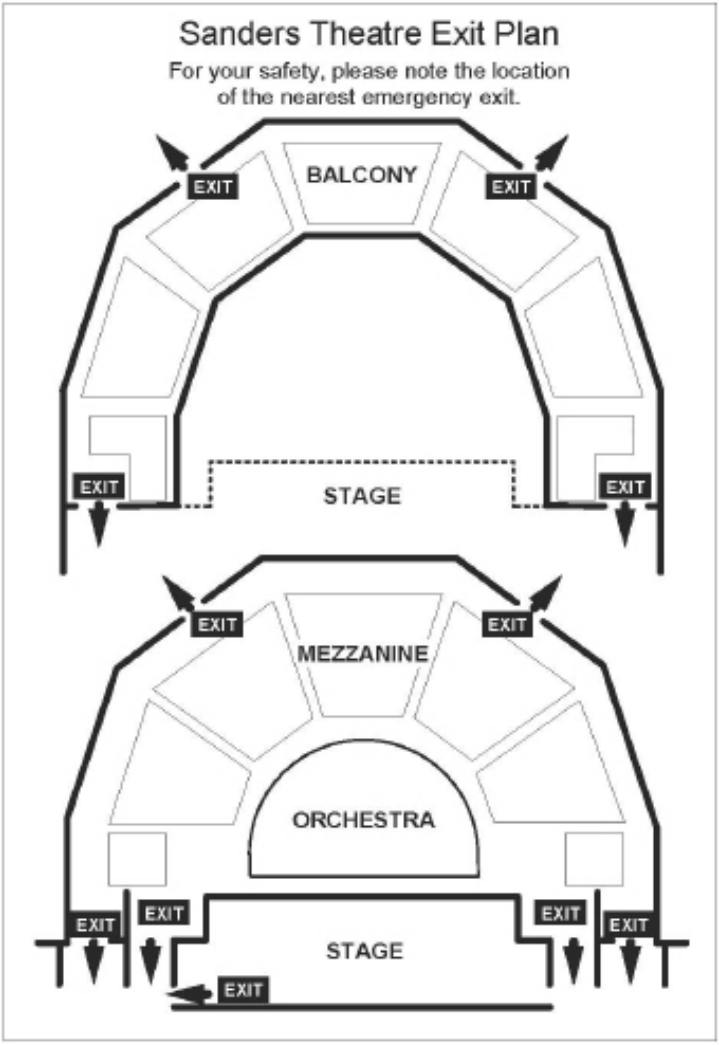

THE HARVARD-RADCLIFFE ORCHESTRA PRESENTS
DEBUSSY
LA MER
STRAVINSKY
PETRUSHKA
FEDERICO CORTESE, MUSIC DIRECTOR
The Harvard Box Office
Office for the Arts at Harvard
Phone: 617.496.2222
TTY: 617.495.1642
1350 Massachusetts Avenue
Holyoke Center Arcade
Cambridge, MA 02138
www.boxoffice.harvard.edu
FUNDED IN PART BY THE UNDERGRADUATE COUNCIL
SATURDAY, APRIL 16
8.00 PM
SANDERS THEATRE



The Harvard-Radcliffe Orchestra is Online!
Visit us at www.harvardradcliffeorchestra.org

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 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. (In contrast, the oldest professional orchestra – the New York Philharmonic – was founded only 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.

Therefore, by the turn of the century, the Pierian Sodality could justly refer to itself as the Harvard University Orchestra. It had developed into a serious musical organization and become the largest college orchestra in America. The late thirties saw joint concerts with the Radcliffe Orchestra 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 benefitted 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.

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. He has continued its tradition of musical excellence, of performing with other Harvard musical organizations, such as the Holden Choirs, and of performance tours.

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 and most recently in 2015, the Philippines and South Korea.

Harvard-Radcliffe Orchestra

208th Season, 2015-2016

VIOLIN I
Anes Sung '16
Concertmaster
Jeremiah Blacklow '19
Clare Criscione '19
Jennifer Kim '17
Albert Li '16
Flora Li '19
Tommy Peeples '17
Hueyjong Shih '18
NaYoung Yang '18

VIOLIN II
Emma Frucht '17
Principal
Enchi Chang '17
Peter Chang '18
Anna Clink '17
Jason Herrmann '18
Natalie Hodges '19
Christine Hong '19
Tomo Kazahaya '17
Helen Wu '19

VIOLA
Faith Pak '19
Principal
William Chang '19
June Criscione '17
Nicholas Ngo '19
Maria Park '19
Henry Shreffler '18
Peter Youn '18

CELLO
Sasha Scolnik-Brower '17
Principal
John Austin '17
Eleanor Bragg '19
Daniel Giebisch
Elias Miller '16
Bihn Park '19
Grant Riew '19
Ila Shon '19

BASS
Frederick Metzger '18
Principal
Evie Huang †
Andrew Wilson †

FLUTE
Kristen Fang '19
Piccolo
Dominique Kim '17
Handong Park '18

OBOE
Harrison Besser '17
Rachel Clemens '19
English Horn
Mara Roth '19

CLARINET
Erica Chang '19
Max Hopkins '18
Bass Clarinet
HyukJoo Hwang '19
Keum Yong Lee '17

BASSOON
Luke Fieweger '16
Alexander Orlov '16
Reuben Stern '20
Contrabassoon

HORN
Anton Gillespie '18
Alec Jones '19
Alex Kelser '19
Aaron Roper '16

TRUMPET
William Brechtelsbauer '19
George Goodwin '17
Sóley Hyman '19
Patrick Sanguineti '17
William Tobias '16

TROMBONE
James Conatser '17
Brendan Pease '17
Brian Rolincik '18
Mauricio Ruiz '19

TUBA
Nat Goldberg '16

PERCUSSION
Grant Hoechst '18
Matthias Pergams '19
Nick Pham '19

CELESTA
Brian Ge †

PIANO
Allen Yuan †

HARP
Brenda Chiang '19
Sarah Yeoh-Wang '17

† guest performer

Supporters of the Harvard-Radcliffe Orchestra/Harvard Pierian Foundation

The Harvard Pierian Foundation and the Harvard-Radcliffe Orchestra (HRO) would like to thank its generous supporters. Listed here are those who have made donations prior to April 2016. We apologize for any errors or omissions.

Conductor's Circle ($20,000+)
Anonymous
Silvana & Christopher Pascucci

Principal's Patrons ($5,000-$10,000)
Anonymous
J.C. Flowers & Co LLC
Richard L. Menschel (Charles River Fund)

Sustainer ($1,000-$4,999)
Anonymous
Michael Abel
Derek Kaufman & Leora Horwitz
Houston Jewish Community Foundation
Don & Marilyn Malpass*
Mary Ellen & David Moir
James L. Nuzzo
Michael & Judith Sawyier

Associate ($500-$999)
Anonymous
Dorothy L. Crawferd
Richard & Nancy Fryberger
Cynthia A. Torres & Michael V. Gisser
Christine Ausnit Hood '80
Jerold S. Kayden
Lenny's Group LLC
Marion Letvin
Michael Luskin
Pattie & Dan McLean
David D. Oakes '63 & Sheila Botein
Glenn H. and Maureen O. Pease
John & Karen Roper

Patron ($250-$499)
Christine Ausnit-Hood
Thomas Crowell '43
Ellen S. Dodson
Alfred & Joan Goldberg
Fritz Klein
Robert & Judy Lindamood
Alvin F. Wen and Alexandra Moellmann
Rajat & Katharine Flanders-Mukherji*
David Oakes, MD & Sheila Botein
Ralph & Lisa Pascucci

Sponsor ($100-$249)
Leo L. Beranek
John & Sophie Bilezikian
Matthew & Caroline Boch
Richard A. Bohannon
Cynthia Chazotte, MD
Paul Constantine & Ann Ferguson
Hugo Delgado & Carmen Peralta
Richard B. Dobrow, MD
Edgar G. Engelman
Ellen Feingold
Donald & Marjorie Forte, Jr.
George A. Goldberg, MD
Rolf & Nancy Goodwin
Ethan Gray & Sarah Lim
Eric Hintsa & Wei Wang
David Hutt & Diane Burgin
Martha Jaffe
Jack Jaglom
Edward C. Kang '95
Alison & Anton Lahnston
William LaPiana
Paul Lehrer
Arik Levinson & Susan Ullman
John E. Little
Drs. Robert & Judy Lindamood
Robert Madden
John Martino & Carole Wysocki
The Ravenal Foundation
Stephen D. Senturia
Tatsuo Shirane
Scott Smith
Jeffrey B. Smith
David Sogg
Rachel Stone & Scott Stone
Allen Sweiner & Mary J. Dent
Jacob M. Taylor '00 & Jean Park '00
Sigrid Lemlein Tishler
Andrew Popper & Heidi Vanderbilt-Brown
Harvey J. Weiss*
David A. Wirth

Family (up to $99)
Anonymous
Gerald A. & Miriam H. Berlin
Michael Brenner
Albert & Anne Briggs
Ryan E. Brown '98
Maurine & Gerald Butterworth
Ernest & Jill Cockrell
William T. Crocker
Nicholas Cunningham, M.D.
Wallace Finley Daily
Lois Epstein, MD
Richard Hadsell
John T. Harada
Emily R. & Andrew S. Pollock
Louis H. Philipson
Alden T. Ring
Pamela & Sean Robertson
G. Aimee Ergas and Tor A. Shwayder
Karl & Paula Singer
Natasha Smalky
Cheryl & Stephen Stratton
Michael Tabak
Thomas Yates
Alfred & Karin Yen

Matching Gift Donors
Edison International (Silicon Valley Community Fund)
IBM
Oracle

In Memory of Norman Letvin
Laurence D. Berman
Michael Tabad
Jon Taylor

*The James Yannatos Conductor's Fund

The Harvard Pierian Foundation, Inc.

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

Executive Committee

President
James L.J. Nuzzo

Past Presidents
Nancy Fryberger
Ethan Gray

Treasurer
Rolf Goodwin

Secretary
Mary Ellen Moir

Directors
Christine Ausnit-Hood
Cathy Barbash
Christine Barron
Matthew Boch
Wendy S. Ditmars
Ethan Gray
Marion Letvin
Mary Ellen & David Moir

Life Directors
David G. Hughes
Hylie Pappenheimer
Cecilia Saltonstall
Maria Strauch

Directors Emeriti
Helen & John Bethell
Eleanor Drachman
Vlasios & Guadalupe Georgian
Victoria Mulligan

Ex Officio Members
Federico Cortese
Jack Megan

Honorary Directors
Doriot Anthony Dwyer
Myra Mayman
Ursula Oppens

Associate Directors
Matthew Berlin
Jessica Drachman Blaustein
Reinhold Brinkmann
Alexander Caram
Ann-hao Chao
Eugene Chung
Nazneen Cooper
Douglas Drachman
Jonathan Epstein
Carr Everbach
Daniel Finkelstein
Tom Freudenheim
Anna Ackerberg Garsten
John & Maureen Geaghan
Jay Girotto
Alfred & Joan Goldberg
George Goldberg
William C. Hahn
Paul Hanson
Hope Hare
Leora Horwitz
Martha A. Jaffe
Jonathan Kaledin
Jeannie Kim
Michael Luskin
David Marcus
Kenneth McIntosh
Stan Myers
Paul Nghiem
Eugene Lee & Sally E. Park
Julie Park
Thomas Raymond
Forest Reinhardt
Ariel Shwayder
Scott Smith
Warren Vaughan
Albert Webster
Donald C. Wetmore
David A. Wirth
Alfred Yen
Channing Yu

Harvard-Radcliffe Orchestra

Board of Directors

President
Patrick Sanguineti '17

President Emeritus
Aaron Roper '16

General Manager
John Austin '17

Vice President
Handong Park '18

Financial Manager
Harrison Besser '17

Directors of Outreach
Grant Riew '19
NaYoung Yang '18

Directors of Publicity
Dominique Kim '17
Maria Park '19

Director of Sales
Flora Li '19

Program Editor
Brendan Pease '17

Graphic Designer
Jennifer Kim '17

Freshman Class Liaison
Mara Roth '19

Social Chairs
Anna Clink '17
Nicholas Ngo '19

Webmaster
Grant Hoechst '18

Harvard-Radcliffe Orchestra

208th Season, 2015-2016

Federico Cortese, Music Director

Saturday, April 16, 2016, 8:00 P.M.
Sanders Theatre, Harvard University

Program

Alban Berg (1885 - 1935)

Symphonie-Fragment (1913)

Orchestrated by Kai Johannes Polzhofer

*Featuring a conversation with Anne C. Shreffler, James Edward Ditson Professor of Music

Claude Debussy (1862 - 1918)

La Mer, trois esquisses symphoniques pour orchestre, L 109 (1905)

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

Igor Stravinsky (1882 - 1971)

Petrushka (1911, rev. 1947)

I. The Shrovetide Fair
II. Petrushka's Room
III. The Moor's Room
IV. The Shrovetide Fair (Toward Evening)

Funded in part by a Kahn Grant from the Office of the Arts at Harvard

Notes on the Music

Berg, Symphonie-Fragment (1913)

The poetics of the fragment, which fascinated so many late-Romantic and modernist intellectuals, fits perfectly into the program of tonight's concert. Besides Stravinsky and Debussy, the program features the premiere of the only orchestral piece by Alban Berg (1885-1935) still waiting to be performed: the Symphonie-Fragment for large orchestra. The Austrian composer's unfinished piece provides a unique glimpse into his volcanic, tormented creative processes. Written by the 27-year old Berg, the piece marks an important transition point between his juvenile, late-romantic, quasi-impressionistic style and his later, expressionistic music, while enhancing the extreme constructivism he inherited from the Second Viennese School.

The Second Viennese School, a rather heterogeneous group of composers at the beginning of the 20st century, was especially indebted to Schönberg's take on Brahms and Beethoven, and to a conception of their music as a foil for a new type of non-redundant, non-ornamental, and variational art. A constant dialogue between tradition and modernity is one of the pivotal components of Vienna's early-twentieth-century cultural milieu, the context in which Berg operated. Painters such as Gustav Klimt and Oskar Kokoschka, architects such as Adolf Loos, and writers like Karl Kraus and Peter Altenberg were among Berg's friends and acquaintances. Part of what they all had in common is a belief in the unity of all artforms, an urge towards the aesthetically new and unknown, and a longing for the lost legacy of Romanticism, and a distaste of modern bourgeois conformity. No wonder, in this connection, that Berg was a passionate reader of Kraus' satiric journal Die Fackel.

Though Berg's symphonic fragment has long been known (a facsimile of the score was published 1984 by Rudolf Stephan), it has never been orchestrated or performed. Tonight's premiere features an interpretation of the short score elaborated by Kai Johannes Polzhofer in 2015. In spite of its fragmentary status, it epitomizes Berg's character as a liminal figure within modern music, a bridge unstably connecting two centuries and two generations of artists. Berg mentioned his plans to write a "large-scale symphonic movement" in a letter to Webern in the summer of 1912, while in a letter in 1913 he informed Schönberg of his intent to write4 a symphony. He worked on this project in his Styrian cottage in Trahütten during the summer of 1913. The composition can be dated to the year before the Great War which was to mark the beginning of an era of cataclysms.

One can only speculate about the reasons why Berg never completed the symphony. First of all, the dissolution of traditional musical forms within a new framework of non-tonal music might hint at an explanation. Secondly, Berg's relationship with such a logically oppressive father-figure as his mentor Schönberg, at the time also engaged in symphonic projects (which he, like Berg himself, never carried out), ought to be taken into account. Indeed, the piece often has the flavor of a psychological drama in music, reminiscent of the expressionists' psychoanalytic ethos and

inquiries into the unconscious structures of the human mind – indebted to Vienna's Freudian tradition. Berg's fragment is likely to have been influenced by the expressionistic psychogramm of Schönberg's Die Erwartung (op. 17), which he regarded as a model for dramatic expression and substance even in the field of 'absolute' music.

Within the Vienna school, Berg was, together with Anton Webern, one of the first pupils of Schönberg. Both Berg and Webern put to work the fundamental idea of maximum expression and content with a minimum of musical and motivic material. Not only did both sketch symphonic plans before 1914, but both also embraced musical variation forms in order to maximize the motivic coherence of their compositions, conceived of as responses to an original aesthetic vision – besides Berg's Passacaglia, included in the last song of the Altenberglieder, suffice it to think of his 1913 Passacaglia-Fragment for orchestra (which bears a close relation to tonight's Symphonie-Fragment), and of Webern's Passacaglia op. 1.

The idea of pairing large-scale musical forms with an abandonment of tonal grammar or extra-musical structures (such as text) is hardly a novelty in itself, if one considers the musical language adopted by Austrian avant-garde composers before First World War. The war itself changed the musical scene significantly, calling for a re-evaluation of inherited cultural values: composers in and beyond the Second Viennese School never went back to traditional symphonic forms en vogue before 1914. "That world of safety and industrious reason in which we grew up," writes Austrian émigré Stefan Zweig in his autobiography The World of Yesterday, "was shattered in a second like an empty vase" by the gunshot who killed the Archduke Franz Ferdinand in Sarajevo.

When Berg embarked on his symphonic enterprise, his personal and professional situation was not rosy, either. A few months prior, a Vienna performance of his Altenberglieder op. 4 conducted by Schönberg himself elicited violent reactions from the audience, appalled at the avant-garde nature of Berg's music. The incident became known as Skandalkonzert, and it took almost forty years for Berg's orchestral songs to be performed again. Nevertheless, his new symphonic endeavor started out as an ambitious project: the whole symphony was likely due to last over one and a half hours, and the score calls for four flutes (plus two piccolos), two oboes, English horn, four clarinets, bass clarinet, two bassoons, a contrabassoon, eight horns, five trumpets, bass trumpet, three trombones, bass trombone, tuba, celesta, harp, celesta, timpani, tam-tam, and strings (including five stringed double basses).

The three-minute long opening of Berg's unfinished symphony is based on a rhythmical cell of triplets confronting groups of eight- and sixteenth-notes, and a very limited set of central chords, all introduced in the first four bars. The following thirty-six bars are mostly constituted by variation and development of the exposed material. In Adorno's words, "[t]he main principle conveyed was that of variation: everything was supposed to develop

Berg, Symphonie-Fragment (1913)

out of something else and yet be intrinsically different." While no new motivic or thematic substance is added, Berg creates sharp contrasts by using different combinations of instruments. A good example is offered by a unison line of four clarinets, five trumpets, and three trombones right after the opening bars, starting with a rather unorthodox cluster played by eight French horns at once.

In employing a large array of instruments, Berg was certainly influenced by Mahler's symphonies, famously revered by the Schönberg-led Vienna school. Yet the musical phrasing is austere and unvarnished, reminding the listener of the imposing, unadorned buildings typical of the Vienna Secession. The tension between different stylistic components remains unresolved. Yet the fragment – perhaps even the planned symphony – can paradoxically mediate between a subtle Secession-like iconoclasty and Debussy-inspired impressionism, a kind of aestheticizing nostalgia (looking back to the Altenberglieder), and an expressionist urge to disentangle the musical forms themselves. The result is a restless, though very dense and coherent, apocalyptic intensity, which marks Berg's first attempt to formulate the orchestral language he will develop in his masterpieces, the operas Wozzeck and Lulu.

Compared to Berg's earlier compositions, the fragment can even be regarded as the first token of the composer's effort to move towards the radically expressionistic language he will embrace in his later orchestral music. At the same time, Berg's nostalgia for the lost romantic bliss at the eve of the apocalypse might bring to mind the ending of Thomas Mann's Magic Mountain (1924), one of Berg's favorite novels, whose protagonist sings Schubert while he enters a WWI battlefield, described in a quasi-Bergian expressionistic style. Words – and notes – cut like a knife.

"Shame of our shadow-safety! Away! No more! – But our friend? Was he hit? He thought so, for the moment. A great clod of earth struck him on the shin, it hurt, but he smiles at it. Up he gets, and staggers on, limping on his earth-bound feet, all unconsciously singing: "Its waving branches whi...spered / A mess...age in my ear..." and thus, in the tumult, in the rain, in the dusk, vanishes out of our sight".

Tonight's performance is based on Polzhofer's philological orchestration, whose goal is to keep faith with Berg's autograph. No corrections, alterations, or additions have been made to the original score unless strictly necessary. The score itself is thus characterized by a fervent roughness at both the artistic and the technical level, traits not usually associated with Berg. Where changes have been made to the manuscript, they required major compositional and instrumentational decisions. Since the emendations could not be deduced from the inherent musical logic of the piece, they were based on compositional strategies adopted by Berg in his op. 4 (Altenberglieder, 1911-12) and op. 6 (Three Pieces for Orchestra, 1913-15). Important insights were also drawn from the Sonata Fragments (c. 1908-10), and the Four Pieces for Clarinet and Piano op. 5 (1913).

-Marco Romani Mistretta
and Kai Johannes Polzhofer

Notes on the Music

Debussy, La Mer (1905)

Claude Debussy is often labeled as an "Impressionist" composer, a term also given to other late nineteenth-, early twentieth-century French composers like Maurice Ravel. That this label stuck is ironic given their shared rejection of the term in reference to their work. Still, many associate their music with the likes of Monet's Water Lilies and Haystacks. An ostensible reason for the association is that Ravel and Debussy, like Monet or Pissarro, were often concerned with creating evocations over programmatic or symbolically meaningful pieces. But Ravel and Debussy were correct to question the application of a term so specifically intended for evaluating the process and visual impact of a painting. How can the experience of music which is, unlike that of painting in a sense, inextricable from time be anything but an impression?

The so-called-impressionists certainly shared distinctive qualities in their music earning them this label, notably the skillful manipulation of what we think of as sound color. What we mean by color and why we use a term for vision to describe an auditory experience are questions that could prompt a phenomenological field day, but without going into too much depth, it is safe to say that Debussy regularly expanded the timbral range for whatever instrumentation he undertook.

La Mer, for instance, is an undeniable triumph of orchestral color. Completed in 1905, La Mer is Debussy's most recognizable large scale orchestral work. In the piece, Debussy used the palette of sounds available to an orchestra to craft three movements that each exemplify his deliciously clever orchestration. A celli soli in the first movement, as an epic illustrative example, combines the rich cello texture with sparing use of timpani and horns to produce a sound that is at once familiar and uniquely nuanced. The consistent inventiveness with which Debussy combines instruments throughout the entire work make La Mer seem modern and vital even in present day performances.

Debussy subverts convention not only in sound quality but in form as well. In deeming the three movements that comprise La Mer "symphonic sketches," he engages with the structure of the symphony while resisting typical forms found in its tradition. Rather than opting for any recognizable formal organization, Debussy chooses instead to develop themes organically through color, harmony and texture.

The strategy of organic thematic development might not have been new during the post-Wagner context in which Debussy penned La Mer, nor was the notion of sonic evocations of nature (as usual, Beethoven had been there and done that). But in La Mer, Debussy used his deft control over palette to achieve unprecedented success in both these endeavors.

It's hard to pin down exactly what makes La Mer a masterpiece, as well as what exactly about this music reminds us of the sea that it purports to depict. There are numerous gestures that remind us of waves in the second movement scherzo, Jeux de vagues (Play of the waves), or of the wind in the finale, Dialogue du vent et de la mer (Dialogue between wind and sea).

But certainly, Debussy did not aim for a literal sonic representation of the sea. When he started writing the piece in 1903 Debussy was staying in the French mountains, far from any access to his muse. He even admitted that he drew inspiration from his boyhood memories of coastal Cannes, and from depictions of the sea in literature and art rather than the real deal. Bearing this in mind, it is apparent that La Mer is less about representation and more about abstraction, less about reality and more about memory. Right from the placid dawn suggested at the beginning of the first movement, Debussy invites the listener to paint their own seascape. So even in the dark concert hall, we find ourselves surrounded by a vast sea all our own - a miracle nearly as great as the ocean itself.

-Luke Fieweger '16

Notes on the Music

Stravinsky, Petrushka (1911, rev. 1947)

In 1911, the Russian-born composer Igor Stravinsky (1882–1971) had just risen to international prominence with the wildly successful première of his Firebird in Paris the year before. The ballet was a collaboration with the impresario Sergei Diaghilev, who had taken a leap of faith in hiring Stravinsky, at the time only 28 and relatively unknown. Now, Stravinsky and Diaghilev were presented with the daunting task of producing a sequel that lived up to the astronomical expectations The Firebird had set.

For this follow-up, Stravinsky imagined a pagan rite in which a girl danced herself to death before a circle of sage elders and immediately began work on what would eventually become The Rite of Spring. But while working on it he became distracted and started another project instead, one that consumed all of his efforts for the remainder of 1910 and the beginning of 1911 and one that he ultimately finished first; and so, Petrushka was born.

Premièred at the Théâtre du Châtelet in Paris on June 13, 1911, Petrushka was another immediate success for Stravinsky and Diaghilev, one that cemented Stravinsky's stature as an internationally-renowned composer. The ballet was hailed as the paragon of musical modernism, establishing Stravinsky's position on the vanguard of musical innovation. But Stravinsky was far from done: Petrushka merely foreshadowed his true revolutionary ambitions, as the world would eventually see with the infamous première of The Rite of Spring in 1913.

A ballet burlesque in four scenes, Petrushka tells the story of three puppets brought to life by the Charlatan (a magician) at the Shrovetide Fair in 1830s Saint Petersburg. A love triangle unfolds and unravels. Petrushka, the title character, is in love with the Ballerina, who rejects his love for the Moor's instead. Angry, hurt, and jealous, Petrushka challenges the Moor, who despite the Ballerina's efforts chases him through the fairgrounds and kills him with his saber. The Charlatan reveals to the shocked, disenchanted crowd that Petrushka was merely a puppet, and as he leaves the fair, Petrushka's ghost watches on menacingly.

The outer scenes take place on the fairgrounds and embody the bustling, festive atmosphere of the fair. Colorfully orchestrated, the music is riddled with complex polyrhythms, and different instruments often simultaneously play different themes in different meters. Abrupt changes in the music mirror quick shifts in focus among the various spectacles of the fair. The inner scenes, more intimate and introverted, take place indoors and deal primarily with interactions among the three characters. Electrifying drum beats connect the different scenes.

Stravinsky eventually revised Petrushka in 1947, economizing the orchestration. Both versions are regularly performed today. In both versions, Stravinsky also offers an alternate ending for concert performances. In tonight's performance, the 1947 version is performed with the alternate ending.

-Michael Cheng '19

Federico Cortese

Conductor

From the moment of his debut in September 1998, stepping in at short notice to conduct Beethoven's Symphony No. 9 in place of an ailing Seiji Ozawa, Federico Cortese's work as Assistant Conductor of the Boston Symphony Orchestra was widely praised. Serving in that position from 1998-2003, Mr. Cortese led the BSO several times in Symphony Hall and at Tanglewood. His conducting of Puccini's Madama Butterfly at Symphony Hall was particularly heralded. Additionally, he has served as Music Director of the Boston Youth Symphony Orchestras since 1999 and is currently Music Director of the New England String Ensemble and Associate Conductor of the Asian Youth Orchestra. Other appointments have included Music Coordinator (in lieu of Music Director) and Associate Conductor of the Spoleto Festival in Italy, Assistant Conductor to Daniele Gatti at the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, and Assistant Conductor to Robert Spano at the Brooklyn Philharmonic.

Mr. Cortese has conducted operatic and symphonic engagements throughout the United States, Australia, and Europe. Recent engagements in the US include, among many others, conducting the Dallas and Atlanta Symphony Orchestras, San Antonio and New World Symphonies, and the Louisville Orchestra; as well as many operatic productions including Mozart's Don Giovanni with the Boston Lyric Opera, Puccini's La bohème with Opera Theater of Saint Louis and at the Yale Opera program, and André Previn's A Streetcar Named Desire with the Washington National Opera. In Europe, his opera experience includes conducting productions of Verdi's Il trovatore in Parma, Italy as part of the Verdi Centennial Festival; Mozart's Die Entführung aus dem Serail at the Spoleto Festival in Italy; Niccolò Piccinni's La bella verità at the Teatro Comunale, Firenze, with the Orchestra of the Maggio Musicale Fiorentino; and a new production of Mozart's Così fan tutte with the Finnish National Opera in Helsinki. Recent successes include guest conducting Britain's Opera North, BBC-Scottish Symphony, Slovenian Philharmonic, Oslo and Zagreb Philharmonics, and Göttingen Symphony Orchestra, to name just a few.

In Australia, he has conducted the Sydney and Tasmanian Symphonies; Australian Youth, West Australia Symphony, and Queensland Orchestras; and a production of Madama Butterfly for Opera Australia in Melbourne.

Mr. Cortese studied composition and conducting at the Conservatorio di Santa Cecilia in Rome and at the Hochschule für Musik in Vienna. In addition, he has been a conducting fellow at the Tanglewood Music Center. In 2009, he was appointed Senior Lecturer in the Harvard music department. In addition to music, Mr. Cortese studied literature, humanities, and law, earning a law degree from La Sapienza University in Rome.

Kai Johannes Polzhofer

Assistant Conductor

Kai Johannes Polzhofer was born in Munich in 1989. Trained in conducting, trumpet and violin, he studied during high school at Hochschule für Musik und Theater München and received his earliest composition lessons with Kay Westermann. After graduating from classical grammar school under the Benedictines, he continued his studies in philosophy, music theory and composition at the Universities and Conservatories of Graz (Austria) and Leipzig (Germany). In 2013, he graduated with a diploma in composition from Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig, and from University Leipzig (BA in philosophy). Broadcast in Austria and Germany, his music has been performed both in Europe and North America by ensembles such as Jack Quartet, Parker Quartet, Ensemble Surplus, Ensemble Dal Niente, and Ensemble Recherche. He received a national scholarship ("Deutschlandstipendium") and is cofounder and artistic advisor of forma Leipzig, a group focused on linking contemporary music and literature, for which he remains artistic advisor. Polzhofer is author of articles on musicological and compositional topics, and publishes regularly in Musik und Ästhetik, New Music and Aesthetics in the 21st Century, and other publications. Currently he is undertaking a PhD in Composition with Chaya Czernowin, Hans Tutschku, and Steven Kazuo Takasugi. He also studies conducting with Federico Cortese, and served as Music Director of the Orchestra of the Graduate School of Arts and Science Harvard. Polzhofer is currently Music Director of the Du Bois Orchestra at Harvard, which he co-founded in 2015. His music is published by Edition Gravis (Berlin).

Anne C. Shreffler

James E. Ditson Professor of Music

Anne C. Shreffler is the James Edward Ditson Professor of Music and an Affiliate of the Department of Germanic Languages and Literatures at Harvard University. Shreffler's research interests include the musical avant-garde after 1945 in Europe and America, with special emphasis on the political and ideological associations of new music. Other research interests include historiography, composers in emigration, performance theory, and contemporary opera.

Topics of Shreffler's recent articles include the canonization processes in twentieth century music; tradition and rupture in Beethoven and Webern; and different models for politically progressive music in the twentieth century. She co-edited (with David Trippett) a themed issue of the German journalMusiktheorie on Rudolf Kolisch in America. Shreffler is currently working on a book project, entitled "Musical Utopias: Progressive Music and Progressive Politics in the Twentieth Century" (under contract with University of California Press).

Shreffler began her research career studying the Austrian composer Anton Webern (the topic of her dissertation), has published widely on this composer, including a book, Webern and the Lyric Impulse: Songs and Fragments on Poems by Georg Trakl (Oxford University Press, 1994) as well as the article "'Mein Weg geht jetzt vorueber': The Vocal Origins of Webern's Twelve-Tone Composition," for which she received the Alfred Einstein Award of the American Musicological Society in 1995.

Shreffler has also written about the music and thought of Elliott Carter, including Elliott Carter: A Centennial Portrait in Letters and Documents (The Boydell Press, 2008), co-authored with Felix Meyer. A co-edited volume with Felix Meyer, Carol Oja, and Wolfgang Rathert, Crosscurrents: American and European Music in Interaction, 1900-2000 (The Boydell Press, 2014), resulted from an international conference held at Harvard and at the Ludwig-Maximilians-Universität in Munich. Her most recent publication is "The International Society for Contemporary Music and Its Political Context (Prague, 1935)," in Music and International History in the Twentieth Century, edited by Jessica Gienow-Hecht.

Shreffler received a B.Mus. in flute performance in 1979 from New England Conservatory, a Master's in music theory from the same institution, and Ph.D. in musicology from Harvard; this was followed by an Assistant Professorship at the University of Chicago. From 1994 until 2003 she was a professor at the Musikwissenschaftliches Institut of the University of Basel in Switzerland. She has taught at Harvard since the fall of 2003. Shreffler serves on advisory and editorial boards of a number of musicological journals and institutions in the U.S., Germany, and Switzerland, including the Paul Sacher Foundation in Basel and the journal Archiv für Musikwissenschaft. She has been elected Vice President of the American Musicological Society and will serve 2014-16. She has also served on several committees of the American Musicological Society. including the AMS Council, the AMS-50 Fellowship Committee, and the Program Committee. In 2007-08 she received a Guggenheim fellowship.

Sanders Theatre Information

Sanders Theatre at Memorial Hall is managed by the Office for the Arts at Harvard. All inquiries should be addressed to:
Memorial Hall/Lowell Hall Complex
45 Quincy Street, Room 027
Cambridge, MA 02138
Phone: 617.496.4595, Fax: 617.495.2420
Email: memhall@fas.harvard.edu

CALENDAR OF EVENTS

Available at the Harvard Box Office web site: www.fas.harvard.edu/~tickets

RESTROOMS

Located on the lower level

SMOKING

There is no smoking allowed in Memorial Hall.

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 the 52 Oxford Street Garage.

LOST AND FOUND

Call 617.496.4595 or visit the Administrative Offices, Memorial Hall room 027. Memorial Hall and Harvard University are not responsible for lost or stolen property.

LATECOMERS

Latecomers will be seated at the discretion of the management.

PHOTOGRAPHY AND RECORDING

Use of cameras and audio and video recording of any kind is prohibited. Equipment will be confiscated.

ACCESS FOR PATRONS WITH DISABILITIES

Wheelchair accessible seating is available through the Harvard Box Office by telephone at 617.496.2222, TTY 617.495.1642, or in person. Sanders Theatre is equipped with Assistive Listening Devices, which are available at the Box Office, one-half hour before performance time.

For information about parking for disabled patrons, call the University Disability Services at 617.495.1859, Monday through Friday 9am to 5pm, or email at disabilityservices@harvard.edu. Please call at least two business days in advance.

THE HARVARD BOX OFFICE

Phone: 617.496.2222; TTY: 617.495.1642
Advance Sales:
Holyoke Center Arcade, Harvard Square
1350 Massachusetts Avenue
Calendar of events, online sales and current hours: www.boxoffice.harvard.edu
Pre-Performance Sales:
Sanders Theatre at Memorial Hall
Open on performance days only, at 12 noon for matinees and 5pm for evening performances.
Open until one-half hour after curtain.

USHERING

To inquire about ushering opportunities, contact the Production Office at 617.495.5595.

Brattle Square Florist

31 Brattle Street
Cambridge, MA
02138

(617) 876-9839
(617) 547-7089

Look your smartest during interview season! Bring in your suits for dry cleaning.

YOU LOOK GOOD
IN EVERYTHING WE DO

CAMBRIDGE CLEANERS

A Higher Quality Dry Cleaning Service

- Professional Dry Cleaning & Tailoring
- Expert Dress/Tuxedo Cleaning/Tailoring
- Wash, Dry & Fold Laundry Service
- Environmentally Friendly Dry Cleaning
- Winter Garments Cleaned
  & Box Storage in Summer

HBS Campus Location (HBS students only)
1 Soldiers Field Park
Open Monday - Friday 12 noon - 5 pm
Ph (617) 459-9400

Main Store Located Close to Harvard College Dorms
47 Mt. Auburn St., Harvard Square
Cambridge, MA 02138
Open M-F 8am - 7 pm, Sat 9 am - 6 pm
Ph (617) 547-1595

Cell/Text Message 617-459-9400

On-Campus Location: SFP1, Open Monday - Friday