

THE

# harvard-radcliffe orchestra PRESENTS

FEDERICO CORTESE  
MUSIC DIRECTOR

SATURDAY, FEBRUARY 25, 2017  
SANDERS THEATRE  
8 PM



**GINASTERA**  
4 DANCES FROM ESTANCIA

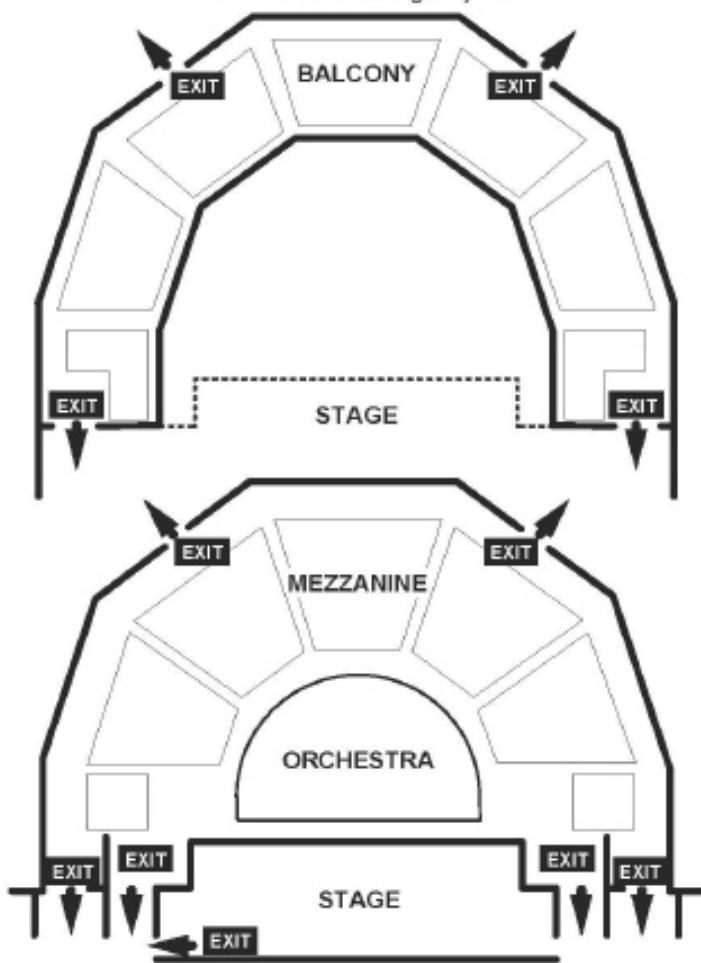
**ADAMS**  
SAXOPHONE CONCERTO  
GUEST ARTIST JAKE TILTON '19

**WAGNER**  
DER FLIEGENDE HOLLANDER  
CONDUCTED BY SASHA SCOLNIK-BROWER '17

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of the nearest emergency exit.



# 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 Orches-

tra 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

209th Season, 2016-2017

## VIOLIN I

Enchi Chang '17  
**Concertmaster**  
Anna Clink '17  
Brandon Duffy '20  
Alejandro Gracia '20  
Yooree Ha '20  
Alexander Harris '20  
Natalie Hodges '19  
Christine Hong '19  
Myer Johnson-Potter '20  
Flora Li '19  
Jeffrey Liu '20  
Diana Wang '20  
NaYoung Yang '18

## VIOLIN II

Cecilia Yao '19  
**Principal**  
Catherine Bond '20  
Joanna Chung '18  
Clare Criscione '18  
John Lim '20  
Thomas Peebles '17  
Alexis Ross '20  
Hueyjung Shih '18  
Angela Tang '20  
May Wang '20

## VIOLA

Faith Pak '19  
**Principal**  
William Chang '19  
June Criscione '17  
Jennifer Mao '20  
Maria Park '19  
Henry Shreffler '18  
Adele Woodmansee '18

## CELLO

Ila Shon '19  
**Principal**  
John Austin '19  
Eleanor Bragg '19  
Spencer Kim '20  
Raymond Lin '20  
Ju Hyun Lee '18  
Bihn Park '19  
Jeanna Qiu '20  
Grant Riew '19  
Ellis Yeo '20  
Michael Won '20

## BASS

Frederick Metzger '18  
**Principal**  
Christian Lin '20  
Steve Tarsa\*

## FLUTE

Kristen Fang '19  
Dominique Kim '17  
Anya Zhang '20  
**Piccolo**

## OBOE

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

## CLARINET

Erica Chang '19  
HyukJoo Hwang '19  
Eric Zhou '20

## BASSOON

Steven Ekert '20  
Euvin Park '20  
Reuben Stern '20

## HORN

Simon Eder '20  
Anton Gillespie '18  
Alec Jones '19  
Anna Peng '20  
Nikhil Suri '20

## TRUMPET

William Brechtelsbauer '19  
George Goodwin '17  
Sóley Hyman '19  
Patrick Sanguineti '17

## TROMBONE

James Conatser '17  
Brendan Pease '17

## BASS TROMBONE

Topher Colby '19  
Jack Stone '20

## PERCUSSION

Grant Hoechst '18  
Matthias Pergams '19  
Nicholas Pham '19  
Kai Trepka '20

## CELESTA

Mason Meyer '20

## PIANO

George Hu '20  
Scott Xiao '20

## HARP

Elizabeth Yeoh-Wang '20  
Sarah Yeoh-Wang '17

\*guest performer

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## of HRO and the Harvard Pierian Society

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

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# Harvard-Radcliffe Orchestra

209th Season, 2016-2017

FEDERICO CORTESE, Conductor, Music Director

ADRIAN SLYWOTZKY, Teaching Fellow

MARK MILLER, Teahing Fellow

Saturday, February 25, 2017, 8:00 pm  
Sanders Theatre, Harvard University

## PROGRAM

Richard Wagner (1813-1833)

Der Fliegende Höllander, WWV 73 (1840)

*Conducted by Sasha Brolnik-Skower '17*

John Adams (b. 1947)

Saxophone Concerto (2013)

I. Animato: tranquillo, suave

II. Molto vivo: a hard, driving pulse

*Performed by Jake Tilton '19, winner of the 2016 James Yannatos Concerto Cometition*

INTERMISSION

Alberto Ginastera (1916-1983)

Four Dances from *Estancia* (1941)

I. Los trabajadores agricolas

II. Danza del trigo

III. Los pienos de hacienda

IV. Danza final

# NOTES ON THE MUSIC

## Wagner, Der Fliegende H?llander (1840)

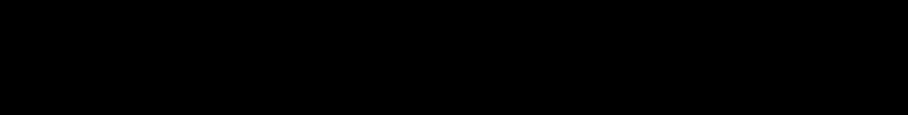
Richard Wagner's overture to *The Flying Dutchman* stands as one of the best examples of what the composer, who believed along with many others in his undeniable genius at the time, was able to realize through his incredibly dramatic and compelling music. Wagner's eleven minute overture to what was initially planned to be a single act opera embraces the auspicious background of most of his works of the time- not a new, pioneering invention of the industrial time, but rather, a story from a folk-tale that called to mind the past, made newly brilliant by the composer's characteristic dense, lush setting. Wagner first began thinking about composing the Opera in 1840, after reading of the legend through the German author Heinrich Heine. Following a trip through the fjords of Norway, Wagner remarked that "the Norwegian reefs made a wonderful impression on my imagination; the legend of the Flying Dutchman took on a distinctive, strange coloring that only my sea adventures could have given it." And through this account predating his first sketch for the opera, one can immediately associate the ebbing and flowing waves of sound throughout the overture with what must have been a visceral and impacting sight to the composer.

The relatively short piece is also notorious for Wagner's statement he made with it, concerning the matter of the overture. He detested the Rossini-like ostentatiousness

of his time, and insisted instead on an emphatic motion toward highlighting the integral themes to the story as a whole it was due to represent. These are made easily audible for the listener, whether in the stubborn, cursed Dutchman's pressing theme that echoes throughout the brass, or in the gentle, turning motions that symbolize the captain and Senta's eventually redeeming love.

The overture as a whole begins with the galvanizing theme in the horns and lower brass, supported and made robust by the running strings below; a tense and full backdrop to what is, along with most Wagnerian themes, a fairly simple melodic concept. Following the suspense of several small climaxes, the moment of connection in the opera between the Dutchman and his redeeming love, Senta, comes into play during a poignant adagio. Still not to be suppressed, however, the dark and tempestuous origin point of the principal theme manifests itself again, up until the middle of the overture.

A rare moment of poise and geniality comes through just after the restatement of the first theme, giving way to its predecessor once again in its more major form. This then brings the piece to one of its most compelling points, in which the greater, more lambasting forces of the orchestra and the gentle, singing voices of the turning winds are put against each other in constant, opposing shifts of time.



Following the resolution from this moment, the orchestra builds to a fermata, after which the high strings find themselves essaying a complex and unceasing arpeggiation, prior to the restatement of the dominant by the brass. This coda leads to an expected and altogether quite Wagnerian final throe of the principal theme, in which the brasses break way at the bottom of an unexpectedly revealed major denouement to the soft conclusion of the piece in the melancholic and plaintive winds and strings.

Although *The Flying Dutchman* did not perform well in theaters after its premier, and only survived for its first four nights of performance, the 27 year old Wagner set to a path in this early work that would come to define his future successes. Seen as the ambassador for society's belief at the time for what was the music of the future, the wistful, tearing moments in this tumultuous, constantly swelling, rising, then falling overture frame the sort of rich drama that would come to hallmark his later epics.

- Topher Colby

# NOTES ON THE MUSIC

## Adams, Saxophone Concerto (2013)

John Adam's Saxophone Concerto (2013) is anything but ordinary. This contemporary piece is scored for Alto Saxophone and an orchestra comprising piccolo, two flutes, two oboes, English horn (doubling 3rd oboe), two clarinets, bass clarinet, two bassoons, three horns, two trumpets, harp, piano, celesta, and strings. Adams composed this saxophone concerto with American Saxophonist, Timothy McAllister in mind, who performed the world premiere of the piece with the Sydney Symphony Orchestra. The performance tonight will be a Boston-area premiere with soloist Jake Tilton and the Harvard Radcliffe Orchestra.

This contemporary piece draws its style from multiple musical influence from classical to jazz to bebop. John Adams himself was a wind player, and because his father played the alto saxophone in a jazz band in the 1930s he had a great deal of exposure to prominent jazz saxophonists such as John Coltrane, Eric Dolphy, and Wayne Shorter. Some elements of this piece may remind you of saxophonist Charlie Parker, a pioneer of bebop music characterized by fast licks, advanced chord progressions and instrumental virtuosity.

The complexity and intricacy of the piece is the most notable feature. The entire concerto is structured into two movements: 1. Animato: Tranquillo, Suave 2. Molto Vivo: a hard, driving pulse. Despite only having two movements, it

still follows the traditional Italian Concerto form of fast-slow-fast. The time signature for this piece is inconsistent, the rhythm is unpredictable and the key is equally unstable. Nevertheless, the saxophone soloist and the orchestra weave in and out of alignment seamlessly with remarkable virtuosity from both the soloist and orchestra.

Harriet Cunningham of The Sydney Morning Herald wrote this after hearing the world premiere of the saxophone concerto: "Adams has thrown down the gauntlet with a solo line which demands speed, flexibility, musicality and, above all, stamina to keep going with barely a bar's rest. McAllister delivered, punching out the 'nervous bebop' sound (Adams' description) with manic intensity Adams pushes the soloist to the edge with dizzying scales and disjunct leaping passages, often bouncing off the orchestra in syncopated or otherwise disorienting rhythmic patterns."

From the very beginning punches to the fleeting endings, be on the edge of your seat for a whirlwind of a ride.

- Christian Lin

## Ginastera, Four Dances From *Estancia*(1941)

Argentine Alberto Ginastera was one of the most important composers of the 20th century, and he is rightly considered, along with his student Astor Piazzolla, one of Argentina's national composers, so intertwined with Argentine folk idioms is his music. His work is best known for integrating his Latin American heritage with the traditions and demands of European art music.

Originally written as a one-act ballet, *Estancia*, literally "Ranch" in Argentine Spanish, was commissioned in 1941 by the American Ballet Caravan. Though the troupe was disbanded in 1942 and the ballet was not performed until 1952, Ginastera organized four dances from the ballet into a suite, and this orchestral suite, heard tonight, was premiered in 1943 and has since become one of Ginastera's most popular compositions.

*Estancia* tells the story of a city boy's attempt to win over the heart of a rancher's daughter. The suite opens boisterously with "*Los trabajadores agrícolas*," the dance of the field hands. Marked by its angular but patterned rhythms, the movement is heavy in its step but clamorous in its character. The opening theme effectively forms a refrain, anchoring the movement against its many contrasts, louder and more energetic on each occurrence.

The slow movement, "*Danza del trigo*," or "*Wheat Dance*," paints in broad strokes a vast and

sweeping image of the Argentine countryside. The flute begins idyllically with a quintessentially Latin American melody, peaceful, beautiful, and meandering. After a response by the horn, the strings, doubled in octaves, enter the foreground. Evocative, lush melodies pour forth, taking the listener on a soaring dream. Eventually, the texture thins down, with only a solo violin nudging the music along.

After the last murmurs of the slow dance die away, a third dance of irregular meter barges in. "*Los peones de hacienda*", translated as "*The Cattle Men*", is chaotic and heavy-footed. Abundant in its use of brass and percussion and functioning as a scherzo for the set, the movement is the shortest of the four and is notable for the punctuating timpani solos that interrupt brass proclamations.

A breathless whirlwind of a finale, "*Malambo*" is the most raucous of the four, establishing and sustaining a lively vibe from the very first note. A traditional dance in Argentine gaucho, or cowboy, competitions, the movement is defined by its incessant and propelling rhythmic drive. About halfway through, a new theme is introduced after a quick transition, and this theme is repeated over and over again until the very end, entrancing but interrupted. Tension and excitement build with each iteration, and a final change-of-course brings the suite to a rousing finish.

- Michael Cheng

# FEDERICO CORTESE

Conductor, Music Director



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 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 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.

# SASHA SCOLNIK-BROWER

Guest Conductor



Conductor and cellist Sasha Scolnik-Brower is currently a senior at the Harvard College – New

England Conservatory Dual Degree program in the studio of Paul Katz, having previously studied with Natasha Brofsky and Andrew Mark. Since 2014, Scolnik-Brower has been the Music Director of Harvard's Bach Society Orchestra. He was also the Music Director of the Harvard College Opera's 2017 production of Mozart's *Le Nozze Di Figaro*, sung in the original Italian for the first time in the organization's history. Scolnik-Brower has served as an assistant conductor to James Conlon at the Spoleto Festival dei Due Mondi and has been a participant in the Jarvi Academy for Conducting in Estonia. He is currently the assistant conductor

of the Harvard Radcliffe Orchestra, and he has been a guest conductor with the Mozart Society Orchestra, the Phillips Academy Orchestra, and the Boston Youth Symphony Orchestras.

As a cellist, Scolnik-Brower was a first-place winner of the Boston Symphony, Boston Youth Symphony, and the New England Conservatory Preparatory competitions, as well as a finalist in the Stulberg International String Competition. Scolnik-Brower has performed as a soloist with orchestras including the Boston Symphony, Boston Youth Symphony, NEC Youth Philharmonic Orchestra, Wellesley Symphony, Reading Symphony, Nashua Chamber Orchestra, Longy School of Music Chamber Orchestra, and the Merrimack Valley Philharmonic. Scolnik-Brower has played in the masterclasses of Joel Krosnick, Lynn Harrell, Alisa Weilerstein, Yo-Yo Ma, and Menahem Pressler, among others. He has attended festivals including Kneisel Hall, Aspen Music Festival, Yellow Barn, and the Perlman Music Program. In the summer of 2017, Scolnik-Brower will be a participant at the Marlboro Music

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# JAKE TILTON

Guest Artist



Jake Tilton is a saxophonist, clarinetist, teacher, and composer from Connecticut, currently in the

class of 2019 at Harvard College. Jake has studied with a wide variety of teachers for saxophone and composition, and currently studies saxophone with Ken Radnofsky. Jake has been active in many Harvard groups, including a saxophone quartet, Wind Ensemble, Hasty Pudding Band, and Monday Jazz Band (led by Yosvany Terry), which he manages and is leading on a groundbreaking tour to Cuba. Jake has been featured in masterclasses and onstage at Harvard with Esperanza Spalding, Rufus Reid,

George Cables, Dena DeRose, and Tia Fuller. Jake is also active as a composer/arranger, orchestrating the Harvard Freshman Musical and composing for the Harvard-Radcliffe Dramatic Club's production of Peer Gynt.

Before Harvard, Jake was lead alto sax in the Canton High School Jazz ensemble, which opened for the United States Air Force Academy Falcons, Ernie Watts, Dave Samuels, Eddie Palmieri, and the West Point Jazz Knights. He received awards at several jazz festivals, including the sole Frederick C. Tillis scholarship at the 2015 UMASS Jazz Festival. Jake's arrangements have won his jazz combos awards at jazz festivals. He also performed with the Army Field Band Jazz Ambassadors, and has substantial experience performing in pit ensembles. He also performed in state and national-level ensembles, including the 2014 NAfME All-National Honor Concert Band.

**Upcoming HRO Concert:  
Saturday, April 15, 2017  
8 pm, Sanders Theatre**



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Pre-Performance Sales:

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Open until one-half hour after curtain.

## **USHERING**

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

# ARGENTINA TOUR 2017

**May 27th - June 9th**

We are thrilled to announce that we will be touring to Argentina in June of this year. Building on our successful tours to Cuba (2011), the Middle East (2013), and South Korea and the Philippines (2015), we aim to continue a long tradition of culturally meaningful tours. Our exchange will be highlighted by performances in Buenos Aires, Rosario, Tucuman, and Córdoba. Among many exciting projects, we are perhaps most excited to partner with the Orquesta Infanto-Juvenil de Retiro, a youth orchestra in Buenos Aires comprised of socio-economically disadvantaged children. We firmly believe that music transcends nationality, class, and language, and are excited to engage in side-by-side rehearsals with the group, culminating in a concert for their families and community.

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Over half of orchestra members receive financial aid and cannot afford the \$3500 student contribution. We are committed to the principle that musical ability will determine a student's place on tour, not financial need. We have been tirelessly fundraising, but we are still in urgent need of \$200,000 in order to make this tour a reality.

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**Family:** Up to \$99

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Checks may be made payable to "Harvard-Radcliffe Orchestra" and mailed to: Harvard-Radcliffe Orchestra, Music Building, 3 Oxford St, North Harvard Yard, Cambridge, MA 02138.

For more information, please contact [hrotour2017@gmail.com](mailto:hrotour2017@gmail.com)