

**beethoven symphony no.7**

**wagner tristan & isolde  
prelude and liebestod**

Conducted by Matthew Aucoin '12, Assistant Conductor

**lieberson amor mio si  
muero y tu no mueres**

Sofia Selowsky '12, Mezzo-soprano

**Saturday, October 15  
8 pm, Sanders Theatre**

**Harvard  
Radcliffe  
Orchestra**

Federico Cortese  
music director



# 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 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. Its midnight expeditions were not confined to Cambridge, but rather extended to Watertown, Brookline, Roxbury, Jamaica Plain, and Boston – in short, wherever dwelt celebrated belles. Among the Sodality's other activities included the serenading of Harvard College President John Kirkland in 1819. 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."

The early Pierians had so much spirit that in the 1830s, the Faculty of Harvard College publicly admonished the Sodality for absenting themselves from Cambridge for a whole night, serenading. Administration censure was so great, in fact, that in 1832 the Pierian Sodality was reduced to one man: Henry Gassett '34. According to a March 29, 1943 issue of *Time* magazine, Gassett held meetings with himself in his chair, paid himself dues regularly, played his flute in solitude and finally persuaded another flautist to join in duets. It seemed the Sodality was in danger of disappearing. Gradually, however, other members were elected, and the Sodality played on. The Sodality not only persisted, but also profoundly influenced the development of music in Cambridge and Boston over the next fifty years. In 1837, Sodality alumni formed the Harvard Musical Association with an aim to foster music at the college. The Harvard Glee Club and the Boston Symphony Orchestra both owe their existence to the early Pierians.

As a musical organization, the Pierians were also interested in performance. 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." Thus began the performing career of the Pierians. They began to give regular concerts, and

rehearsed to prepare for them. Eventually, the orchestra's performances garnered enough attention to be reported in *The New York Times*, which wrote in 1891, "The Pierian Sodality is especially strong this year... containing some of the best musical talent of the university."

By the turn of the century, the Pierian Sodality could at last justly refer to itself as the Harvard University Orchestra. It had grown into a serious musical organization and had become the largest college orchestra in America. It deemed itself ready for its first out-of-state tour, the Centennial Tour of 1908. This took the Orchestra through New York state, and was so successful that other tours quickly followed. In 1921, the Sodality toured New York City, Providence, and even played in Washington DC's National Theatre for First Ladies Mrs. Warren Harding and Mrs. Calvin Coolidge. The orchestra gradually built an international reputation and played for many distinguished audiences in the country.

It was not until November 1936 that members of the Pierian Sodality finally condescended to assist the Radcliffe Orchestra in some of its larger concerts. Joint concerts became more frequent in the late thirties, 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 benefited 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.

It is said that around 1950, HRO stopped making history and 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 (1962), Washington, DC (1966), and Canada (1972). It performed in venues such as Carnegie Hall and, in 1978, placed third in the Fifth Annual International Festival of Student Orchestras. The 1980s and 1990s saw tours to the Soviet Union (1984), Asia (1985 and 1988), Europe (1992), and Italy (1996). Most recently, HRO conducted successful tours of Brazil in 2000, Canada in 2004, South Korea in 2008, and Cuba in 2011.

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**Tuesday, December 6th, 2011**

**Barber – Violin Concerto\***

**Tchaikovsky – Symphony No. 6**

\*Ariel Mitnick '13, Winner of the James Yannatos  
Concerto Competition

**Saturday, March 3rd, 2012**

**Puccini – *Tosca*, Acts 2 & 3**

**Saturday, April 28th, 2012**

**Brahms – Violin Concerto\***

**Ravel – Daphnis et Chloé Suite**

**No. 1 & 2\*\***

\*Julia Glenn '12, Winner of the James Yannatos  
Concerto Competition

\*\*In collaboration with the Harvard Holden Choirs

**All concerts begin at 8PM in  
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# HARVARD-RADCLIFFE ORCHESTRA

— 204<sup>th</sup> Season, 2011-2012 —



FEDERICO CORTESE, MUSIC DIRECTOR

Saturday, October 15, 2011, 8:00 P.M.

Sanders Theatre, Harvard University

## *Program*

Peter Liebertson (1946-2011)

“Amor mío, si muero y tú no mueres” from *Neruda Songs* (2005)

*Sofia Selowsky '12, Mezzo-soprano*

Richard Wagner (1813-1883)

*Prelude and Liebestod* from *Tristan und Isolde* (1860)

*Matthew Aucoin '12, Assistant Conductor*

~ Intermission ~

Ludwig van Beethoven (1770-1827)

Symphony No. 7 in A major, Op. 92 (1812)

- I. Poco sostenuto—Vivace
- II. Allegretto
- III. Presto—Assai meno presto
- IV. Allegro con brio

Funded in part by a Solomon Grant from the Office for the Arts at Harvard.





# FEDERICO CORTESE

## Conductor



From the moment of his debut in September 1998, stepping in at short notice to conduct Beethoven's Symphony No. 9 in place

of an ailing Seiji Ozawa, Federico Cortese's work as Assistant Conductor of the Boston Symphony Orchestra was widely praised. Serving in that position from 1998-2003, Mr. Cortese led the BSO several times in Symphony Hall and at Tanglewood. His conducting of Puccini's *Madama Butterfly* at Symphony Hall was particularly heralded. Additionally, he has served as Music Director of the Boston Youth Symphony Orchestras since 1999 and is currently Music Director of the New England String Ensemble and Associate Conductor of the Asian Youth Orchestra. Other appointments have included Music Coordinator (in lieu of Music Director) and Associate Conductor of the Spoleto Festival in Italy, Assistant Conductor to Daniele Gatti at the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, and Assistant Conductor to Robert Spano at the Brooklyn Philharmonic.

Mr. Cortese has conducted operatic and symphonic engagements throughout the United States, Australia, and Europe. Recent engagements in the US include, among many others, conducting the Dallas and Atlanta Symphony Orchestras, San Antonio and New World Symphonies, and

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

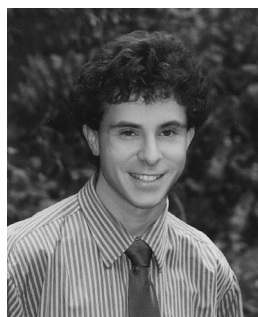
In Australia, he has conducted the Sydney and Tasmanian Symphonies; Australian Youth, West Australia Symphony, and Queensland Orchestras; and a production of *Madama Butterfly* for Opera Australia in Melbourne.

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



# MATTHEW AUCOIN

## Assistant Conductor



Matthew Aucoin '12 is a composer, conductor, and poet. On campus, along with assistant-conducting HRO, Matt is Music Director of the Dunster House Opera

Society, for which he conducted *Die Fledermaus* last year and for which he is currently music-directing Mozart's *Le nozze di Figaro*, which will be performed in his own English translation. While Assistant Conductor of Italy's Spoleto Festival this summer, Matt conducted Milan's leading orchestra, the Orchestra Sinfonica di Milano Giuseppe Verdi, in rehearsal; he has also served as Assistant Conductor of the Boston Youth Symphony Orchestra, music-directed for Opera Boston Underground (*Trouble in Tahiti*), and toured with Boston Lyric Opera and Opera Manhattan. While still a teenager, Matt was hired as coach and pianist at the Caramoor International Music Festival, where he coached several of the Metropolitan Opera's leading singers. This November, he will conduct the world premiere of a work by

composer and Incubus guitarist Michael Einziger here in Sanders Theatre. He has studied conducting at Italy's La Scala, Maggio Musicale Fiorentino, and Opera di Roma, and Austria's Salzburg Festival and Mozarteum.

A prolific composer, Matt conducted the premiere of his opera *From Sandover* at Harvard in 2010 before taking it to New York, where it was performed through the New York Composers Collaborative Inc. He will conduct his next new opera, based on the life of poet Harold Hart Crane, at Harvard this coming spring; other upcoming works include a solo work for violinist Keir GoGwilt '13, a string suite for the Brattle Street Chamber Players, and two song cycles.

His poetry has been published in *The Harvard Advocate* and *The Gamut*, and he is at work on a book of poems for his thesis, with advisor Jorie Graham. A two-time winner of the Boylston Prize and a recipient of the Edward Eager Memorial Fund Prize, he is creating a 90-minute poetry performance piece for Harvard's 375th-anniversary poetry celebration in the spring.

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Visit us at [www.hcs.harvard.edu/hro](http://www.hcs.harvard.edu/hro)



## S O F I A   S E L O W S K Y

*Mezzo-soprano*



S o f i a Selowsky is a senior history concentrator in Leverett House. During her time at Harvard, Sofia has performed in Stravinsky's *The Rake's Progress* (Baba the Turk), Britten's *Albert Herring* (Florence Pike), and J. Strauss' *Die Fledermaus* (Prince Orlofsky) with the Dunster House Opera Society, as well as in *From Sandover* (Maria Mitzotaki), a new opera composed by current HRO Assistant Conductor Matthew Aucoin. Other productions include Gilbert and Sullivan's *The Gondoliers* (The Duchess) and *The Sorcerer* (Lady Sangazure) with

the Harvard-Radcliffe Gilbert & Sullivan Players; the European premiere of Mark Adamo's *Little Women* (Cecilia March) at the Intermezzo Opera Festival in Bruges, Belgium; Puccini's *Suor Angelica* (Lay and Alms Sister) at the Amalfi Coast Music Festival in Italy; and Robert Ward's *The Crucible* (Susanna Walcott) at the Chautauqua Music Festival this past summer. Sofia has sung with the Harvard-Radcliffe Collegium Musicum and the Lowell House Opera, and has participated in master classes with many artists including Brian Zeger, Marlena Malas, Dominique Labelle, and Renée Fleming. She is currently a student of Penelope Bitzas. Many thanks to HRO for this wonderful opportunity!

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# NOTES ON THE MUSIC

## Lieberson - "Amor mío, si muero y tú no mueres"



Peter Lieberson died in April of this year at the age of 64. One of America's most inventive and beloved composers, he taught composition and theory at Harvard in the mid-1980s, and his works have been regularly performed (and premiered) in Boston.

Lieberson's setting of five Pablo Neruda poems for mezzo-soprano and orchestra, *Neruda Songs*, was written for his wife, Lorraine Hunt Lieberson, who premiered them with the Los Angeles Philharmonic in 2005. Hunt Lieberson was already ill with breast cancer when her husband began composing them for her, and she passed away a year after this work's premiere. These songs are about love and death, and their inextricability from one another, and the cycle (especially the selection we are performing tonight, "Amor mío, si muero y tú no mueres" (My love, if I die and you don't)) now seems a memorial for the great voice that brought it into the world. Now that the other great voice behind this piece—the composer's—will speak no more, it is perhaps best heard this year as a memorial for him, and for the Liebersons' unique musical marriage.

Lieberson was an uncategorizable voice in contemporary music. In his early years, he studied twelve-tone technique rigorously but never considered it his only harmonic language. He went on to immerse himself in Tibetan Vajrayana Buddhism, living for years in Boulder, Colorado, where he studied with the master Chogyam Trungpa Rinpoche. His other works are based on everything from Brahms chorales to ancient Indian history.

Among Lieberson's students at Harvard in the 1980s were music critic Alex Ross, of *The New Yorker*, and conductor Alan Gilbert, music director of the New York Philharmonic. Ross has described Lieberson's composition class as a refreshing break from the music department's doctrinaire tendencies (other professors were preaching "the gospel of Arnold Schoenberg"). Lieberson was evidently a discursive, free-thinking teacher willing to spend whole classes marveling over Schubert's "Erlkönig," chord by chord. This moment-by-moment relishing of music is evident in "Amor mío," a paean to love in which every new chord is to be savored as another hard-won prolongation of life for love's sake.

The sonnet's penultimate stanza might as well be spoken by Isolde in the *Liebestod* or "love-death," the following piece on the program: "This meadow where we find ourselves,/O little infinity! We give it back." The *Liebestod* is spoken from the border of life and death, as Isolde blissfully "gives back" the world. But Neruda's poem is spoken from life. The pain here is nothing like Isolde's rapturous agony-ecstasy; this is the pain of uncertainty, of doubt, of awareness of oncoming loss. This poem is a prayer, an effortful act of self-convincing, and Neruda's final gesture is deeply ambivalent, though it is superficially comforting: love is "like a long river,/ only changing lands, and changing lips" (labio in Spanish having the double sense of "lip" and "border/edge"). That is, love will go on, but we will not. Lieberson ends his song with a translation of this loss: "amor mío" becomes simply "amor."

—Matthew Aucoin '12



# TEXT AND TRANSLATION

*Lieberson - "Amor mío, si muero y tú no mueres"*

Poem by Pablo Neruda

Translated by Stephen Tapscott

Amor mío, si muero y tú non mueres,  
amor mío, si mueres y no muero,  
no demos al dolor más territorio:  
no hay extensión como la que  
vivimos.

My love, if I die and you don't—,  
My love, if you die and I don't—,  
let's not give grief an even greater field.  
No expanse is greater than where  
we live.

Polvo en el trigo, arena en las  
arenas  
el tiempo, el agua errante, el  
viento vago  
nos llevó como grano navegante.  
Pudimos no encontrarnos en el  
tiempo.

Dust in the wheat, sands in the  
deserts,  
time, wandering water, the  
vague wind  
swept us on like sailing seeds.  
We might not have found one  
another in time.

Esta pradera en que nos  
encontramos,  
oh pequeño infinito! devolvemos.  
Pero este amor, amor, no ha  
terminado,

This meadow where we find  
ourselves,  
O little infinity! we give it back.  
But Love, this love has not  
ended:

y así como no tuvo nacimiento  
no tiene muerte, es como un  
largo río,  
sólo cambia de tierras y  
de labios.

just as it never had a birth, it has  
no death: it is like a  
long river,  
only changing lands, and  
changing lips.

# NOTES ON THE MUSIC

## *Wagner - Prelude and Liebestod*



Wagner's *Tristan und Isolde*, the opera whose lush, daring harmonic language and free dramatic structure revolutionized not only opera but practically all subsequent Western classical music, begins with the Prelude we are performing tonight, and ends with Isolde's *Liebestod*, or "love-death." What are you missing tonight, as we perform this opera's bookends? Only about four of the most exciting hours of music ever written. But the two crucial events of the story remain intact: the lovers' drinking of the love potion which at once saves and dooms them, and Isolde's final moments of rapture.

Wagner based his story on a medieval legend which existed in various French and German forms, writing the libretto himself (as he did for all his operas). As the opera opens, Tristan, a noble follower of King Marke of Cornwall, is transporting Isolde, a noble Irish maiden with magical healing powers, as prisoner to Cornwall, to be married to King Marke. Isolde furiously recalls how Tristan, who also killed her fiancé, once disguised himself in order to convince Isolde to heal him on the battlefield. Since Tristan, by honor, owes him her life, she demands that both she and Tristan drink poison before the ship reaches land. But Isolde's servant, Brangäne, desperate to save her mistress' life, substitutes a love potion. Tristan betrays his king for Isolde's sake, and over the course of the next two acts, the lovers do everything they can to be together.

Tristan is eventually wounded when he fights his former friend Melot, who had revealed Tristan's treachery to Marke. In the final act, Isolde returns to the wounded Tristan, only to hold him in her arms as he dies. Isolde, in the opera's final scene, dies of love, falling blissfully onto Tristan's body.

The *Prelude and Liebestod*, performed in this form, is not life followed by death, but death followed by redemption. Wagner preferred to call Isolde's final scene the *Verklärung*, or "transfiguration." For him, the *Liebestod* was what we call the Prelude. These terms seem more accurate: the Prelude is a kind of instrumental enactment of the opera's catastrophe—the fatal drinking of the love potion—of which the rest of the opera is an effort at redemption. Isolde's last monologue, what we call the *Liebestod*, is the triumph of redemption through love.

The first chord of the *Tristan* Prelude is perhaps the most written-about stack of four notes in Western musical history. It is widely considered a turning point away from conventional tonality towards the atonal music of the early 20th century. We are lost at sea when we hear it; we could be in a number of keys (stick a D-flat under it, and you've got yourself a schmaltzy jazz voicing), but are really in none at all. It is simultaneously sensual and bleak, inviting and hopeless.

The version of the *Liebestod* we are performing tonight is



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instrumental; Wagner's orchestration is so marvelous that not a note is changed to compensate for Isolde's absence. Much as one misses this piece's gleaming heart, Isolde's soprano line, there is something appropriate about performing the *Liebestod* with its heart missing. The piece is a vision of Tristan, alive, radiant, transfigured—a vision only she witnesses. It is a hallucinatory aria, a visionary effort to describe the unnamable, and it already seems to circle around the invisible core of her lost beloved. By performing the piece with Isolde herself missing, we further the hallucination: Isolde herself is the absent beloved of whom the orchestra has a vision, and whom it helplessly describes. "Do you not see?" Isolde asks her companions. The orchestral *Liebestod* asks the same of us.

In concert, this piece suffers from lack of context. The final act of *Tristan* consists mostly of the wounded Tristan's agony and ecstasy as he waits for Isolde; as she approaches, he tears his bandages off and bares his open wounds at the prow of her oncoming ship, then falls dead as she arrives. It is a violent sexual image, and an adventurous gender reversal.

After this shocking death, Wagner cannily prepares Isolde's great scene with ten minutes of palette-cleansing, typical "grand opera" dramatic action that do not involve Isolde: Tristan's lord King Marke, Isolde's servant Brangäne, and Tristan's old enemy Melot arrive by ship; Tristan's servant Kurwenal

attacks and kills Melot, then falls mortally wounded. Kurwenal made a rash mistake: Melot and Marke were actually coming to beg Tristan's forgiveness. Marke sings an achingly beautiful—yet utterly conventional—lament over Tristan's body, and Brangäne finally turns to the transfixed Isolde to ask if she hears or sees what is going on around her, whether she recognizes her devoted servant. Throughout this scene, the first four notes of the *Liebestod* motif keep interrupting Marke and Brangäne's laments, like whispers from another world. And Isolde is indeed in another world by this point, as distant from the political world of kings and servants as Hamlet is from the court of Elsinore in the final act of his tragedy. When Isolde finally speaks, it is in a new language.

As Hamlet dies, he laments that he cannot describe his new, higher plane of existence to his companions: "Had I but time [...] O, I could tell you [...]" It is not that Isolde has more time but that music acts as a magnifying glass on time itself: the *Liebestod* is the instant before death's consummation, the instant of that consummation, and the instant of relief immediately afterwards—which seems to last forever. We can only be grateful that Wagner took the time to translate such timelessness for us.

—Matthew Aucoin '12



# NOTES ON THE MUSIC

## Beethoven - Symphony No. 7



If the first two works on our program tonight are individual, personal accounts of love and loss, Beethoven's Symphony No. 7 is fundamentally a public piece. Premiered in Vienna on December 8th, 1813 on a concert that also included Beethoven's triumphalist orchestral ode *Wellington's Victory*, the symphony was an instant hit with the public (the second movement had to be encores at the premiere). So was *Wellington's Victory*—but that has come to seem a quintessential “period piece,” a simplistic fanfare for a victory of Duke Wellington's over Joseph Bonaparte's Spanish armies. The Seventh has endured.

Beethoven, contrarian as ever, soon expressed ambivalence about what was almost universally declared a masterwork. When his next symphony, the F-major Eighth, was premiered the next year on a program that also included the Seventh and *Wellington's Victory*, Beethoven was irritated that the Seventh remained the audience favorite. In characteristically acerbic terms, he insisted that the public liked the Eighth less because it was the superior piece, “so much better” than the Seventh. And certainly the Eighth, with its mischievous, subversive reworking of classical melody and structure, is in some ways a subtler work than its predecessor. Yet even today, the Seventh remains an audience favorite. Why?

Wagner had a famous take on this piece's unique character:

The Symphony is the Apotheosis of the Dance itself: it is Dance in its highest aspect, the loftiest deed of bodily motion, incorporated into an ideal mold of tone.

Perhaps only Wagner, whose “eternal melody” often strikes listeners as either more or less than melodic, could dance to this piece, the third movement of which Thomas Beecham once frustratedly described as sounding “like a lot of yaks jumping about.” But Wagner's point is that Beethoven takes the fundamental unit of dance—the repeated rhythmic figure that serves as the basis of the dancers' movements—and, rather than building a danceable piece out of it, beats his listeners over the head with each rhythmic cell as he tests what happens when it is repeated ad infinitum, like a word which, looked at too long, slowly grows incomprehensible, then takes on new meanings. This isolation of a rhythmic cell and repetition to the point of numbing is precisely the gesture that Steve Reich and other American minimalists used, in a still barer form, in the 1960s and '70s. It is as pulse-obsessed a piece as, say, Reich's *Music for 18 Musicians*, or a Cuban jazz jam session in which everything must emerge out of the drummer's *clave* rhythm. Except for the communal cantabile lament of the second movement, the melodies in this symphony are obsessive, endlessly proliferating variations on a few rhythmic patterns—a bouncy,





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jig-like 3/8 cell in the first movement, a whirling triplet phrase in the third, and a riotous riff in the fourth which ends with a jaunty flourish, a kind of “ta-DA!”

The unorthodoxy of this construction remains striking, if we can get past our familiarity with the piece. As we listen to it today—for the fourth or fortieth or four hundredth time—it is worth asking precisely why a work so raucous and audacious has remained so popular for two hundred years. Like the first movement of Beethoven’s Fifth, much of what serves as melody could actually be accompaniment for a more singable, long-lined melody; one can imagine Mozart or Haydn effortlessly sketching brilliant, curlicued themes over the strings’ blunt passages in the Seventh Symphony’s fourth movement. Beethoven was certainly capable of doing so too—yet he does not.

Why? As Wagner said, this symphony is a supreme form of dance, a musical manifestation of pure experience, pure motion—an inarticulate joy. Melody is articulate. It implies that the creator has enough perspective on his/her experience to form it into a coherent line, a thought-through arc. There is simply no time for such sculpture here. The third and fourth movements in particular are spoken from the midst of an experience so intense that it seems the only accurate musical representation of it is a transcription of the patterns

one’s feet make as they dance. Beethoven, in a sense like Wagner in the *Liebestod*, takes the intensity of a jubilant moment and extends it into time.

The exception is the beloved second movement, a melodious funeral dirge. A funeral is a time for reflection, for memory, for joining forces with friends and family to consciously, effortfully create a coherent memory of the lost beloved. It is a time for melody. And though this movement is also an obsessively circling theme and variations, its heart is not its rhythm but the lushness of its principal melody. Like Isolde’s *Liebestod*, it seems to circle around an absent center, to mourn someone who has just disappeared, but this is not the voice of one lover; rather, it is a chorus, a whole community, lamenting a shared loss. In its harmonic simplicity, gravity, and the bold simplicity of the viola and cello melody, this movement has more in common with the communal lament of a Greek chorus than with most Romantic music; indeed, its atmosphere owes something to the choral lament for Euridice that opens Gluck’s *Orfeo ed Euridice*. The orchestra seems the voice of a whole people, joining together to make something out of loss. The Seventh begins and ends in triumph—but its core is catastrophe.

—Matthew Aucoin ‘12

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April 30, 2011

Adams - *On the Transmigration of Souls* (Andrew Clark, conductor)  
Beethoven - Symphony No. 9 (with the Harvard Holden Choirs and Boston Children's Choir; Andrew Clark as chorus director)

March 5, 2010

Kirchner - Music for Orchestra No.2  
Chopin - Piano Concerto No. 1 (with Kendric Tam '12, piano)  
Brahms - Symphony No. 3

December 4, 2009

Mozart - Symphony No. 35, "Haffner"  
O'Connor - *Call of the Mockingbird*  
Shostakovich - Symphony No. 5

April 18, 2008

Beethoven - *Lenore* Overture No. 3  
Mahler - Symphony No. 5

March 7, 2008

Brahms - Tragic Overture (John Kaputsa '09, assistant conductor)  
Gershwin - *An American in Paris*  
Mahler - *Songs of a Wayfarer* (with John Kaputsa '09, baritone)  
Bernstein - Dances from *West Side Story*

November 30, 2007

Harbison - Overture to *The Great Gatsby*  
Dvorak - Cello Concerto (with Bong-Ihn Koh '08, cello)  
Beethoven - Symphony No. 3

May 5, 2007

Mahler - Symphony No. 2, "Resurrection" (with the Harvard Holden Choirs; Kevin Leong as chorus director; Shadi Ebrahimi as soprano, Jamie Van Eyck as mezzo-soprano)

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# bach society orchestra

saturday, october 8, 2011 | lowell lecture hall, 8:30 pm

Mozart      Ballet Music from "Idomeneo"  
Rautavarra      Cantus Arcticus for tape and orchestra  
Beethoven      Symphony No. 8 in F Major

*Jesse Wong '12,  
music director*

sunday, december 4, 2011 | sanders theatre, 3 pm

Hindemith      Overture to "Amora and Psyche"  
Brahms      Schicksalslied for choir and orchestra  
                 *with the Harvard University Choir*  
Schumann      Symphony No. 2 in C Major  
Stravinsky      "Pulcinella" Suite

saturday, march 24, 2012 | paine hall, 8pm

Debussy      Prelude to the Afternoon of a Faun  
Dvorak      Serenade for Winds  
T.B.D.      Composition Competition Winner  
Bartok      Divertimento for Strings

friday, april 20, 2012 | paine hall, 8pm

T.B.D.      Music Director-Elect Piece  
Schubert      Symphony No. 8 in B minor, "unfinished"  
T.B.D.      Concerto Competition Winner



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