

SHOSTAKOVICH SYMPHONY NO. 10
MOZART SYMPHONY NO. 31

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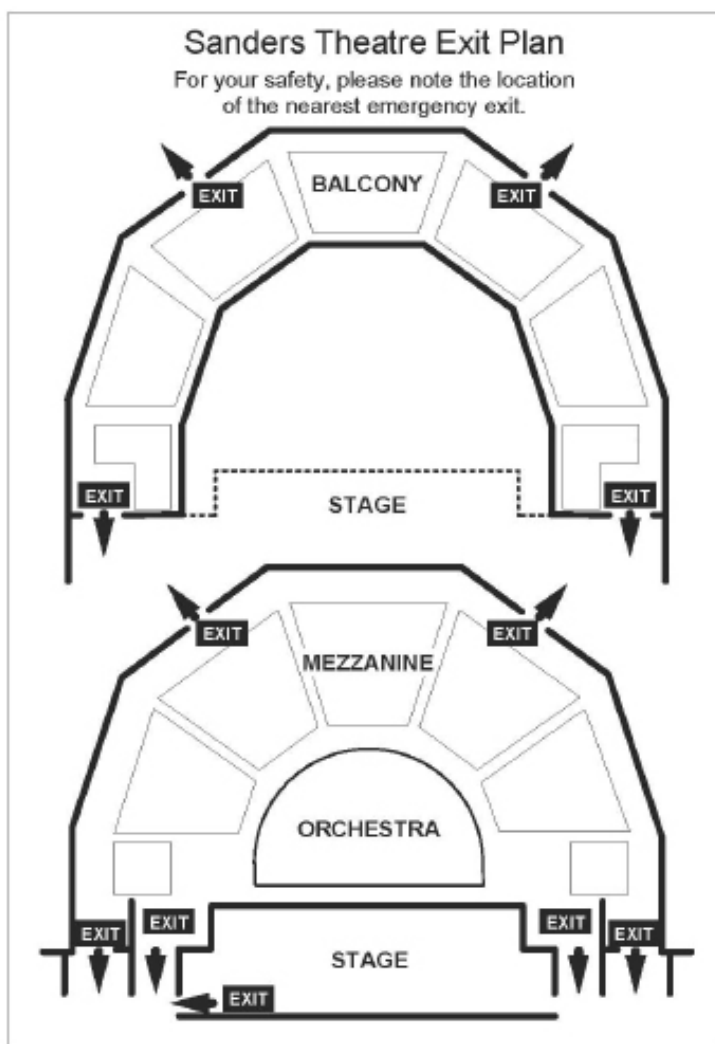
SATURDAY, NOVEMBER 5TH
8.00 PM
SANDERS THEATRE

STUDENT \$10
ADULT \$20



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HISTORY OF THE HRO

The Harvard-Radcliffe Orchestra (HRO) is the oldest symphony orchestra in the United States. It traces its history back to the night of March 6, 1808, when 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, the Philippines and South Korea. HRO is currently planning a 2017 tour to South America.

HARVARD-RADCLIFFE ORCHESTRA

209th Season, 2016-2017

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Concertmaster
Catherine Bond '20
Enchi Chang '17
Joanna Chung '18
Clare Criscione '19
Tomo Kazahaya '17
John Lim '20
Evelyn Mo '20
Thomas Peeples '17
Alexis Ross '20
Hueyjong Shih '18
Angela Tang '20
May Wang '20
Cecilia Yao '18

VIOLIN II

NaYoung Yang '18
Principal
Anna Clink '17
Brandon Duffy '20
Alejandro Gracia-Zhang '20
Yooree Ha '20
Alexander Harris '20
Natalie Hodges '19
Myer Johnson-Potter '20
Flora Li '19
Jeffrey Liu '20
Diana Wang '20

VIOLA

Faith Pak '19
Principal
William Chang '19
June Criscione '17
Lena Ho †
Jiali Li †
Maria Park '19
Henry Shreffler '18
Adele Woodmansee '19

CELLO

Ju Hyun Lee '18
Principal
John Austin '17
Eleanor Bragg '19
Spencer Kim '20
Raymond Lin '20
Bihn Park '19
Jeanna Qiu '20
Grant Riew '19
Ila Shon '19
Michael Won '20
Ellis Jaewon Yeo '20

BASS

Frederick Metzger '18
Principal
Liz Foulser †
Christian Lin '20
Steve Tarsa †
Andrew Wilson †

FLUTE

Kristen Fang '19
Dominique Kim '17
Handong Park '18
Piccolo
Anya Zhang '20
Piccolo

OBOE

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Mara Roth '19

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Keum Yong Lee '17
Eric Zhou '20

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Daniel Park '20
Reuben Stern '20
Contrabassoon

HORN

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Anton Gillespie '18
Alec Jones '19
Anna Peng '20
Megan Shusta †

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Sóley Hyman '19
Patrick Sanguineti '17

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Bass Trombone
James Conatser '17
Brendan Pease '17
Jack Stone '20
Bass Trombone

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Matthias Pergams '19
Nick Pham '19
Nick Tolle †
Kai Trepka '20

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HARVARD-RADCLIFFE ORCHESTRA

209th Season, 2016-2017



FEDERICO CORTESE, MUSIC DIRECTOR

Saturday, November 5, 2016, 8:00 P.M.

Sanders Theatre, Harvard University

Program

Wolfgang Amadeus Mozart (1756 – 1791)

Symphony No. 31 in D major ("Paris"), K. 297/300a (1778)

- I. Allegro assai
- II. Andante
- III. Allegro

INTERMISSION

Dmitri Shostakovich (1906 - 1975)

Symphony No. 10 in E minor, Op. 93 (1953)

- I. Moderato
- II. Allegro
- III. Allegretto - Largo - Più mosso
- IV. Andante – Allegro - L'istesso tempo



NOTES ON THE MUSIC

Mozart, Symphony No. 31 (1778)

Long discontent with his post in Salzburg, Mozart resigned and set off in 1777, hoping to find employment elsewhere. His travels took him to Munich, Augsburg, and Munich before he arrived in Paris in April 1778. Composed in its namesake city and premiered in June the same year, the “Paris” Symphony has all the exuberance and confidence expected of a composer eager establish his place in the world years after his childhood tours.

Mozart appears to have crafted this symphony specifically for his Parisian audience. His letters to his father Leopold reveal that he anticipated the audience’s reactions to specific passages and had designed his composition with these anticipations in mind. Mozart strives actively to stoke his audience’s expectations, only to defy them again and again, to delightful effect—the audience was so enraptured during the première that it called for encores not only between movements (as was customary at the time) but during them as well.

Cast in D major - a bright, resonant key and one traditionally of jubilant triumph - the symphony is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, and strings, the largest orchestral forces yet seen in a Mozart symphony. It is set in three movements instead of the usual four, with the Germanic minuet movement omitted in favor of the French three-movement custom. Rich in contrast and full of surprises, the music makes rapid shifts between loud and soft and major and minor. Themes are sometimes reordered or omitted where expected, a feature rather unusual in Mozart’s work.

The first movement opens with grandeur, with the full orchestra proclaiming the tonic in unison, a gesture then fashionable in Paris. Concise motivic cells are also prioritized over flowing melodies. In sonata form, the movement is rhythmically active, with rapid, vigorous figures occurring throughout much of its duration.

The graceful Andante, in the subdominant key of G major, offers a refreshing reprieve after the exciting opening movement. In typical Mozartian fashion, short, courtly phrases make up most of the movement. For the repeat performance of the symphony, Mozart responded to objections that the original slow movement was too intellectual and wrote a second version as a lighter alternative. Interestingly, there is now little consensus over which is in fact the original.

The rapid, contrapuntal finale begins softly with only the violins playing. Busy running passages pervade the movement, providing constant forward momentum. As in the first movement, the music offers many surprises, with mode and volume tightly juxtaposed. Again in sonata form but with three themes instead of two, the movement features a fugal development based entirely on the second theme. In the recapitulation, a fragment previously following the second theme is used instead to introduce the first theme, and the second theme itself is omitted altogether. A swirl of fast descending notes brings the symphony to an exhilarating end.

-Michael Cheng '19

NOTES ON THE MUSIC

Shostakovich, Symphony No. 10 (1953)



As with all of Dmitri Shostakovich's works, the Tenth Symphony enraptures and enthralls on stage and in the score; and much like his other major works, the story behind the piece introduces the reader to a yet even wider, more encompassing significance to his art. Shostakovich began writing the Tenth in 1951, six years after the performance of his Ninth following the Soviet Union's triumph in the World War. For the oppressive party headed by Stalin, the Ninth was supposed to crown Soviet victory with a composition so patriotic as to top even the zeal brought upon by the Seventh earlier in the war. Met with disapproval, however, the Ninth leveled Shostakovich's reputation in the eyes of the party, and in turn the public. Out of the ashes of Shostakovich's chair as the championed national composer, however, the Tenth symphony rose following Stalin's death on March 5th, 1953.

The true motive behind the Tenth symphony is muddled by history. In the testament of dubious authenticity supposedly written by Shostakovich and released posthumously, the piece is described as "about Stalin and the Stalin years;" yet no other sources, and no one formerly close to Shostakovich, can name Stalin as the subject for the brooding Tenth. The symphony was written after the drought of Shostakovich's artistic exposure brought on by the party's official denouncement of his work in 1948, and was brought to light only following Stalin's death. Much of the work can be seen to well characterize the tyrannical leader- with the expansive, ruminating *Moderato* that comprises

almost half the symphony's length almost never ceasing to reinforce the dark E Minor themes of the movement, and the following *Allegretto* aptly painting a militaristic Stalin's tight control over the Soviet Union, as well as Shostakovich himself.

Whatever the true intention of the work, there are yet more subtleties that underlie the framework of the Tenth that perplex and continually intrigue scholars. The most obvious of these is the constant and unabating use of Shostakovich's musically transliterated initials, DSCHE, a theme that would find even further use in later works by the composer. These four notes, composed as D, E-Flat, C, and then B (German notation prescribing the letter H for B naturals), resound faintly early in the symphony, but grow to dominate the textures of the work by its conclusion.

The third movement then introduces the listener to yet another theme decoded since the piece's inception: that of Elmira Nazirova, one of Shostakovich's pupils he had fallen in love with. Extrapolated musically through a mix of solfege and german notation, the french horn's solo announcement of the theme brings another connection from Shostakovich's personal world into life through the symphony. In a letter to Nazirova herself, Shostakovich noted the theme's relation to a call in Mahler's *Das Lied von Erde*, a work he had studied around the time he was composing the Tenth. After clashing with each other, the theme of Shostakovich's name alone of these two motifs moves on to decidedly represent the final movement, bringing the symphony's troubled four movements to resolu-



NOTES ON THE MUSIC

Shostakovich, Symphony No. 10 (1953)

tion.

More Mahlerian again of Shostakovich is his opening of the final movement of the Tenth. The slow Andante frames a singing, impassioned melody, which trades from woodwind to woodwind as the strings below support the fragile and poignant soloists. This delicateness is brought to a close after a brief moment of suspense between the strings and the flute and clarinet, bringing the symphony suddenly into its new theme at a far faster Allegro. The virtuosic material continues to grow in complexity throughout the entire orchestra as the final movement gains momentum and grotesqueness, until the theme of Shostakovich's initials breaks in with confidence from the brass to suspend the ensemble. From then on to the end of the movement, and symphony wholly, Shostakovich's musical signature takes center stage, and draws more and more of the musicians of the orchestra into its symbolic triumphance, embraced more emphatically still by the movement's transition to E Major for the final two minutes of the piece.

If one is to believe the previously critiqued testament, the Tenth does well fit Shostakovich's journey out from under Stalin's reign. The thunderous close to the symphony heavily contrasts the greater themes of solemnity that reign throughout the former movements of the piece, and that so characterized Shostakovich's life as a political and artistic fugitive throughout his career until Stalin's death. Although it would not be the last of his persecution by the Soviet Union, the Tenth marks with certainty an important moment in Shostakovich's

life, and is almost an audible sigh of relief from the composer condemned formerly as a formalist, and inevitably to death as a result. As no major composer had succeeded in doing so since before Beethoven, the curse of the Ninth symphony's finality was broken; and the Thaw throughout the Soviet Union that was to follow would no doubt bring a prospectively better world to Shostakovich and his art.

-Christopher Colby '19

FEDERICO CORTESE

Conductor



From the moment of his debut in September 1998 when 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.

HARVARD-RADCLIFFE ORCHESTRA

209th Season, 2016-2017



Upcoming Concerts

Saturday, February 25th, 2017 - Junior Family Weekend

Mendelssohn - Hebrides Overture (1832)

2016 James Yannatos Concerto Competition Winner

Ginastera - "Four Dances" from Estanci (1941)

Saturday, April 15, 2017 - Visitas Weekend

Berlioz - Roman Carnival Overture (1844)

Gershwin - An American in Paris (1928)

Rachmaninoff - Symphonic Dances (1940)

*While on tour, the Harvard-Radcliffe Orchestra will also be performing in multiple venues across South America in June 2017 - exact dates and program to be announced

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