

# MARCH 2



REUBEN STERN  
GORDON MA

# Our History

The Harvard-Radcliffe Orchestra (HRO) traces its history back to the night of March 6, 1808, when Joseph Eaton (class of 1810) and five other Harvard men formed the Pierian Sodality, taking its name from the Pierian Springs, where Greek immortals drank and found musical inspiration.

The oldest professional orchestra – the New York Philharmonic – was founded in 1842.

In its early years, the Sodality was a student club not only for playing music, but also for consuming brandy and cigars, as well as the “serenading of young ladies.” In the 1830s, the Faculty of Harvard College publicly admonished the Sodality for a whole night serenading away from Cambridge. Administration censure was so great that in 1832 the Pierian Sodality was reduced to one man. Gradually, however, other members were elected, and the Sodality played on. 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.”

Two decades later, the performing career of the Pierians began. 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.” They began to give regular concerts and even rehearsed to prepare for them.

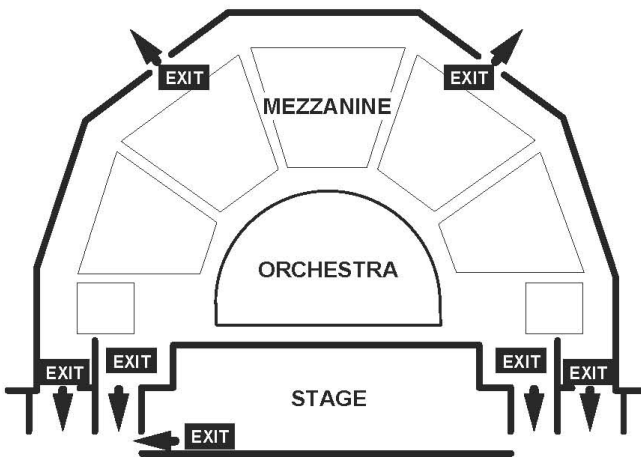
The orchestra was conducted by students until 1926, when the first professional conductor was hired by orchestra members. Most conductors remained for only a few years (with the exception of Malcolm Holmes, conductor from 1933-50), until on a recommendation from Leonard Bernstein, Dr. James Yannatos became conductor in 1964 and served as the music director for 45 years. Under his baton, HRO developed into a high-quality orchestra, and toured all over the country and the world. Following Dr. Yannatos’ retirement, Federico Cortese was appointed music director of HRO in 2009.

It is now over one century ago that HRO deemed itself ready for its first out-of-state tour. Beginning with a successful tour through New York State in 1908, HRO's travels have featured such highlights such as performing at Washington DC's National Theatre for First Ladies Mrs. Warren Harding and Mrs. Calvin Coolidge, gracing the stage of Carnegie Hall and, in 1978, placing third in the Fifth Annual International Festival of Student Orchestras. Since the 1980s, HRO has taken tours to the Soviet Union, Asia and Europe, Italy, Brazil, Canada, Cuba, Israel, Jordan, Korea, the Philippines and most recently in 2017, Argentina.

HRO's next tour this summer will be in Costa Rica and Panama.

Follow and support the  
Harvard-Radcliffe Orchestra!

@hrorchestra  
harvardradcliffeorchestra.org



*For your safety, please note the location of the nearest emergency exit. RESTROOMS are located on the lower level. For more information, see page 17.*

# The Outreach Tour:

From May 31 to June 8, Maestro Federico Cortese and the HRO proudly present a tour initiative that prioritizes **giving back** to global communities.

In **Panama City**, the HRO will be partnering with the Panama Canal Authority's initiative to provide accessible arts and entertainment regardless of socioeconomic background. Three concerts are scheduled:

1. a **benefit concert** for two charities: a school for low-income students in the Old City, and a charity which provides all-expense paid accommodations for underprivileged cancer patients while they are undergoing treatment away from home.
2. a **presentation at Balboa Academy** (middle school, 175 students), an American school with no orchestra or music programs.
3. a **collaboration with an at-risk school** for low-income students (middle school, 75 students).

In **David, Panama**, orchestra members will participate in rich cultural exchanges through an informal workshop with an indigenous cultural organization.

In **San Jose, Costa Rica**, the HRO will hold an afternoon workshop with El Sistema-inspired program SiNEM.



Argentina Tour  
June 2017

# Panama & Costa Rica

*HRO's financial aid policy ensures that all need is met, but we need your help to ensure tour is a success!*



We want to make a difference. Please consider sponsoring a student with a donation after the concert, or donate online at [hrofoundation.org/donate](http://hrofoundation.org/donate) with memo "tour."

A donation box will be placed on our merchandise table.

*The HRO believes global experiences should always be accessible for all musicians.*

So, every two years, the HRO undertakes a massive fundraising campaign.

With the help of the HRO Foundation, parents, family, and friends, the HRO has toured Cuba, Israel, Jordan, Korea, the Philippines, and most recently in 2017, Argentina.

In order to meet all demonstrated need and reduce the cost of tour per person from \$2800 to \$1400, **we need your help.**

## LOGISTICS

**TRAVEL:** airfare (BOS-PTY, PTY-DAV, SJO-PTY, PTY-BOS, taxes), bus from David to San Jose, border crossing

**MISCELLANEOUS:** conductor salary pre-tour, emergency expenses

**PRODUCTION:** instrument and case rentals, cargo, ringers, stage managers, venue

**ACCOMMODATIONS:** hotel fees (9 nights total), meals, guide and driver, water and food on board

**TOTAL:** \$120,000



Amherst Street  
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Nashua, New Hampshire  
November 2018

# Harvard-Radcliffe Orchestra

211th SEASON, 2018–2019

## VIOLIN I

Jeremiah Blacklow '20

*Principal*

Cherin Lee '22

*Assistant Principal*

Diana Wang '20

Anna Gong '22

Eloise Hodges '21

Austin Kwoun '22

Angela Eichhorst '22

Manuel Abecasis '19

Yash Nair '22

Yooree Ha '20

Claire Tseng '22

Catherine Gallori '22

## CELLO

Ethan Cobb '21

*Principal*

Brian Zhao '19

Ryan Chung '22

Danielle Davis '21

Patrick Barham '21

Christopher Kwon '22

Ila Shon '19

Spencer Kim '20

Soren Nyhus '22

Nate Steele '21

Emily Chung '21

Michael

Arumainayagam '22

## BASSOON

Steven Ekert '20

Eli Holmes '21

Reuben Stern '20

## HORN

Simon Eder '20

William Hartog '21

Alec Jones '19

Grace Chang '21

## TRUMPET

Caleb Fried '22

Avril Saavedra '21

Eliane Grace '21

William Brechtelsbauer

'19

## VIOLIN II

Andrew Lee '21

*Principal*

Brandon Duffy '20

Emily Spector '21

Joyce Lu '21

Liana Owen '22

Rebecca Xi '22

Ju Hye Mun '22

Odessa Deng '22

Nivi Ravi '21

Simeon Radev '22

## BASS

William Swett '22

*Principal*

## FLUTE

Alyssa Chen '22

Jenny Yu Wang '22

Peter Bynum '22

Karissa Huang '21

## TROMBONE

Kyle Mueller '22

Oliver Philcox \*

Topher Colby '20

Jack Stone '20

## OBOE

Mara Roth '19

Annika McDermott

-Hinman '21

Ran Bi '22

## PERCUSSION

Leigh Wilson '22

Matthias Pergams '19

Dhilan Ramaprasad '21

Kai Trepka '20

Kassia Love '22

Nick Pham '19

Nikita Jindal '22

Rachelle Ambroise '21

## VIOLA

Sophie Choate '22

*Principal*

Roger Cawdette '22,

*Assistant Principal*

Alex Koller '22

Jarod Stone '21

Tae Shik Kim \*

William Lundell '21

Carter Nakamoto '21

## CLARINET

Kofi Kwapong '21

Erica Chang '19

Jack Li '22

## HARP

Elizabeth Yeoh-Wang

'20

## PIANO

Tristan Yang '21

# Program

## CONDUCTORS

Gordon Ma '19  
Reuben Stern '20

## MUSIC DIRECTOR

Federico Cortese

## TEACHING FELLOW

Adrian Slywotsky

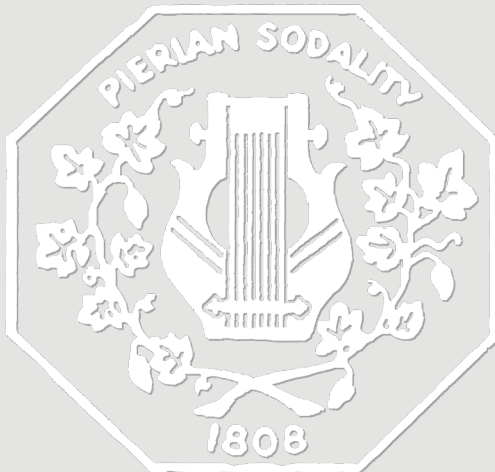
## JOSEPH HAYDN

Symphony No. 103 in E-flat Major, Hob I: 103  
("The Drumroll")

*INTERMISSION*

## JEAN SIBELIUS

Symphony No. 3 in C major, Op. 52



# Board

*From stage management to tour planning, HRO is completely student-run.*

## EXECUTIVE BOARD

### PRESIDENTS

Steven Ekert '20  
Simon Eder '20

### GENERAL MANAGER

Emily Spector '21

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Joyce Lu '21

### ASSISTANT GENERAL MANAGER

Avril Saavedra '21

# HRO Foundation

*Dedicated to supporting the activities of the HRO and its alumni.*

## EXECUTIVE COMMITTEE

Eugene Lee '90

### PRESIDENT

Caitlin Donovan '06  
Byram Karanjia '05  
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Christine Ausnit-Hood '80

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Robert Fox '86  
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Robert Fox '86

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Lee Ann Song '15  
Davone Tines '09  
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# Supporters

The Foundation would like to acknowledge and celebrate the generosity of our donors (2018-2019 Academic YTD). Your contributions allow us to continue providing for the HRO, help students achieve their musical and tour goals, and support new community-building initiatives for HRO alumni.

For more information, visit [www.hrofoundation.org](http://www.hrofoundation.org).

## **Benefactor (\$5,000+)**

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## **Members**

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Wallace Finley Dailey  
Thomas V. Yates  
Joyce E. Kouffman  
Dr. Sheldon S. Nicholl

\* Special thanks to Eugene Lee and all of the Directors for their hard work and dedication.

# Conductors



**Gordon Ma** is a Senior living in Mather House. He is pursuing a concentration in Applied Mathematics with a Secondary in Music. Before joining the Harvard-Radcliffe Orchestra, Gordon served as Assistant Conductor for the Hasty Pudding Theatricals and the Bach Society Orchestra. He has also been involved as a violinist in other ensembles on campus. Gordon enjoys hiking, cooking, and traveling to new countries.

**Reuben Stern** is a Junior living in Dunster House. He is pursuing a concentration in Mathematics, with a secondary in Music. As a bassoonist, this is his fourth season playing with the Harvard-Radcliffe Orchestra; it is also his second season serving as student conductor. In addition to HRO, Reuben is the music director of the Bach Society Orchestra. Reuben likes calligraphy, powerlifting, and collecting funky socks.



This year marks **Federico Cortese's** tenth season as Music Director of the Harvard-Radcliffe Orchestra. Widely praised for his work as Assistant Conductor of the Boston Symphony Orchestra, Maestro Cortese has conducted operatic and symphonic repertoire throughout the United States, Australia, and Europe. Maestro Cortese studied oboe, composition and conducting at the Conservatorio di Santa Cecilia in Rome and at the Hochschule für Musik in Vienna. In addition to his musical studies, he holds a law degree from La Sapienza University in Rome. He is currently a Senior Lecturer on Music at Harvard.

# Program Notes

Austrian **JOSEPH HAYDN** (1732 – 1809) finished his *Symphony No. 103* in E-flat major, 'Drum Roll,' in 1795, and tonight's performance marks the 224th anniversary of its premiere (March 2nd 1795). It is his penultimate symphony, and the eleventh of his twelve "London symphonies." It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Following the sudden death of Hungarian Prince Nikolaus I of Esterházy in 1790, for whom Haydn was Kapellmeister (court musician), he and fellow musician Johann Salomon moved to London, where they would live and work until 1795. Haydn, though of middle-class standing, was received as a celebrity and began his most successful and demanding five years of his life, during which he attracted the attention and admiration of the upper- (up through King George III) and middle-classes alike. As scholar H. C. Robbins Landon puts it, "The aristocracy may have been the ones to send Haydn fifty guineas for a ticket to his concert but it was the ... middle class who flocked to Haydn's and Salomon's concerts, cheered their lungs out" for his music, and wildly bought his chamber music scores.



*Symphony No. 103*, 'Drumroll,' begins with that for which it is nicknamed: an extended solo kettledrum roll, which is followed by a menacing, unison introduction from bassoons, cellos, and double basses— characterized by continuous descending thirds— that sets the listener up for C minor. But instead, we get a sunny, *Allegro con spirito* first theme in E-flat major, followed by a similarly pastoral second theme. But the opening menacing music is never far, and after a second kettledrum roll, it briefly returns before the movement ends on a positive note.

# Program Notes

The Andante is a set of variations on two related themes, alternating between C minor and C major. Haydn here presents his best orchestration skills, masterfully sewing his woodwind lines in with the string section. Following an extended violin solo variation in major, there is a fearsome military variation in minor, before the movement retreats and comes to a triumphant close in C major.

The Menuet marks a return to E-flat major, with a Scottish, jumping character that leaps through a piano G-flat major and a forte E-flat minor before coming back to E-flat major. The Trio section is, in contrast, smooth and calm, staying within E-flat major.

The finale is an agile rondo (a form in which the principal theme returns in its original form several times), which begins with a horn call and quickly expands to include the orchestra's fullest forces; the music even abruptly stops and restarts twice after the commotion becomes too much to manage. Truly, this movement and the work as a whole speak for themselves in evincing Haydn's great achievements with the symphony orchestra in his later years.

– Leigh Wilson '22

In the later recollections of **JEAN SIBELIUS** (1865 – 1957), his 1907 conversation with Mahler on their symphonic ideals went something like this: "When our conversation touched on the essence of symphony, I said that I admired its severity and style and the profound logic that created an inner connection between all the motifs. ... Mahler's opinion was just the reverse. 'No, a symphony must be like the world. It must embrace everything.'"

Sibelius's Third Symphony and its surrounding musical context encapsulate exactly this divergence—consider that at the time in the German-speaking world, the lavish, expansive sweep of the late Romantic was very much in vogue; Mahler's Eighth Symphony (tellingly nicknamed *Symphony for a Thousand*) as well as Richard Strauss's *Also sprach Zarathustra*, both expansive, all-encompassing works calling for enormous orchestral forces, come to mind. By contrast, Sibelius's symphony is lean, laconic, and minimalist, even parsimonious: Exploring the possibilities of only a small handful of musical ideas instead of covering broad musical scope, it stands as a breathtakingly lucid and original assertion of Sibelius's emerging creative philosophy, in no less stark relief than in his conversation with Mahler.

On the other hand, this symphony marks a radical departure from the Sibelius of old—the lush, emotional, and Romantic pages of his Second Symphony and *Finlandia*, fueled by an intense passion for Finnish independence—and is arguably the first major prototype of Sibelius's later-professed commitment to serving audiences “pure cold water” when other composers were serving “cocktails of every hue and description,” this symphony represents Sibelius's bold first step into modernity, confronting the changing currents of the musical world in his own unmistakable way. Though its St. Petersburg premiere was met with an uneasy mixture of tepidity, confusion, and appreciation, its stylistic and structural innovations earn it a pioneering role in the canon of Sibelius masterpieces that audiences then and now know and love.

A wistful but matter-of-fact melody flows throughout much of the slow movement. It repeats itself in various guises, played by different instruments over different accompaniment patterns, and interspersed are episodes that give pause to the motion, moments of contemplation before the unaffected melodic storytelling resumes.

In the final movement, scherzo and finale are welded into one continuous entity, described by Sibelius as a “crystallization of chaos.” The



first half of the movement is indeed chaotic and unpredictable, and halfway through, a march-like hymn theme emerges from the chaos, initially as just another of many competing ideas but quickly dominating the stage and propagating itself, growing into a full-throated ceremonial procession while steaming toward an anticlimactic end.

– Michael Cheng '19



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<p><b>ADDITIONAL CONCERTS</b></p>	<p><b>OCTOBER 11</b> BACK BAY St. Cecilia Parish</p>	<p><b>DECEMBER 1</b> WELLESLEY St. Andrew's Episcopal</p>	<p><b>DEC. 23 &amp; MARCH 10</b> PROVIDENCE S. Stephen's Church</p>	<p><b>FEBRUARY 8</b> DORCHESTER All Saints—Ashmont</p>
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department of MUSIC

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## Advance Sales:

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Sanders Theatre at Memorial Hall is managed by the Office for the Arts at Harvard. All inquiries should be addressed to:

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# VISITAS

April 27, 2019

8:00 PM