assai animato - Andante come prima
- II. Vivace non troppo
- III. Adagio
- IV. Allegro vivacissimo - Allegro maestoso assai

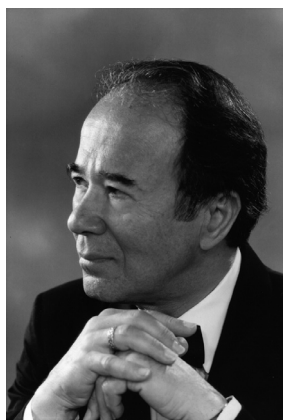
Note: This piece will be played without breaks between the movements.





# DR. JAMES YANNATOS

## conductor



James Yannatos was born and educated in New York City. After attending the High School of Music and Art and the Manhattan School of Music, he pursued composition and studies with Philip Bezan-son, 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, Asia, and South America.

He has appeared as guest conductor-composer at the Aspen, Banff, Tanglewood, Chautauqua, and Saratoga Festivals, and with the Boston Pops, Winnipeg, Edmonton, Baltimore, and San Antonio Symphonies and the Sverdlovsk, Leningrad, Cleveland, and American Symphony Chamber Orchestras. He also has been the co-director of the New England Composers Orchestra.

Yannatos has received numerous commissions for orchestral, vocal, and instrumental works. His compositions range from solo vocal (Sounds of Desolation and Joy) to large choral-orchestral (Trinity Mass) and have been performed in Europe, Canada, and the United States in concert, radio and television. His most ambitious work, Trinity Mass (for soloists, chorus and orchestra), was premiered in Boston and New York in 1986 with the HRO and Harvard choral groups and Jason

Robards, narrator, and was aired on National Public Radio. The work has been released on Albany Records. Seven recordings have been released by Albany Records featuring his music and the Harvard-Radcliffe Orchestra, including the recent performance of his violin concerto, premiered by Joseph Lin '00.

He has been a 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 and Leningrad Symphony.

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.

*"Yannatos has composed a striking musical memorial to the tragic events that took place in Tiananmen Square in 1989. His Symphony No. 4: Tiananmen Square is an uninterrupted six movement arc, both narrative and contemplative as it depicts the gathering of crowds, the idealism, the crushing response, the mourning, the summing up. Yannatos writes brilliantly for orchestra...a compelling sincerity is the ultimate effect of this work. The performance by the Harvard-Radcliffe Orchestra under the composer's direction was very impressive."*

-Boston Globe

*Stormy and rhapsodic...a gorgeous main melody of melting tenderness ...Yannatos' blending of quartet writing with the orchestra is masterful ...This is attractive, wonderfully effective music ...He elicits richly committed and virtuosic playing from the Harvard-Radcliffe Orchestra."*

-Gramophone



# CARSON COOMAN

## *composer*



Carson Cooman (b. 1982) is an American composer with a catalogue of works in many forms: ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. He is in continual demand for new commissions, and his music has been performed on all six inhabited continents. His work is published primarily by MMB Music, Inc. and Musik Fabrik (orchestral/instrumental music) and Wayne Leupold Editions, Inc. (organ/

choral music). Cooman's music appears on over twenty-five recordings, including seven complete CDs on the Naxos, Albany, and Zimbel labels. Cooman's primary composition studies have been with Bernard Rands, Judith Weir, Alan Fletcher and James Willey. He holds degrees from Harvard University (2004) and Carnegie Mellon University (2006). Cooman is also a writer on musical subjects, producing articles and reviews frequently for a number of international publications. He is currently the editor of *Living Music Journal* and serves as an active consultant on music business matters to composers and performing organizations. He is currently Research Associate in Music and Composer-in-Residence for The Memorial Church at Harvard. For more information, visit [www.carsoncooman.com](http://www.carsoncooman.com).

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## NOTES ON THE MUSIC

### *cooman - flying machine*



*Flying Machine* (2008) for orchestra was commissioned by the Harvard-Radcliffe Orchestra in celebration of two anniversaries: the orchestra's 200th season and James Yannatos's 45th anniversary as conductor. The work is dedicated to James Yannatos in celebration of his 80th birthday and his years of distinguished activity as conductor, composer, and mentor.

The music is joyous in spirit, inspired by a sense of discovery and fulfillment—the exhilaration that comes from knowledge well-used. The poetic

image is taken from the age of the invention of flight.

The piece's opening section is “workshop/construction” music—filled with a sense of unfolding, building, and assembly. The musical material is presented in a series of overlapping guises; the rest of the work unfolds from these ideas. As the music gathers energy, the barn door is finally opened, and the behemoth is rolled out. After a pregnant pause, the music of flight begins—soaring and energetic.

--Carson Cooman



## NOTES ON THE MUSIC

### *stravinsky - symphony in three movements*

Stravinsky's *Symphony in Three Movements* is an intricate work with clear roots in the personal and professional experiences of the composer in the 1940s. Its vocabulary combines elements of the raw power exuded by his earlier compositions with tightly satisfying textures and structure that foreshadow his later experiments with classicism. The resulting work is cinematic in nature, segueing between being frenetic, serene, and triumphant, filtered through a compositional voice of wit and defiance.

*Symphony in Three Movements* was written during a time of personal transition for Stravinsky. In 1939, he emigrated from Paris to the United States, settling briefly in Boston. Having recently buried his wife and daughter in Europe, Stravinsky found the move to America initially comfortable. He enjoyed close proximity to his friend Serge Koussevitzky, then conductor of the BSO, and was soon married to his second wife, Vera de Bosset. He occupied his time filling commissions and lecturing on *The Poetics of Music* at Harvard during the '39-40 academic year. However after only a year in Boston, Stravinsky relocated to Beverly Hills, CA. Perhaps equally a consequence and an impetus of the move, Stravinsky was forced to make significant adaptations to his working life once in California. As the royalties that previously helped sustain him began to dry up, he sought alternative sources of revenue, traveling extensively as a guest conductor and eventually bringing his compo-

sitional skills to the marketing machines in Hollywood. Famously, he licensed *The Rite of Spring* to Disney for use in *Fantasia* and was at one point retained by Barnum & Bailey to compose a masterfully bumbling ballet choreographed for baby elephants. Stravinsky also tried his hand at film scoring, an effort that gave rise to the initial sketches for the *Symphony in Three Movements*.

Composed sporadically between 1942 and 1945, *Symphony in Three Movements* melds ideas initially intended for "The Song of Bernadette" with Stravinsky's reaction to World War II newsreel footage. The result is a landscape that is alternately alarming and sublime. The first movement begins with industrial violence borne of an aggression inspired by the Japanese scorched earth tactics employed in China. As the piece progresses, this subject falls apart, giving way to a percussive march in the strings. The music gains forward momentum and pushes towards an outbreak of apocalyptic dissonances that eventually evolve into a rebellious dialog between the piano, strings, and woodwinds. Textures of temporary warmth result before the movement eerily stalks back to the apprehension introduced at the outset.

The second movement, which borrows unused material written for film, appealingly depicts Chinese citizens "scratching and digging in their fields." The melodic idea introduced by the flute in the opening is developed through interplay between the

## NOTES ON THE MUSIC

### *stravinsky - symphony in three movements*



winds and harp. The strings serve to usher this movement forward by their casual gait, occasionally adding their say to the ideas introduced by others.

The final movement is Stravinsky's sardonic homage to the failure of German forces as they goose-stepped their way into his homeland. Building on ideas including the march from the first movement, the finale struggles against an immobility described by Stravinsky as "comic... [as] was the overturned arrogance of the Germans when their machine failed at Stalingrad." The last chord

of the symphony is an exclamation point celebrating victory, "albeit too commercial ... a token of my extra exuberance in the triumph."

The arc of the work follows a timeline of current events, but is also a coherent meld of complex emotive images. Stravinsky successfully manipulates timing and dissonance to produce textures that evoke fear, intensity, calm comfort, and eventually audacity. *Symphony in Three Movements* was originally premiered by the New York Philharmonic in 1946. The running time is approximately 25 minutes.

--Steve Tarsa

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## NOTES ON THE MUSIC

### *mendelssohn - symphony no. 3 (scottish)*



Felix Mendelssohn (1809-1847) composed his fifth and last symphony, the "Scotch" Symphony No. 3 in A minor, op. 56, between 1830 and 1842. The numbering discrepancy here lies in that the symphonies are named according to publishing order rather than composition order. The piece was first published in 1842 in an arrangement for piano duet, with the full orchestral version coming afterwards in 1843. Mendelssohn named it "Scotch" because he was inspired to write it during a trip through Scotland in 1829, just like the "Italian" symphony would be inspired during a trip through Italy shortly after his Scot-

tish trip. This name is also derived from his private published letters and remains conspicuously absent from the score. The 1829 trip was his first trip to the British Isles and the influence for the *Hebrides Overture* as well. Namely, his visit to the Palace of Holyroodhouse at Edinburgh in particular inspired this symphony. The castle dates back to the middle ages, and he describes it in a letter to his family as dim, gloomy, and in rotten condition contrasting with the beautiful Scottish summer adding, "I believe to have found to-day in that old chapel the beginning of my Scotch Symphony." In the same letter, he writes about a song in minor



## NOTES ON THE MUSIC

### *mendelssohn - symphony no 3. (scottish)*

that the innkeeper's daughter sang which very much depressed him. Between the castle and the melancholy song, Mendelssohn wrote the first sixteen bars of the first movement immediately afterwards, dating the snippet, "Edinburgh, 30th July, 1829, Abends". Some speculate that it took Mendelssohn twelve years to finish this work because his predominantly good spirits while in Rome precluded his working on this gloomier piece and only when he returned to Berlin in 1841 did he become sufficiently unhappy enough to continue his work. He dedicated this symphony to Queen Victoria of the United Kingdom, who he met during his travels and had taken a special interest in his music. He made the dedication after its London premiere, which she attended and liked very much.

Don't confuse the designation of "Scotch" as an indication to look for Scottish folk influence! Mendelssohn does not actually incorporate these traditional melodies heavily into this work. Rather, he seeks to capture the atmosphere of Scotland in the style of Romanticism. For those of you listening for distinctly Scottish allusions, it is most apparent in the second movement's theme, which is based upon a traditional bagpipe melody without fourths and sevenths. While this piece is divided into movements, at the end of each is an "attacca" indication, showing that each subsequent movement should begin right when the previous ends without interruption. So it

is best regarded as a whole unit by the discerning listener.

The first movement ("Andante con moto – Allegro un poco agitato") lays out the somber and melancholy principal theme (present in the woodwinds and violas at the beginning) and a tender, plaintive secondary theme in the development section that leads back into the principal theme. There is a lovely connecting section in the flute, bassoon, and horn parts leading into the second movement, which is in spirit more of a sparkly, bubbly Scherzo (with continuous prevailing sixteenths) than the Vivace indicated. The pentatonic melody is based on C-F-G-A, first heard in the clarinet. It closes with pizzicato in the strings, before dropping down from the lightness of Scherzo into the Adagio movement. Insistent dotted-note rhythms characteristic of a slow majestic procession make the symphony's connection to royalty transparently evident. It ends quietly and calmly, before exploding into the final movement, a warlike Allegro. It continues relentlessly until the music culminates in a bagpipe-like drone before going into a final A Major coda in 6/8, resolving the previous struggle and bringing the whole symphony to a close.

Mendelssohn's Scotch Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

--Cleo Leung

# U P C O M I N G   C O N C E R T S



**Friday, December 5, 2008**

Weber - Overture to Oberon  
Yannatos - Lear Symphony (No. 6) - Premiere  
Mahler - Das Lied von der Erde

**Friday, March 6, 2009**

Enescu - Romanian Rhapsody No. 1  
*Hanjay Wang '11, assistant conductor*  
Berlioz - Symphonie Fantastique  
Concerto Competition Winner - TBA

**Friday, April 17, 2009**

Mozart - Overture to The Magic Flute  
Yannatos - Cello Concerto  
*Bong-Ihn Koh, cello*  
Brahms - Symphony No. 1

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*Robert Merfeld, piano*

Brahms Symphony No. 4 in e minor, Op. 9855

saturday, march 7th, 2009 | paine hall, 8pm

Mendelssohn Hebrides Overture, Fingal's Cave, Op. 26

TBA Composition Competition Winner

TBA Concerto Competition Winner

Beethoven Symphony No. 4 in B-flat Major, Op. 60

friday, april 24th, 2009 | paine hall, 8pm

TBA Conducted by 2009-2010 Music Director-Elect

Beethoven Violin Concerto in D Major, Op. 61

*Alex Shiozaki '09, violin*

Finzi Eclogue for Piano and Strings

*Jennifer Chen '11, piano*

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Beethoven - Fidelio Overture  
Mendelssohn - Verleih uns Frieden  
Haydn - Te Deum  
Beethoven - Symphony No. 9  
*featuring the Harvard Radcliffe Chorus*

## April 15, 2006

Wagner - Prelude and Liebestod from Tristan and Isolde  
Brahms - Violin Concerto in D  
*Stephan Jackiw '07, violin*  
Tchaikovsky - Symphony No. 4

## November 3, 2006

Hsueh-Yung Shen '73 - Encounters (Ballade 2) \*\*Premiere\*\*  
Prokofiev - Suite No. 2 from Romeo and Juliet  
Tchaikovsky - Symphony No. 6, "Pathétique"

## March 2, 2007

Smetana - The Moldau  
*Aaron Kuan '09, assistant conductor*  
Barber - Violin Concerto  
*Ariel Jeong '07, violin*  
Stravinsky - Firebird Suite

## May 4, 2007

*with the Holden Choirs*  
Mahler - Symphony No. 2, "Resurrection"

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*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.*





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Memorial Hall/Lowell Hall Complex

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Phone: 617.496.4595, Fax: 617.495.2420

## CALENDAR OF EVENTS

Available at the Harvard Box Office web site:

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## PARKING

THERE IS NO PARKING AT SANDERS THEATRE.

Free parking for Sanders Theatre events is available at the Broadway Garage, corner of Broadway and Felton Streets, from one hour pre-performance to one hour post-performance. For some student events, patrons will be asked to park at 38 Oxford Street.

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