11.3.18

Sanders Theater
8 pm
Under 18 - $5
Students/Adults Early - $10/$20
Students/Adults At the Door - $14.50/$23.50

The Harvard-Radcliffe Orchestra
and
Music Director
Federico Cortese
Present:

ELGAR

CELLO CONCERTO in E Minor, Op. 85

featuring the winner of the 2018
James Yannotos Concerto Competition

BRIAN ZHAO

HARBISON

Remembering Gatsby

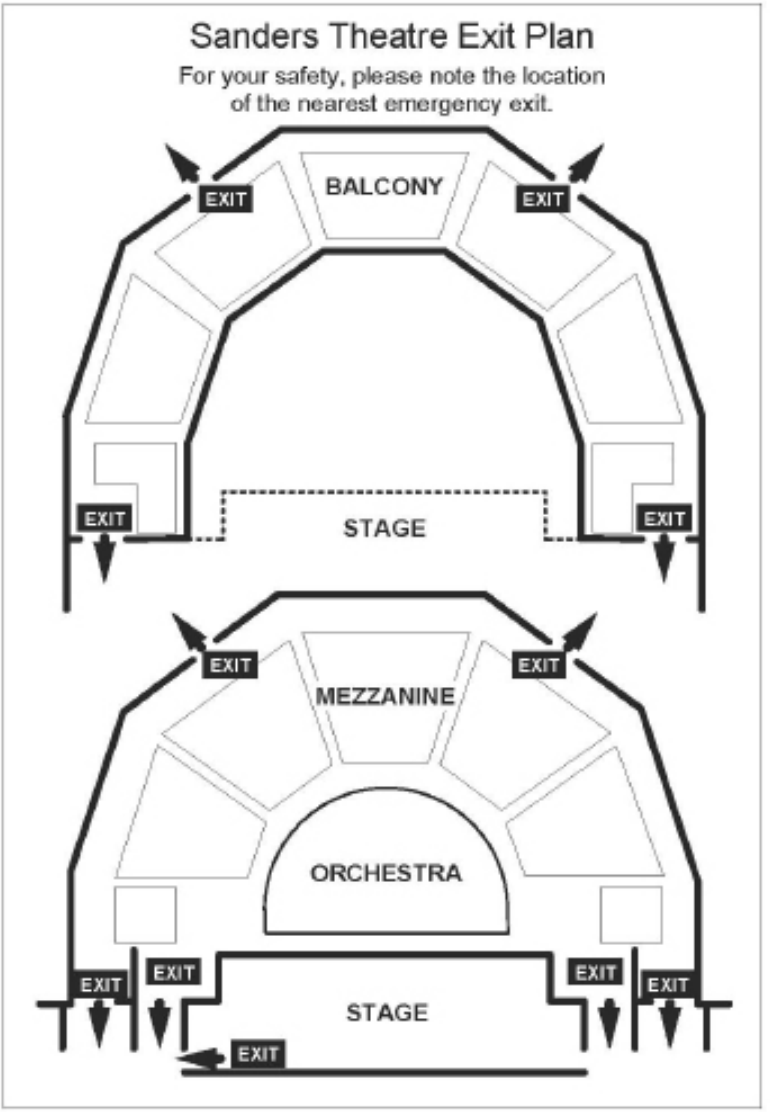
RAVEL

Daphnis et Chloé Suite No.2

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

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, Korea, the Philippines and most recently in 2017, Argentina.

Harvard-Radcliffe Orchestra

210th Season, 2017-2018

VIOLIN I
Jeremiah Blacklow ’20
Principal
Andrew Lee ’21
Assistant Principal
Brandon Duffy ‘20
Joyce Lu ‘21
Flora Li ‘19
Flora Li ‘19
Rebecca Xi ‘22
Liya Jin ‘22
Ju Hye Mun ‘22
Lucy Frucht ‘22
Mark Xu ‘22
Liana Owen ‘22
Nivi Ravi ‘21
Emily Spector ‘21
Sasha Yakub ‘20
Simeon Radev ‘22
Sarah King ‘21

VIOLIN II
Cherin Lee ’22
Principal
Eloise Hodges ‘21
Albert Shin ‘22
Gordon Ma ‘19
Diana Wang ‘20
Claire Tseng ‘22
Anna Gong ‘22
Odessa Deng ‘22
Austin Kwoun ‘22
Angela Eichhorst ‘22
Yash Nair ‘22
Annette Samuels (Alum)
Sarah King ‘21
Catherine Gallori ‘22

VIOLA

Sophie Choate ’22
Principal
Roger Cawdette ’22,
Assistant Principal
Carter Nakamoto ‘21
Tae Shik Kim
William Lundell ‘21
Jarod Stone ‘21

CELLO
Ethan Cobb ‘21
Principal
Brian Zhao ‘19
Christopher Kwon ‘22
Danielle Davis ‘21
Emily Chung ‘21
Ila Shon ‘19
Ju Hyun Lee ‘18
Michael Arumainayagam ‘22
Nate Steele ‘21
Patrick Barham ‘21
Ryan Chung ‘22
Soren Nyhus ‘22
Spencer Kim ‘20

BASS
William Swett ’22
Principal
Claire Murphy ‘21

FLUTE
Alyssa Chen ‘22
Jenny Yu Wang ‘22
Karissa Huang ‘21
Peter Bynum ‘22

OBOE
Annika McDermott -Hinman ‘21
Johanna Alstott*
Mara Roth ‘19
Ran Bi ‘22

CLARINET
Erica Chang ‘19
Eb Clarinet
Hyukjoo Hwang ‘19
Kofi Kwapong ‘21
Jack Li ‘22
Bass Clarinet

BASSOON
Steven Ekert ‘20
Eli Holmes ‘21
Reuben Stern ‘20
Contrabassoon

HORN
Alec Jones ’19
Ariel Silverman ‘22
Grace Chang ‘21
Simon Eder ‘20
William Hartog ’21

TRUMPET
Avril Saavedra ‘21
Caleb Fried ‘22
Eliane Grace ‘21
Patrick Sanguineti ‘17
Sóley Hyman ‘19
William Brechtelsbauer ‘19

TROMBONE
Kyle Mueller ‘22
Oliver Philcox (Grad)
Topher Colby ‘20
Bass Trombone

PERCUSSION
Dhilan Ramaprasad ‘21
Kai Trepka ‘20
Kassia Love ‘22
Leigh Wilson ‘22
Matthias L M Pergams ‘19
Nick Pham ‘19
Nikita Jindal ‘22
Rachelle Ambroise ‘21

HARP
Elizabeth Yeoh-Wang ‘20
Charles Overton*

*guest performer

SUPPORTERS
of HRO and the Harvard Pierian Society

The Harvard Pierian Foundation and the Harvard-Radcliffe Orchestra would like to thank its generous supporters. Listed here are those who have made donations prior to February 2018. We apologize for any errors or omissions.

Benefactor ($5,000 and Up)
Professor Jerold S. Kayden
Bernard and Mildred Kayden Fund

Sustainer ($1,000-$4,999)
Christine Ausit and Philip Hood
Byram P. Karanjia
Monica D. Kohler
Emily Eun Kim and Kyeong H Yang
Eugene Lee and Sally Park
Mary Ellen Moir

Associate ($500-$999)
Anonymous
In Memory of Dr. Y
Anonymous
Richard L. and Mary Ellen Flather
Richard and Nancy Fryberger
Marion Letvin
Yannatos Archive
Dr. Timothy and Catherine Weiskel

Patron ($250-$499)
Thomas I. Crowell
Frederick W. Klein, VI, M.D.
Judith and Michael Luskin
David D. Oakes, M.D.
Earl Ravenal Foundation
Harvey J. Weiss, M.D.
Yannatos Archive

Sponsor ($100-$249)
Laurence D. Berman
Drs. John P. and Sophie B. Bilezikian
Richard A. Bohannon
Cynthia Chazotte and Robert Madden
Rachel R. Dobrow
Rolf and Nancy Goodwin
Eric J. Hinsta
Heidi E. Vanderbilt-Brown & Andrew Popper
Stephen D. Senturia Anne C. Shreffler
Jeffrey B. Smith
Scott B. Smith
David Sogg
Jacob Taylor and Jean Park
Park and Taylor Family Fund

Family Membership $50-$99)
Michael Brenner and Naomi Buklad
Ernest William Cockrell
HRO Tour Fund
David Creighton
Nicholas Cunningham, M.D.
Richard W. Hadsell
Katharine Flanders Muherji and Dr. Rajat Mherji
Tor A. Shwayder, M.D

Member (Up to$49)
Wallace Finley Dailey
Thomas V. Yates

Matching Grant
IBM Intl. Foundation Matching Grant
Oracle
21st Century Fox

The Harvard Pierian Foundation, Inc.

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

EXECUTIVE COMITTEE

President and Treasurer
Eugene Lee

Development Commitee Chair
Byram Karanjia

Annual Appeal Treasurer
Marion Stein Letvin

Secretary
Christine Ausnit-Hood

Parent Liaison
Mary Ellen Flather

Members
Fred Henle
Eugene W. Lee
Mary Ellen Moir
Anne Shreffler
Davone Tines
Catherine Weiskel

HRO BOARD OF DIRECTORS

Presidents
Erica Chang ‘19 and Ila Shon ‘19

Vice President
Steven Ekert ‘20

Financial Manager
Spencer Kim ‘20

General Manager
Emily Spector ‘21

Head of Operations
Avril Saavedra ‘21

Tour Directors
Simon Eder ‘20
Yoree Ha ‘20
Joyce Lu ‘21

Directors of Publicity
Danielle Davis ‘21
William Hartog ‘21
Elizabeth Yeoh-Wang ‘20

Director of Sales
Kai Trepka ‘20

Director of Outreach
Brandon Duffy ‘20

Social Chairs
Eli Holmes ‘21
Mara Roth ‘19

Fundraising Directors
Ben Rhee ‘21
Wesley Shin ‘21

Harvard-Radcliffe Orchestra

211th Season, 2018-2019

Federico Cortese, Conductor, Music Director
Adrian Slywotsky, Teaching Fellow

Saturday, November 3, 2018, 8:00 pm
Sanders Theatre, Harvard University

Program

John Harbison (1938- Present)
Remebering Gatsby

Maurice Ravel (1875-1937)
Daphnis et Chloé, Suite No. 2 for Orchestra

Intermission

Edward Elgar (1857-1934)
Cello Concerto No.1, Op. 85
I. Adagio-Moderato
II. Lento - Allegro molto
III. Adagio
IV. Allegro- Moderato- Allegro, ma non troppo- Poco più lento - Adagio

Notes on the Music

Remembering Gatsby

Composer Note:

Remembering Gatsby was composed for the Atlanta Symphony and is dedicated to the orchestra and its Music Director, Robert Shaw. It was completed during the summer of 1985 at Token Creek, Wisconsin.

For some years I made sketches for an opera based on Fitzgerald's novel, The Great Gatsby: after I abandoned the project I sometimes ran across musical images (in my sketchbooks) and fragrances from the novel (in my senses). A few of these were brought together in this orchestral foxtrot.

The piece, which runs about eight minutes, begins with a cantabile passage for full orchestra, a representation of Gatsby's vision of the green light on Daisy's dock. Then the foxtrot begins, first with a kind of call to order, then a twenties tune I had written for one of the party scenes, played by a concertino led by a soprano saxophone. The tune is then varied and broken into its components, leading to an altered reprise of the call to order, and an intensification of the original cantabile.

A brief coda combines some of the motives, and refers fleetingly to the telephone bell and the automobile horns, instruments of Gatsby's fate.

My father, eventually a Reformation historian, was a young show-tune composer in the twenties, and this piece may also have been a chance to see him in his tuxedo again.

—John Harbison
from *musicscalesclassical.com*

Daphnis et Chloe, Suite No. 2 for Orchestra

Maurice Ravel's Daphnis et Chloe, in the composer's own words, a "choreographic symphony," was initially overshadowed by other tumultuous ballets of the same contemporary five year period: Stravinsky's Firebird, and the later raucous and memorable opening of The Rite of Spring. Nevertheless, when Sergei Diaghilev, leader of the emerging Russian Ballet Russes so popular in Paris at the time, first asked Ravel to set the classical Greek myth of the two pastoral lovers to dance, the work eventually produced over four years later now stands as a seminal, if not the decidedly superior, work of all French ballet.

Work began on Daphnis in 1909, as the phenomenon of Russian dance swept through Paris. Transmitting through the late sixteenth century French poet Amyot's translation of a third century A.D. Longus' idyll on the classical Greek myth, and in conjunction with a Russian choreographer, Michel Fokine, meant that the creative process was time consuming and arduous for Ravel. To put it simply in Ravel's own words, "what complicates things is that Fokine doesn't know a word of French, and I only know how to swear in Russian." Ravel was late, and Daphnis wouldn't be completed in time for that first 'Russian season,' nor the next, but rather four years later in 1913.

However, what emerged out of this difficult and time consuming collaboration stands as a monument to Ravel's perfectionism with the score, and exceptional mastery of both orchestration and synergy with the on stage movement and expression. In the second suite performed tonight, one can hear the plot of the third act of the full ballet. Having introduced the lovers in the first act, both adopted and raised by shepherds on Mytilene, pirates invade and take Chloe prisoner in the second. In reflection of his own passion for his love, Syrinx, the god Pan saves Chloe, allowing the two lovers to reunite and celebrate this sentiment in the final act.

Throughout the second suite, we hear the versatility and lyricism of Ravel's impressionism and textual mastery. The opening of the piece incites the warmth of the rising rays through waves of sound, slowly evincing the sun's daybreak that sets the scene for their return unto one another; and the following virtuosity of the violin and flute solo moments highlights not only the distinct dexterity with which Ravel was capable of handling the tools of the orchestra, but the delicate sculpture by which he formed the portrayal of each stage of the myth.

In the second of the three concurrent, seamless sections, as the lovers reenact Pan's homage to Syrinx, the extended flute exhibition deftly mirrors the same palpable passion which has just saved the two themselves. The suite is concluded with the rapturous danse generale, set in the choreographically stymying, yet musically alluring and ebullient 5/4 meter. Having taken years to compose, this maelstrom of a conclusion's dance shows Ravel's Daphnis et Chloe in its best state, as that polished, refined, and multifaceted gem of not only the composer's own oeuvre, but of French music and ballet as an entire repertoire.

—Topher Colby '20

Notes on the Music

Elgar Cello Concerto No. 1

Composed in the wake of World War I, the Cello Concerto was English composer Edward Elgar's last significant composition, even though he lived for another 15 years after its completion in 1919. Having heard the wartime artillery in France across the English Channel and lost many of his dear friends to the Great War, Elgar was also by now keenly aware of his declining popularity, recovering from recent surgery, and . Reflecting these personal, and analogously national, circumstances, gone is the assured confidence of an empire at its height found in Elgar's earlier works—the Pomp and Circumstance marches, Introduction and Allegro for Strings, and Enigma Variations come to mind—the concerto turns instead to the pensive reckoning of this same empire, now exhausted from unprecedented war.

The premiere, in October 1919, at which Elgar was scarcely afforded rehearsal time, was an unmitigated disaster, and though critics sympathized with Elgar to a certain degree, the concerto failed to catch on with confused audiences and was hardly performed in the ensuing decades despite the efforts of Elgar's admirers. In fact, the piece was not revived until the British cellist Jacqueline du Pre, merely 20 at the time, made a landmark recording with Sir John Barbiolli and the London Symphony Orchestra in 1965. The recording instantly catapulted both her and the concerto into stardom, where both have remained since.

Scored for the standard late Romantic lineup of two each of flutes (second doubling piccolo), oboes, clarinets, and bassoons; four horns, two trumpets, three trombones, and tuba; timpani; and strings on top of the soloist, the concerto is remarkably reserved in its orchestration, with largely smatterings of color to highlight the cello's line apart from the periodic outburst while the soloist does not play. The orchestra never competes with the cello for dominance. In cello concertos, the soloist often struggles to be heard above a full orchestra, but such a problem hardly exists in this masterpiece.

The first movement starts with a recitative by the soloist, an unmistakable, bold declamation of tragedy, bleak and forlorn. The monologue grows tentative and blends into the wandering, almost aimless, first theme introduced by the violas. Repeated but varied statements of this theme become gradually stately and assertive, even impassioned, but fade away to the second theme. Here, the music becomes slightly warmer and more present but never escapes the pervading gloom. The iambic rhythm and compound meter (in which each beat is subdivided into three rather than two) of both themes, on top of the unmistakable melancholy of the music, leaves the impression that one is aboard a ship swaying in the waves under grey skies. In the second half of the movement, the themes are stated in reverse order, creating an arch-like structure.

A mercurial, quick-witted scherzo picks up without pause where the first movement winds down. The soloist opens with the same chords as

the first movement winds down. The soloist opens with the same chords as in the recitative, this time pizzicato. A seed of a theme attempts to assert itself as this scherzo struggles to get off the ground but is repeatedly interrupted, resulting in incessant turns of tempo in the process. Finally, the seed germinates into a moto perpetuo, and the movement sprints forward with good humor until a pompous and canonically Elgarian theme takes hold. The cello, here, hardly hesitates from theatricality. The two themes then play out to the end, and lightheartedness prevails.

In the slow movement, fleeting wisps of reverie by the cello float over a dreamy backdrop of strings, clarinets, bassoons, and horns. By turns serene and heartfelt, the movement longs with nostalgia. The soloist bears the melody throughout, taking the uncontested center stage in this emotional core of the piece.

A march-like idea sets off the finale, but the cello interrupts with its own monologues. When the march finally proceeds, it is hardly one to be marched to; even this most rhythmic portion of the piece is subject to the soloist's expressive liberties. The movement unwinds toward the end and almost seems to die off when vanishing glimpses of the heartrending third movement return, followed by the opening summons. The march picks up again to close off the concerto, but in a manner too brief to be convincing, almost obligatory, a marked departure from the signature rousing cadence of the Elgar of old. One almost wonders if the concerto would have rather faded away into oblivion.

– Michael Cheng '19

FEDERICO CORTESE

Conductor and Music Director, Harvard-Radcliffe Orchestra

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 boheme with Opera Theater of Saint Louis and at the Yale Opera program, and Andre 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 Entfuhrung aus dem Serail at the Spoleto Festival in Italy; Niccolo Piccinni's La bella verita at the Teatro Comunale, Firenze, with the Orchestra of the Maggio Musicale Fiorentino; and a new production of Mozart's Cosi 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 Gottingen 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 fur 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.

BRIAN ZHAO
Soloist

Cellist Brian Zhao, 21 from Plano, TX, is currently a senior in the Harvard/NEC Dual Degree Program studying with Laurence Lesser.

Brian started learning cello at age 9 with Jungshin Lewis. He won grand prizes in various competitions including the Fort Worth Symphony's Young Artist Competition, Dallas Symphonic Festival Senior String Concerto Competition, Collin County Young Artist Competition, Vernell Gregg Young Artist Competition, and the Greater Dallas Youth Orchestra Concerto Competition. He was also awarded first place in both the solo and chamber music categories of the First Annual Chamber Music International Young Artist Competition. Brian won third place in the 13th Annual Lynn Harrell Concerto Competition and was a finalist in the 11th Annual Lynn Harrell Concerto Competition in 2012 and Lennox International Young Artists Competition for Strings in 2014. In addition to winning numerous competitions, he has performed as a soloist with multiple professional and youth symphonies including the Fort Worth Symphony Orchestra, Richardson Symphony Orchestra, Plano Symphony Orchestra, Lewisville Lake Symphony Orchestra, Greater Dallas Youth Orchestra, and Shepton High School Orchestra.

Brian also has a passion for chamber music, with performances in the Lewisville Lake Symphony's International Chamber Music Series Concert and The Institute For Strings. He has had chamber music coachings with members of the Parker Quartet, Orion Quartet, Cleveland Quartet, Vermeer Quartet, Rubens Quartet, and Kaplan-Weiss-Newman Trio. He has also participated in summer festivals such as the Heifetz International Music Institute, Montecito International Music Festival and the Indiana University Jacobs School of Music Summer String Academy.

At Harvard, Brian is an economics concentrator. Since his sophomore year, Brian has been a member of Brattle Street Chamber Players, a student-led conductor-less string ensemble. Brian also is a cellist for Citylife Presbyterian Church. In the summer of 2019, Brian will be a returning intern in Microsoft's Finance Rotation Program.

SUPPORT THE ARTS AT HARVARD

HARVARD UNIVERSITY
department of MUSIC

HARVARD
ARTS
FIRST
FESTIVAL

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
hro@hcs.harvard.edu
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.

Upcoming Concerts
of the
Harvard-Radcliffe Orchestra

211th Season, 2018-2019

All concerts at 8:00 pm
Sanders Theatre, Harvard University

Junior Parents Weekend
March 2, 20919

Visitas
April 27, 2019