

harvard radcliffe orchestra
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with the boston children's chorus



ADAMS

on the
transmigration
of souls

BEETHOVEN

symphony no.9

music directors
Andrew Clark
and Federico Cortese

april 29 + 30
8 pm
sanders theatre

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SUMMER 2011

HRO - CUBA

The Harvard-Radcliffe Orchestra has been approved for a performance license by the United States government to give a seven-day concert tour in Cuba this summer. We will be spending time in Havana, with day trips to Pinar del Río and Matanzas, including collaborations with Cuban musicians and students. We hope that our tour will have a broad reach and are excited that the HRO is the orchestra making these important culturally diplomatic leaps.

If you would like to make a donation to help make this tour possible for each orchestra member, please consider making a tax-deductible contribution. Please contact Diana Tsen '11 at ysdtsen@fas.harvard.edu.

HRCM - GERMANY & AUSTRIA

In May 2011, HRCM will embark on an international performing tour to Germany and Austria. Tour stops include Berlin, Frankfurt, Cologne, Munich, Salzburg, and Vienna. By sharing concerts with local choirs in several cities, HRCM will also promote international musical friendships and collaborations.

If you would like to make a donation to help make this tour possible for each chorus member, please consider making a tax-deductible contribution. Please contact Amrita Dani '13 at adani13@college.harvard.edu.

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BRIAN LANDRY, TENOR

JAMES KLEYLA, BASS-BARITONE

Friday, April 29 and Saturday, April 30, 2011
8 pm, Sanders Theatre, Harvard University

Program

John Adams BA '69, MA '72 (1947-)

On the Transmigration of Souls (2002)

Conducted by Andrew Clark

~ Intermission ~

Ludwig van Beethoven (1770-1827)

Symphony No. 9 in D minor, op. 125 (1824)

- I. Allegro ma non troppo, un poco maestoso
- II. Molto vivace
- III. Adagio molto e cantabile
- IV. Presto—Allegro assai

Conducted by Federico Cortese



NOTES ON THE MUSIC

Adams - On the Transmigration of Souls

When the New York Philharmonic requested the piece that would become *On the Transmigration of Souls*, John Adams was not sure that he wanted to take on the task of responding to September 11. He was not sure that the task was even possible, not sure that the outcome of an attempt would be other than an “embarrassment.” Yet he could not turn away. “I recognized,” he wrote in his memoir, “that the request for this piece was virtually a call to civic duty and that the orchestra was reaching out to an American composer, asking him to give voice to complicated, communally shared emotions, but I could not imagine what such a piece would be.”

Shortly after he accepted the commission, a snippet of amateur video filmed near Ground Zero on September 11 helped him begin to imagine: “Millions of pieces of what looked almost like confetti drifted gently amid the clouds of dust and smoke. People on the ground could not have been certain of what had happened, but their faces registered anxiety and unease.”

In those frantic initial hours and days, the emotional position of the stunned eyewitnesses spread across the country. The human scope of the tragedy seemed beyond comprehension. Images of burning towers and falling plumes of debris were repeated over and over, and though they seemed to document

the events, they also kept the impact on a gargantuan scale, kept out of the realm of individual experience.

On the Transmigration of Souls is a reminder that the immensity of 9/11 is not geopolitical or architectural—rather, it is personal, reflected in the lost lives of the victims and the changed lives of the survivors. Adams bids us go back, bids us stand in the places of those uncertain eyewitnesses, and suggests that we pay heed to individual scraps of paper, the individual shards of life.

The overlapping voices Adams deploys, both choral and recorded, mirror the falling scraps of paper. The scraps and the voices represent the acts of many hands—mundane acts that in themselves might have seemed trivial. Bound together in the single arching structure of the piece—of the event—they become an overwhelming testament to the sheer quantity of individuated human life lost by the victims of the attacks. At the emotional climax of the piece, as massed voices sing the first person lament, “I wanted to dig him out. I know just where he is,” individual sorrow is shown equal to the pain of multitudes.

The transmigrating souls of the work’s title certainly refer to the victims of 9/11 moving on to their next life or their final rest, yet the description also applies to those left behind after the tragedy. For the survivors, 9/11 marked the end of one way of being in the world. *On the*

NOTES ON THE MUSIC

Adams - On the Transmigration of Souls



Transmigration of Souls attempts to create a “memory space” for the construction of a new way of being, one that hopefully includes full and continuing life, but one that is irrevocably marked by the past.

On the Transmigration of Souls opens with a pre-recorded cityscape, overlaid with the sound of footsteps and a distant siren. After about a minute, a recording of a young boy’s voice is heard, repeatedly intoning the word “missing.” The women of the chorus enter with the harps and strings in a seemingly atonal passage of open fifths, while the pre-recorded voices repeat the names of people reported missing after the September 11th attacks.

Soon the quarter-tone ensemble enters, made up of a quarter-tone piano and the first three stands of violins sounding a quarter-tone sharp. With them enters an off-stage trumpet solo forcibly reminiscent of Charles Ives’s *The Unanswered Question*, Adams’ admitted “guardian angel” of this piece. A piano ostinato gradually fades away to return later intermittently in the harp, leaving only the sustained strings, as the adult and children’s chorus intermingle on separate texts.

A short passage of sustained tone-cluster “ahs” cedes to a new, faster section, characterized by repeated woodwind figures and staccato chords from the chorus, with a sing-song passage in the children’s chorus above them. As

this fades away, string tremolos become steadily more tense, and the sound track of footsteps and city sounds reenters. A young boy’s voice begins reading a description from a missing person sign.

Soon an enormous climax of blaring brass, clanging bells, and timpani rolls emerges, eventually deflating back to sustained strings and celesta. The chorus re-enters, and on the text “I know just where he is” a powerful crescendo begins, leading to another enormous orchestral climax, this one full of woodwind and percussion bursts, rapid string passageworks, and blaring brass. The chorus joins the climax, almost frantically repeating the word “light” over and over again. As this great climax finally peters out, the pre-recorded sound again comes to the fore with another series of names, and a passage for the quarter-tone ensemble leads back to the sustained string texture. The chorus re-enters, but soon both chorus and orchestra fade out along with the final words of the pre-recorded track, followed by the gradual fading of the cityscape.

--Samuel T. Jack '11 &
Stewart Kramer '12

These program notes were written as part of a Harvard seminar, “The Operas of John Adams,” which is led by Professors Carol J. Oja and Anne C. Shreffler, with Hannah Lewis as teaching fellow.



NOTES ON THE MUSIC

Beethoven - Symphony No. 9

Beethoven's Ninth Symphony may be the best-known piece of music in the world. At least The Tune in the finale is known worldwide—it is now the anthem of the European Union, a Protestant hymn, and has been used to sell countless commercial products.

The Ninth Symphony is best known for that tune, and for its message—Beethoven's message, the poet Friedrich von Schiller's message—"Alle Menschen werden Brüder" ("All men are made brothers"), a wish never more appropriate, never more needed, than now.

Beethoven had inherited the symphonic idea from Haydn and Mozart, who took what had been a charming curtain-raiser and made it into a serious concert piece; Beethoven took it from there and made it into a single, unified, teleological esthetic experience. It should take nothing away from Mozart or Haydn to say that a minuet in the right key could be substituted for another without too much damage to the integrity of one of their symphonies. But this is not true of Beethoven's Ninth, where each movement plays an important role, and

contributes to the final triumphant solution at the end.

By switching the normal order of the two interior movements—slow movement and minuet (or, for Beethoven, scherzo), and by having an enormous last movement instead of a lighthearted finale, Beethoven shifts the emphasis towards the end, towards the moment when "all become brothers."

After a cosmic, titanic first movement, a devilish scherzo, a truly splendid and lyrical slow movement, what could come next? Surely not a breezy and tuneful finale.

The last movement of this symphony is sometimes thought to be strange: why the odd beginning, why the singers and chorus, and why is only the last movement vocal?

The odd beginning is not odd at all, or at least not to the people Beethoven had in mind to hear his symphony. They would instantly have recognized it as an accompanied recitative, one of those places in an opera when a reciting character is accompanied, not by a harpsichord, but by the full orchestra; these are usually moments of rapidly shifting high

NOTES ON THE MUSIC

Beethoven - Symphony No. 9



emotion (an example of such an accompanied recitative is “Thus saith the Lord” from Handel’s *Messiah*.) In this case, though, the speaker is the cellos and basses, and we understand exactly what they say. “I am longing” they say, “for something more, I know not what.” The orchestra proposes various possibilities (and the possibilities are reminiscences of themes from the first three movements, an instance of Beethoven unifying his symphony), and each time the speaker rejects them, longing for more. Finally, the orchestra proposes something new, the cellos say “Oh yes!”, the recitative ends (the standard dominant-tonic chords), and the aria begins, in the form of a series of variations on The Tune. And all without a single word being spoken.

In case anybody missed the point, after the variations comes another outburst, and this time it is a singer who sings—but we already know the message: “O friends, not these tones [those of the previous movements], but sounds of Joy!”

And why the singers and chorus, if the message of the cellos and basses is clear enough

already? It is because the singers were already there. They had sung, in the original performance, the premiere of Beethoven’s *Missa solemnis*, so they were more than warmed up. This was not the first time that Beethoven had gathered together at the end of his concert all the various performers who had been part of the event. In 1808 he created his *Choral Fantasy* for piano, orchestra, soloists, and chorus, to conclude a concert of his music in which he had played a piano concerto, led two of his symphonies, improvised a fantasia, and produced solo and choral vocal music. The *Choral Fantasy* was a sort of curtain call, an ensemble finale. The same is true in the Ninth Symphony in a way; but it is a finale, not to a single concert, but to a lifetime of symphonic composition, in which Beethoven speaks not only to his audience of 1824, but to us and to all the ages: “Alle Menschen werden Brüder wo dein sanfter Flügel weilt!” (“All men are made brothers where your gentle wings abide!”).

--Thomas Forrest Kelly,
Morton B. Knafel Professor of Music



TEXT FROM THE MUSIC

Adams - On the Transmigration of Souls

Except where otherwise noted, the text consists of phrases from missing-persons posters and memorials posted in the vicinity of the ruins of the World Trade Center, Lower Manhattan, September and October, 2001.

"Missing..."

"Remember..."

"we will miss you...we all miss you...we all love you."

"I'll miss you, my brother, my loving brother."

"It was a beautiful day."

"You will never be forgotten."

"She looks so full of life in that picture."

"I see water and buildings..."¹

"Windows on the World"

"a gold chain around his neck, a silver ring...his middle finger...a small gap...his two front teeth...a little mole on his left cheek...a wedding band...a diamond ring."

"Charlie Murphy. Cantor Fitzgerald. 105th Floor. Tower One North. Weight: 180 pounds. Height: 5'11". Eye color: hazel Hair color: brown. Date of birth: July ninth, 1963. Please call...'We love you, Chick.'"

"Louie Anthony Williams. One World Trade Center. Port Authority, 66th Floor. 'We love you, Louie. Come home.'"

The sister says: "He was the apple of my father's eye."²

The father says: "I am so full of grief. My heart is absolutely shattered."³

The young man says "...he was tall, extremely good-looking, and girls never talked to me when he was around."⁴

Her sister says: "She had a voice like an angel, and she shared it with everyone, in good times and bad."⁵

The mother says: "He used to call me every day. I'm just waiting."⁶

The lover says: "Tomorrow will be three months, yet it feels like yesterday since I saw your beautiful face, saying, 'Love you to the moon and back, forever.'"

The man's wife says: "I loved him from the start.... I wanted to dig him out. I know just where he is."⁷

"light...day...sky..."

"My sister."

"My brother."

"I love Dave Fontana."

"My daughter."

"My son."

"It was a beautiful day..."

"I see water and buildings..."⁸

"I love you."

1 AA #11 flight attendant Madeline Amy Sweeny

2 sister of Francis Nazario; quoted in the *New York Times*' "Portraits of Grief," February 17, 2002

3 father of Paul Lisson; quoted in the *New York Times*' "Portraits of Grief," February 17, 2002

4 David Wilson speaking of Joshua M. Piver; quoted in the *New York Times*' "Portraits of Grief," February 24, 2002

5 sister of Mary Yolanda Dowling; quoted in the *New York Times*' "Portraits of Grief," September 16, 2001

6 mother of Michael Mullin; quoted in the *New York Times*' "Portraits of Grief," September 15, 2001

7 wife of L. Russell Keene III; quoted in the *New York Times*' "Portraits of Grief," September 17, 2001

8 AA #11 flight attendant Madeline Amy Sweeny

TEXT FROM THE MUSIC

Adams - On the Transmigration of Souls



The Names

John Florio
Christina Flannery
Lucy Fishman
Richard Fitzsimmons
David Fodor
Sal A. Fiumefreddo
Carl Flickinger
Eileen Flecha
Jane S. Beatty
Manuel Da Mota
Maurice Barry
James Patrick Berger
Marilyn C. Bautista
Jacquelyn P. Sanchez
Kenneth W. Basnicki
Lt. Michael Fodor
Guy Barzvi
Oliver Bennett
Eric Bennett
Charlie Murphy
Jeffrey Coombs
Domingo Benilda
Manette Marie Beckles
Paul James Battaglia
Thomas J. Fisher
Alysia Basmajian
Ivan Luis Carpo Bautista
Kalyan K. Sarkar
John Bergin
Mario Santoro
Herman Sandler
Maurice Barry
Michael Beekman
Andre Fletcher
Bryan Craig Bennett
Inna Basina
Jasper Baxter
Lt. Steven J. Bates
John Santore
Denise Benedetto
Joseph W. Flounders

Jennifer de Jesus
Donna Bernaerts-Kearns
Karleton Fyfe
Gregroy Salzedo
John Fabian
Kevin D. Marlo
Michael LaForte
David Fontana
Nicholas C. Lassman
Paul Rizza
Donald A. Foreman
Juan Garcia
Alisha Caren Levine
Frederick Gabler
Betsy Martinez
Giann F. Gamboa
Peter J. Ganci
Brian E. Martineau
Grace Galante
James Martello
David S. Barry
Dominick J. Berardi
Alexis Leduc
Brian Magee
Christopher Larrabee
Daniel Maher
Denis Lavelle
Edward J. Lehman
Elena Ledesma
Eugene Lazar
Gary E. Lasko
Hamidou S. Larry
James Leahy
Juanita Lee
Janine LaVerde
Jeffrey Latouche
John D. Levi
John Adam Larson
John J. Lennon
Jorge Luis Leon



TEXT FROM THE MUSIC
Beethoven - Symphony No. 9

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen, und
freudenvollere.

--Ludwig van Beethoven

Freude, schöner Götterfunken
Tochter aus Elysium
Wir betreten feuertrunken
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur
Küsse gab sie uns und Reben,
Einen Freund geprüft im Tod,

Wollust war dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen
Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,

O friends, not these tones!
Rather, let us tune our voices in more
pleasant and
more joyful song.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine!
Your magic once again unites
That which Fashion sternly parted;
All men are made brothers
Where your gentle wings abide.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation, too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from his company.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake
She gave us kisses and vines
And a friend who has proved faithful
even in death.

Lust was given to the Serpent.
And the Cherub stands before God.

As joyously as His suns fly
Across the glorious landscape of the
heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,

TEXT FROM THE MUSIC

Beethoven - Symphony No. 9



Himmliche, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder—überm Sternenzelt
Muß ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt.
Über Sternen muß er wohnen.
Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmliche, dein Heiligtum!

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Brüder—überm Sternenzelt
Muß ein lieber Vater wohnen.
Freude, Tochter aus Elysium!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder
Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder—überm Sternenzelt
Muß ein lieber Vater wohnen.
Freude, schöner Götterfunken,
Tochter aus Elysium!
Freude, schöner Götterfunken!

--Friedrich von Schiller, adapted
by Ludwig van Beethoven.

We come unto your sacred shrine!
Your magic once again unites
That which Fashion sternly parted;
All men are made brothers,
Where your gentle wings abide.

Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.
Do you fall headlong, ye Millions?
Have you any sense of the Creator, World?
Seek Him above the canopy of the stars.
Surely he dwells beyond the stars.
Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine!

Be embraced, ye Millions!
This kiss to the whole world!
Do you fall headlong, ye Millions?
Have you any sense of the Creator, World?
Seek Him above the canopy of the stars!
Brothers—beyond the canopy of the stars
Surely a loving father dwells.
Joy, daughter of Elysium!
Your magic once again unites
That which fashion sternly parted;
All men are made brothers
Where your gentle wings abide.

Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the stars
Surely a loving father dwells.
Joy, beauteous, godly spark,
Daughter of Elysium!
Joy, beauteous, godly spark!

--translation by Donna Hewitt



F E D E R I C O C O R T E S E

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 U.S. 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 Previn's *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 Orchestra, West Australia Symphony Orchestra, 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.

ANDREW CLARK

Conductor



Andrew Clark is Director of Choral Activities and Senior Lecturer on Music at Harvard University.

He leads the Holden Choral Program of nearly 500 singers and six faculty-directed choruses, and serves as conductor of the Harvard Glee Club, the Radcliffe Choral Society, and the Harvard-Radcliffe Collegium Musicum. Mr. Clark teaches courses in conducting and music theory. Mr. Clark is also Artistic Director of the Providence Singers, an award-winning choral arts organization earning critical praise for compelling and innovative concerts, dynamic community engagement programs, and distinctive organizational partnerships.

An advocate for the music of our time, Mr. Clark has commissioned numerous composers, and frequently conducts important contemporary and rarely heard pieces as well as regular performances of choral-orchestral masterworks. His choirs have been hailed as "first rate" (*Boston Globe*) "cohesive and exciting," (*Opera News*) and "beautifully blended," (*Providence Journal*) achieving performances of "passion, conviction, adrenalin, [and] coherence" (*Worcester Telegram & Gazette*.)

Mr. Clark conducted the Providence Singers and the Boston Modern Orchestra Project in two critically acclaimed commercial recordings of seminal and neglected American works: Lukas Foss's cantata *The Prairie*, and Dominick Argento's

oratorio *Jonah and the Whale*. In 2007, the Providence Singers was selected from a national pool to produce one of seven National Endowment for the Arts "American Masterpieces: Choral Music" festivals. Prior to his appointment at Harvard, Mr. Clark was Director of Choral Activities at Tufts University, and previously served as Music Director of the Worcester Chorus; Chorus Master and Assistant Conductor of Opera Boston; Associate Conductor of the Boston Pops Esplanade Chorus; and Assistant Conductor of the Mendelssohn Choir of Pittsburgh, the chorus of the Pittsburgh Symphony Orchestra.

Mr. Clark has led ensembles in prominent venues including Carnegie Hall, Lincoln Center, the Kennedy Center, Cathédrale Notre Dame de Paris, Stephansdom in Vienna, Boston's Symphony Hall, Worcester's Mechanics Hall, and elsewhere throughout Europe and North America. He has collaborated with the Pittsburgh and New Haven Symphony Orchestras, Rhode Island Philharmonic Orchestra, Trinity Wall Street Choir, Kronos Quartet, and the Dave Brubeck Quartet, among others, and has performed on NBC's "Today" show.

Mr. Clark holds degrees from Wake Forest and Carnegie Mellon Universities, having studied with Grammy-award winning conductor Robert Page, and is completing doctoral coursework at Boston University with Ann Howard Jones. He has been recognized by Chorus America as one of our country's most promising conductors and is a member of the national music honor society Pi Kappa Lambda.



ABOUT THE SOLOISTS



American Soprano Diana Jacklin stands out among singers for her extreme vocal power and sheer beauty of tone combined with musical intelligence and versatility.

A true *Hochdramatischersopran*, Ms. Jacklin is one of very few in the world with this extremely rare voice type.

Ms. Jacklin has performed in the United States and throughout Europe to critical acclaim. She has performed in festivals, recital halls and with opera companies and orchestras in over eight countries in Europe and America. Her opera roles include Leonore (*Fidelio*), Lady Macbeth (*Macbeth*), Abigaille (*Nabucco*), Minnie (*La fanciulla del West*), the title roles in *Aida*, *Tosca*, *Turandot*, and *Elektra*, Sieglinde and Brünnhilde (*Die Walküre*), Senta (*Der fliegende Holländer*), Venus (*Tannhäuser*), Kundry (*Parsifal*), and Ortrud (*Lohengrin*), among others.

Her televised recital in Spain at the 2002 International Music Festival of Jimena de la Frontera received enthusiastic critical reviews. In 2007, Ms. Jacklin began a unique collaboration with violinist Hartmut Ometzberger entitled *The Diva and the Fiddler*. Together, they have been invited to perform duo recitals in festivals and concerts in Boston, New York City, Vienna, Holland, Slovakia, Antwerp, and the Styriarte Festival in Graz.

Seeing a need for high quality support for music education in schools, Ms. Jacklin developed a one-woman opera outreach program and has brought "What is Opera?!!!" to thousands of school children. Ms. Jacklin also dedicates time to teaching. Because of her gift for nurturing talent and her enthusiasm for passing on the art form, she is sought-after by serious developing singers.



Joanna Porackova has been celebrated for her "soaring majesty" (*Opera News*) and "huge vocal and emotional range" (*Boston Globe*) in both the mezzo and soprano dramatic

repertoire. She was singled out among the Valkyries as "fantastic" by the *New York Sun* in reviews of *Die Walküre* at the 2008 Salzburg Easter Festival with the Berliner Philharmoniker under the direction of Sir Simon Rattle. The *New York Times* praised her for her singing with "great fervor and skill" as Magda Sorel in *The Consul* by Gian Carlo Menotti at the Washington National Opera. She sang Isolde in *Tristan und Isolde* at the Grand Théâtre de Tours in France, and the world premiere of Rolf Liebermann's *Freispruch für Medea* at the Bern Theatre in Switzerland, which she also sang in Aix-en-Provence with the Opéra Bastille. She made her debut at Lincoln Center opposite Jerome Hines as Anais in Rossini's *Mosè in Egitto*. She also sang Senta in *Der fliegende Holländer* in Katharina Wagner's directorial debut in Germany.

She has also sung with Opera North, Stadttheater Klagenfurt, Opera Hong Kong, Opera Boston; and Connecticut, Seattle, Boston Lyric, Anchorage, and Boston Bel Canto opera companies. She has performed the title roles in *Norma*, *Aida*, *Tosca*, *Turandot*, *Carmen*, *Salome*, and *Samson et Dalila*. Her concert repertoire includes both the mezzo and soprano roles in the Verdi and Mozart requiems, and Wagner's *Wesendonck Lieder*.

Her voice has been heard on Swiss National Radio, "Good Morning America," WGBH, BBC, WBUR, and ARTE. She appears on the DVD of *Die Walküre* with the Berliner Philharmoniker on the Bel Air Classiques label released in 2009.

ABOUT THE SOLOISTS



Brian Landry is quickly becoming a tenor in demand on the stages of American opera houses, due to his innate ability to perform with commitment and sincerity.

Mr. Landry sang as a Bel Canto Young Artist at the 2010 Caramoor International Music Festival in Katonah, New York. Under the baton of Will Crutchfield, he performed as Flavio in Bellini's *Norma*, and covered the role of Pollione in the same opera; he also sang in several concerts during the festival.

Mr. Landry was a studio artist for Tulsa Opera's 2009-2010 season. He covered leading tenor roles, and also sang the roles of Normanno in Donizetti's *Lucia di Lammermoor*, Borsa in Verdi's *Rigoletto* and Rodriguez in Massenet's *Don Quichotte* in their mainstage productions.

In 2009, Mr. Landry triumphantly sang the title role in Verdi's *Otello* with the Lowell House Opera at Harvard. Shortly before, he debuted the role of Otello with Union Avenue Opera in Saint Louis. Prior to *Otello*, he sang his first Calaf with Lowell House Opera in their 2008 production of *Turandot*, to critical acclaim. He has also sung The Snake and The Vain Man in Rachel Portman's *The Little Prince*.

In March 2007, Mr. Landry returned from the prestigious Accademia Verdiana in Busseto, Italy, where he studied voice and opera interpretation with the great maestro Carlo Bergonzi. Mr. Landry made his international debut as a highlighted performer at a concert in the Teatro Verdi in Busseto, which was televised on Italian national television on the program "Loggione."



A two-time Fellow at the Tanglewood Music Center, bass-baritone James Kleyla has sung with the Boston Symphony Orchestra in *Bach's St. Matthew Passion*, Beethoven's

Choral Fantasy, and Strauss' *Salome* under Seiji Ozawa, and as the Narrator in Stravinsky's *Histoire du soldat*. In 1993, Mr. Kleyla made his debut with the Boston Pops Orchestra in Symphony Hall. He has performed with the New Japan Philharmonic and Tokyo Symphony Orchestra in Japan, New Israeli Opera and International Vocal Arts Institute in Tel Aviv, Israel, at the Kiev Opera House in Ukraine, and performed a concert tour of Spain.

World premieres to his credit include Harvard graduate Thomas Oboe Lee's cantata *That Mountain*; and the title role in Don DiNicola's five-act opera *Ubu Roi*. His creation of the lead role brought rave reviews to Richard Cumming's *The Picnic* at Trinity Repertory Company.

Mr. Kleyla has performed leading roles with the Boston Lyric Opera, Tulsa Opera, Gold Coast Opera, Boston Baroque, Boston Ballet, Boston Classical Orchestra, Boston Cecilia, Masterworks Chorale, Rhode Island Philharmonic Orchestra, Rhode Island Civic Chorale, Providence Singers and the Tanglewood Festival Chorus.

Other performances include *Our Town* with Lake George Opera; *The Ballad of Baby Doe*, *The Rake's Progress* and *La traviata* with Boston Lyric Opera; *Carmina Burana* under Metropolitan Opera conductor Paul Nadler; *Die Fledermaus* with Kentucky Opera; *Carmen* with Opera Providence; *La rondine* with Utah Symphony and Utah Opera; *Le nozze di Figaro* with Knoxville Opera, West Virginia Symphony Orchestra, and Syracuse Opera; *La traviata* with New Orleans Opera; and *Die Zauberflöte* as well as *Turandot* with Opera Cleveland.



ABOUT THE GROUPS

BOSTON CHILDREN'S CHORUS

Anthony Trecek-King, Artistic Director

Premier Choir

Casey Accardi	Meghan Fitton	Jessica Newman
Alyssa Almeida	Katrina Frederique	Regina O'Brien
Sammy Andonian	Madison Gordon	Etta Resnick Field
Jillian Baker	Lydia Guterman	Kristina Riccio
Audrey Balan	Caroline Joyner	Jennifer Selvidge
Gwendolyn Baptiste	Isabel Koyama	Elizabeth Stutts
Zoe Blickenderfer	Emma Kromm	Samantha Tan
Juliana Brandao	Nicole M. LeFort	Grace Thompson
Gabrielle Brutus	Allana Matthews	Maggie Vo
Alex Cook	Patti McClenthen	Nafisa Wara
Jennifer Cox	Molly McGrath	Ella Williams
Jessica Davis	Kayla Mills	Naomi Zingher
Mia Ferguson	Reina Morales	

The Boston Children's Chorus (BCC) is an innovative arts education organization that unites area children ages 7-18 across differences of race, religion, and socioeconomic status. Through intensive choral training and once-in-a-lifetime performing experiences locally, nationally, and around the world, the BCC enhances the education and social development of youth as musicians, productive citizens, and future leaders. The BCC serves over 350 singers in ten choirs in four Boston locations.

Called Boston's "Ambassadors of Harmony" (*Boston Globe*), the BCC presents 50 performances per season in a wide range of public and private events across the city of Boston and beyond. These performances have included the nationally televised Boston Pops Fourth of July Celebration; tours to Mexico, Japan, Chicago, and Oregon; a two-week cultural diplomacy tour to Jordan at the invitation of King Abdullah II; collaborations with nationally-renowned ensembles such as Boston Modern Orchestra Project, Emmanuel Music, American Boychoir, Boston Youth Symphony Orchestras, Soweto

Gospel Choir, Chicago Children's Choir, and the Young People's Chorus of New York City; as well as performances for royalty such as Princess Caroline, King Carl XVI Gustaf of Sweden, and King Abdullah II of Jordan. The BCC has appeared on local and national television and radio broadcasts, including ABC's "Good Morning America," WBUR's "Here & Now," ABC's "World News" with Diane Sawyer, NPR's "Morning Edition" and "From The Top," and "Urban Update" on WBZ-TV.

In 2010, the BCC was featured in the acclaimed Opera Boston's world-premier production of Zhou Long's *Madame White Snake*, and was subsequently invited to travel to the Beijing Music Festival for the Asian premier.

The BCC's annual Martin Luther King, Jr. Tribute Concert, televised live on WCVB-TV Channel 5 (ABC) has been syndicated nationally to millions of viewers across the U.S. the past three years. The 2009 program received a prestigious Gabriel Award, nationally recognizing it as one of the best local artistic, creative, and inspirational media presentations.

ABOUT THE GROUPS



HARVARD-RADCLIFFE ORCHESTRA

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 six Harvard men first formed the Pierian Sodality, an organization dedicated to the consumption of brandy and cigars, as well as to the serenading of young ladies. It continued to develop, and in 1837, Sodality alumni formed the Harvard Musical Association. The Harvard Glee Club and the Boston Symphony Orchestra both owe their existence to the early Pierians. By the turn of the century, the Pierian Sodality became the Harvard University Orchestra, a serious musical organization and the largest college orchestra in America.

In 1936, the first joint concert between the Pierian Sodality and the Radcliffe Orchestra occurred, and in 1942, the men and women of Harvard and Radcliffe united in their music-making efforts, and the Harvard-Radcliffe Orchestra as it is today was born.

Around 1950, HRO started making music with a degree of seriousness never before seen at the university. The Orchestra continued to improve in quality and reputation as it took tours to Mexico, Washington, DC, and Canada throughout the '60s and '70s. It performed in venues such as Carnegie Hall and, in 1978, placed 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, and South Korea; and is currently planning a tour to Cuba for the coming summer.

While the first professional conductor was hired in 1926, most conductors remained for only few years, until Dr. James Yannatos became conductor in 1964 and was the music director for 45 years. Federico Cortese was named conductor of HRO in 2009.

HARVARD GLEE CLUB

The sixty-voice Harvard Glee Club is Harvard's celebrated men's chorus and the oldest college chorus in America. Founded by students in 1858 to sing college songs and glees, it was not until 1912, under the dynamic leadership of Dr. Archibald T. Davison, that the Glee Club developed a repertoire of distinction and gained a national reputation.

Throughout its distinguished history, the Glee Club has drawn its repertoire from seven centuries and has demonstrated particular expertise in the performance of present-day American music, sacred repertory of the Renaissance, Eastern European music, and folk songs of the world. The Glee Club has gone on 15 summer tours, to North America, Asia, Europe, and Australia, as well as 89 annual spring tours within the United States. It also has a long history of collaboration with the Boston Symphony Orchestra.

Under the direction of Dr. Jameson Marvin from 1978 to 2010, the Harvard Glee Club performed in five National Conventions of the American Choral Directors Association, eight international tours, concerts with Erich Leinsdorf and Marilyn Horne in New York's Lincoln Center and Boston's Symphony Hall, memorial concerts for Aaron Copland and Virgil Thomson, and the prestigious Kennedy Center Honors.

Many of the foremost composers of the twentieth century have penned works for the Harvard Glee Club, including Darius Milhaud, Francis Poulenc, Gustav Holst, Randall Thompson, and Irving Fine. Since 1978, the Glee Club has commissioned new works for male chorus by Toru Takemitsu, John Harbison, Sir John Tavener, Morten Lauridsen, Stephen Paulus, Carol Barnett, Steven Sametz, Paul Moravec, and Dominick Argento. Over the past twenty years, the ensemble has released seven new recordings and hosted twelve Men's Chorus Festivals.



ABOUT THE GROUPS

RADCLIFFE CHORAL SOCIETY

The Radcliffe Choral Society (RCS) was founded in 1899 by Elizabeth Cary Agassiz, the first President of Radcliffe, and is the oldest collegiate women's choir in the nation. Dr. Archibald T. Davison became the conductor of RCS and in 1917 established a tradition of collaboration between them, the Harvard Glee Club, and the Boston Symphony Orchestra.

Eliot Forbes became the conductor in 1958 and, during his tenure, made touring an established RCS tradition. He also conducted RCS in the Grammy-nominated performance of Mozart's Requiem at President John F. Kennedy's funeral.

After a brief period of being absorbed into the mixed-voice Harvard-Radcliffe Collegium Musicum when Radcliffe merged with Harvard College in 1970, Priscilla Chapman became the new conductor of the re-established choir in 1974. In 1978, Beverly Taylor replaced Chapman and initiated new and distinctive repertoire, commissioning works by composers such as Grayston Ives and Stephen Paulus to great acclaim.

In 1995, Jameson Marvin assumed the conductorship. Under his direction, RCS continued to build on its standing as one of the premier collegiate choruses in the United States in both performances and commissions. RCS has hosted four Festivals of Women's Choruses and has upheld its dynamic tradition of touring by traveling on an international tour every fourth summer and domestic tours each spring. It is now under the current leadership of Andrew Clark. One of only five Harvard organizations continuing to bear the Radcliffe name, the Radcliffe Choral Society is proud to honor its history and legacy by celebrating excellence in women's choral music and the extraordinary community formed through its music-making.

HARVARD-RADCLIFFE COLLEGIUM MUSICUM

The Harvard-Radcliffe Collegium Musicum was formed in the fall of 1971 to coincide with the university's coeducational merger. The Collegium was conceived as a chamber ensemble but grew quickly to its present size of about 70 undergraduate and graduate singers. Under the direction of newly-appointed Director of Choral Activities Andrew Clark, the Collegium continues to perform distinctive a cappella repertoire from the early Renaissance to the present.

In Boston, the Collegium has earned a valued reputation for its performances of 17th- and 18th-century concerted works with period instruments including Monteverdi's *Vespers of 1610*, Bach's *St. Matthew Passion*, *St. John Passion*, *Mass in B Minor*, and numerous cantatas, as well as symphonic-choral works by Handel, Haydn, Mozart, and Beethoven.

From both national performances in venues such as Symphony Hall, Kennedy Center, and Lincoln Center, and international performances all over the world have garnered the ensemble the highest critical acclaim.

Every four years, the Collegium travels abroad to perform sacred, classical, and American repertoire for international audiences. Past tours have included Great Britain, Greece, France, Spain, Portugal, and Australia, and performances in such venues as the Royal Palace in Madrid and the Notre Dame Cathedral in Paris. By sharing concerts with local choirs on several tour stops, the Collegium also promotes international musical friendships and collaborations. The year will culminate in a three-week tour of Germany and Austria in summer 2011.

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