



**THE HARVARD-RADCLIFFE ORCHESTRA**

Federico Cortese, music director

**Thursday**

**November 19**

**8 PM Sanders Theatre**

**PROKOFIEV**

**Overture to War and Peace**

Conducted by Kai Johannes Polzhofer GSAS

**RAVEL**

**Une Barque sur L'Océan**

Conducted by Sasha Scolnik-Brower '17

**RACHMANINOFF**

**Piano Concerto No. 3**

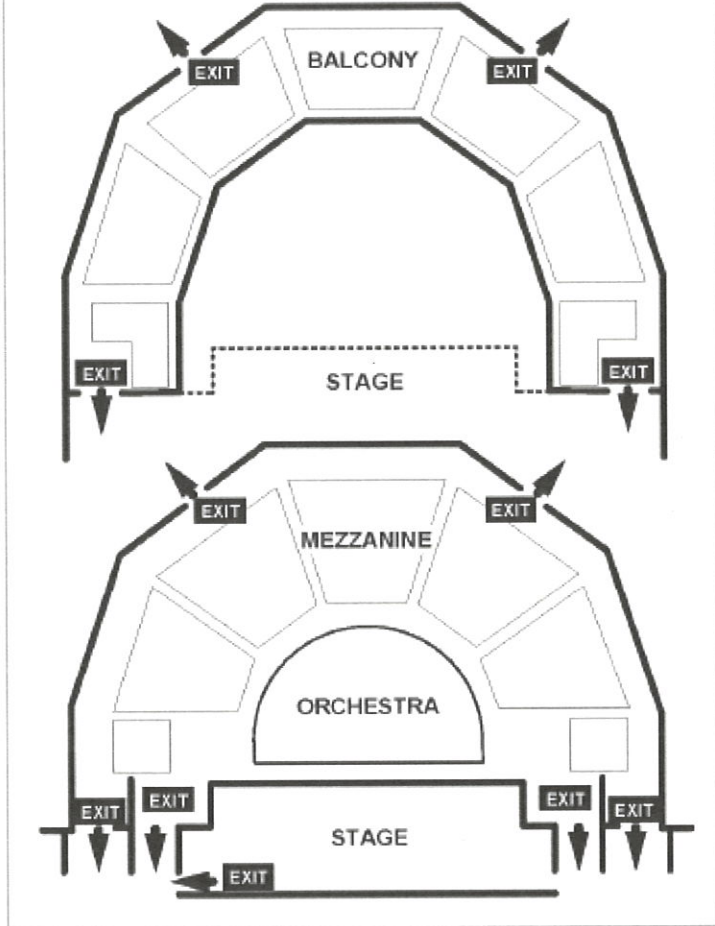
Alex Beyer '17

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The Harvard Radcliffe Orchestra  
Office for the Arts at Harvard  
Sanders Theatre  
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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 and most recently in 2015, the Philippines and South Korea.

# HARVARD-RADCLIFFE ORCHESTRA

208th Season, 2015-2016

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Emma Frucht '17  
*Concertmaster*  
Enchi Chang '17  
Clare Criscione '19  
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*Principal*  
Peter Chang '18  
Joanna Chung '18  
Anna Clink '17  
Jason Herrmann '18  
Natalie Hodges '19  
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Inga Liu †  
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## VIOLA

Faith Pak '19  
*Principal*  
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William Chang '19  
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Maria Park '19  
Henry Shreffler '18  
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Cameron Clarke '17  
Daniel Giebisch '19  
Hannah Larson '17  
Elias Miller '16  
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# HARVARD-RADCLIFFE ORCHESTRA

— 208th Season, 2015-2016 —



FEDERICO CORTESE, MUSIC DIRECTOR

Thursday, November 19, 2015, 8:00 P.M.

Sanders Theatre, Harvard University

## *Program*

Sergei Prokofiev (1891-1953)

*Overture to War and Peace, Op. 91 (1942)*

*\*featuring assistant conductor Kai Johannes Polzhofer GSAS '17*

Maurice Ravel (1875 - 1937)

*Une Barque sur L'Océan (1904)*

*\*featuring assistant conductor Sasha Scolnik-Brower '17*

Sergei Rachmaninoff (1873 - 1943)

*Piano Concerto No. 3 in D Minor, Op. 30 (1909)*

I. *Allegro ma non tanto*

II. *Intermezzo: Adagio*

III. *Finale: Alla breve*

*\*featuring Alex Beyer '17, winner of the James Yannatos  
Concerto Competition*

*Funded in part by a Kahn Grant from the Office of the Arts at Harvard*

# NOTES ON THE MUSIC

*Prokofiev, Overture to War and Peace, Op. 91*



Tonight's program begins with the Overture to Sergei Prokofiev's *War and Peace*, an operatic adaptation of Leo Tolstoy's eponymous novel. Although Prokofiev today is better known for his contributions to the symphonic repertoire—Peter and the Wolf, Lieutenant Kijé, and Suite from *Romeo and Juliet*—his oeuvre also includes seven operas and eight ballets.

Born in 1891 in Sontsovska, Ukraine to Sergei Alexeivich Prokofiev, an agronomist, and Mariya Zitkova, Prokofiev grew up in a world both luxurious and cosmopolitan. Private tutelage in French and German was complemented by piano studies, beginning with his mother at the age of four, as well as regular visits to the opera in Moscow and St. Petersburg. It is little surprise, then, that Prokofiev's interest in composition manifested at an early age. Among his juvenilia are a substantial number of small piano works and four operas, the first composed at the age of nine.

He began formal studies in composition and counterpoint in 1902 with the young Reinhold Glière. At the urging of Alexander Glazunov, Prokofiev applied to the St. Petersburg Conservatory, gaining entrance in the fall of 1904. Although revolutionary unrest in 1905 had resulted in the resignations of Nikolai Rimsky-Korsakov, Anatoly Lyadov, and Glazunov, Prokofiev graduated in 1909 with a diploma in composition, and remained at the Conservatory until 1914, undertaking studies in both conducting and piano performance.

Prokofiev's Second Piano Concerto was premiered in 1913 to substantial criticism from the conservative press, which delighted the composer. The period before

the 1918 saw the composition of the famed Symphony No. 1 ("Classical"), the Scythian Suite, and his rising star was augmented by collaborations with the impresario Sergei Diaghilev, whose support had garnered fame—or at least notoriety—for Igor Stravinsky several years earlier. Even as the February Revolution of 1917 was welcomed in Prokofiev's artistic circles in St. Petersburg, by the time of the October Revolution, it had become clear that his artistic pursuits would be better served by leaving Russia, and he departed for the United States in the spring of 1918.

After two rather dissatisfying years of lukewarm reception as a concert pianist in America, Prokofiev returned to the more familiar circles of the Continent, and in 1923 married the Spanish singer Lina Llubera. The Prokofievs spent much of the following decade and a half in the artistic worlds of Paris and London, before returning permanently to the Soviet Union in 1936. Lured perhaps by the promise of privileges, Prokofiev returned to a world in which the aesthetics of "socialist realism" enforced by Stalin's regime had substantially curtailed the artistic activity of Dmitri Shostakovich and countless others.

In June of 1941, Nazi Germany invaded the Soviet Union, thus marking the Soviet entry into the Second World War. Although Prokofiev had spoken of an adaptation of Tolstoy's novel since the mid-30s, the parallels between the Napoleonic invasion of 1812 and the present crisis provided the critical impetus to put pen to paper, and the opera was composed in a fit of creative activity between April 1941 and 1942. Comprised initially of eleven scenes and an overture with a libretto by Mira Mendelson, a young woman





# NOTES ON THE MUSIC

*Prokofiev, Overture to War and Peace, Op. 91*

with whom Prokofiev had begun a relationship, the opera features upwards of seventy named roles and runs to nearly four hours. The first half of the opera, "Peace," focuses nearly exclusively on the ill-fated elopement of Natasha Rostova and Anatol Kuragin, while "War" follows the Russian resistance to the French invasion. Though completed in 1942, the opera would be subject to over a decade of revisions to suit Soviet censors, and Prokofiev died two months before the work's final première in November 1953.

The overture begins with a quotation of the choral subject of the eighth scene depicting the Battle of Borodino. Abstracted from its historical particularities, the work is as much a call to arms in the uncertain present as an encomium to a glorious past: "Russia summons its soldiers to sing in combat/In their hearts is the song of the fatherland."

The work is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, three trumpets, four horns, three trombones, tuba, percussion, xylophone, harp, and strings. Performance time is approximately five minutes.

-Joy Wang '16

# NOTES ON THE MUSIC

*Ravel, Une Barque sur L'Océan*



Maurice Ravel first penned *Une Barque sur L'Océan* (A boat on the ocean) in 1904 as the third of five movements in *Miroirs*, a suite for solo piano. Presumably happy with the results, he arranged it for full orchestra in the version featured tonight. His other piece sharing this fate, which receives more airtime in present-day concert halls, is the clown's lament *Alborada del gracioso*. Both exemplify Ravel as the master colorist.

What do we mean, though, when we say that Ravel was a master of "color"? In *Une Barque sur L'Océan*, the shimmering violin tremolos, crystalline arpeggiating flutes, luscious low celli, and the alien-like and distant muted trumpet are presented in a combination that surprises even the most experienced concert-goer. But how do we jump from language of sound or timbre to language of sight and color? And why have we decided that the sounds coming from wooden boxes and brass tubes can effectively evoke the atmosphere of an ocean and even a boat on top of said ocean? These questions may seem unimportant to the music of Ravel, but they are certainly interesting from a phenomenological perspective.

Ravel is often included, alongside his canonized contemporary Debussy, in the category of Impressionist artists who worked in Paris at the end of the nineteenth century. That the label stuck is ironic given their shared rejection of the term in reference to their work. Still, many associate their work with the likes of Monet's *Water Lilies* and *Haystacks*. An ostensible reason for the association is that they, like Monet

or Pissarro, were often concerned with creating evocations over programmatic or symbolic pieces. But Ravel and Debussy were correct to question the application of a term specifically intended for evaluating the process and visual impact of a painting. How can the experience of music which is, unlike that of painting, inextricable from time be anything but an impression?

The ocean frequently plays muse to painter and composer alike. For his 1905 masterpiece *La Mer*, an obvious parallel to *Une Barque sur L'Océan* in date and subject which HRO will perform in April, Debussy drew inspiration for his orchestral seascape from paintings and literature rather than the ocean itself. Surely, Debussy did not aim to create a literal sonic depiction of the sea. Instead, his endeavor was closer to abstraction than representation, using the orchestra to conjure salty currents and winds found not in the real world, but in the mind.

The almost synesthetic movement from lived experience to auditory sensation is what Debussy and Ravel did better than any that came before them and most since. Whatever the explanation for mapping the aural experience of music onto a linguistic field for vision, Ravel undeniably sought to push what was thought of as "color" and its analogous permutations of the orchestra. He invites listeners through wondrous, vivid sounds to paint their own impressions. And so even in the dark concert hall we find ourselves alone, surrounded by a vast sea — a miracle in its own right.

-Luke Fieweger '16

# NOTES ON THE MUSIC

*Rachmaninoff, Piano Concerto No. 3 in D minor*



Rachmaninoff's Piano Concerto No. 3 in D minor, Op. 30, was composed in 1909 in Russia for the composer's first American tour. By then, Rachmaninoff was already hailed as one of the greatest composers and pianists in the world, having debuted his perennial Second Piano Concerto eight years earlier and a vastly successful Second Symphony only the year before. At its première in New York, this concerto was well-received, but it remained somewhat overshadowed by its older sister, the Second Concerto, until the performances of its famous proponents, most notably Vladimir Horowitz and Van Cliburn, brought it to the limelight, where its monolithic stature endures to this day.

Colloquially known as "Rach 3," this concerto is the composer's most expansive and one of the greatest ever to grace the classical repertoire. It is renowned and even feared for its technical difficulty, but beyond these arduous technical requirements, the concerto also places significant musical demands on both the soloist and the orchestra, standing as one of the most complex and dramatic concertos ever written. In the composer's signature style, beautiful, heart-wrenching melodies alternate with an unfailingly spell-binding sense of rhythm. The music swells and subsides as the waves of the ocean, taking the listener on an odyssey of sound. A hero's journey of sorts, this concerto chronicles life's joys and sorrows, hopes and disappointments, anticipations and nostalgia.

The great concerto opens unassumingly, the piano dispassionately stating the main theme in simple octaves against a modest orchestral backdrop. Countermelodies rise and fall under this characteristically

Russian melody, which, according to Rachmaninoff simply, "wrote itself." Soon, however, the deceptive nature of this simplicity becomes clear as the piano launches into rapid passagework, over which the orchestra recounts the theme. A staccato motif pierces the smooth surges and ebbs of the music, which, now noticeably faster, unravels into a piano mini-cadenza.

An orchestral interlude intervenes, initially solemn but, perhaps unexpectedly, opening into a broad, meandering musical landscape. After the music calms, the earlier staccato motif returns, tossed alternately between the strings and winds and the piano. The second theme, heralded by the staccato motif, enters thereafter, beautiful and flowing, searching, contemplative, with orchestral decorations unfolding underneath. The music contracts into a delicate pinpoint but then immediately expands into its first climax, from which it slowly winds down and rises again as fragments of the second theme fly past, then finally quickening and descending into the development.

Beginning much like the exposition, the development nonetheless quickly diverges from this precedent. Tension begins to build as the low strings and piano present canonically fragments of the opening theme, which alternates with an interlocked descending three-note motif from the woodwinds. The theme is further transformed and fragmented, stoking the music into a section of riveting rhythms and commanding chords, which then escalates into a thundering storm. However, the tension soon dissipates, and a multitude of motifs surface, interwoven and layered. The music attempts repeatedly to recover but continues to simmer,



# NOTES ON THE MUSIC

*Rachnaminoff, Piano Concerto No. 3 in D minor*



and the texture thins until only a rising two-note motif and ominous pizzicatos remain.

With an ethereal fluttering, the famous cadenzas commence. Unbeknownst to the casual listener and a clever functional innovation, they serve as the recapitulation in this movement's sonata-form structure. An orchestra of sound exudes from the piano, dark and passionate. All based on the opening theme, the music grows from deep rumblings to full chords in two echoing choruses, contracting, expanding, and then finally snowballing into the movement's true climax in a great exclamation of passion and defiance, all by the piano alone. From this summit, the music dives into the bottom of the keyboard and then surges to the top, where it calms into a clear, water-like flow.

The flute, oboe, clarinet, and horn present fragments of the opening melody while the piano continues to ripple, and the music ebbs yet again for the second cadenza, where the second theme returns, even more contemplatively than before, breathtakingly delicate and quiet. A series of circular modulations then launches the music into a section of improvisatory acrobatics. Finally, fragments of the opening theme return in the piano's arpeggios and broken chords, and the orchestra reenters and changes the harmonic background to lead the music back to its home key.

The music proceeds exactly as it did at the very beginning of the movement. After the opening theme, the staccato motif immediately follows, but it no longer aspires upward, instead staying constant and then descending. This motif is again exchanged between the orchestra and the piano as before,

but this conversation is cut short. Dark clouds gather, and the music stormily accelerates and diminishes to a flicker.

The second movement, an intermezzo in loose rondo form, opens wistfully and somewhat despondently with a lengthy orchestral introduction, during which most of the movement's themes are introduced. The piano enters in a tumultuous cascade of notes, but the music quickly clears into a crystalline state. The main theme, now transformed into a major key, is presented by the piano alone, flowingly and confidently. A new theme, an ascending scale of ambiguous major-minor tonality, is introduced thereafter over a soft backdrop by the strings, lending the music a magical quality. Dramatic complexity, much of it conveyed by the piano alone, and hypnotic quietude continue to alternate until the music expands into one climax, contracts, and then expands into yet another, the lush, sweeping strings lifting the piano to higher and higher heights the entire time, the opening melody now soaring and glorious. The music then calms into near-silence, and the ascending scale theme returns, this time leading into a waltz-like section with fleeting, glimmering pyrotechnics by the piano and the main theme from the first movement, in a transformed state, recounted underneath by the orchestra. The waltz transitions seamlessly into the ascending scale, which now crescendos into a series of impassioned laments by the piano. The orchestra returns with the movement's introduction, in edited form, and the piano barges in thereafter with a brave cadenza to lead the music without pause into the third movement.

# NOTES ON THE MUSIC

*Rachmaninoff, Piano Concerto No. 3 in D minor*



The finale, in an approximate sonata form, begins with a ferocious, rapid theme, presented by the piano with the orchestra accentuating the rhythmic outline. This theme is then echoed at acrobatic heights, after which the music plunges into a riveting, boisterous episode and then charges forward with a new galloping theme, with interjections from the winds resembling howling gusts. A meandering, expansive melody follows, discreetly transformed from the melodic contour of the galloping theme, and builds to the first climax of the movement. The orchestra gives some summarizing remarks and quiets down for the slow section.

The music now finds itself in a new landscape, an environment of delicate beauty and dreamy nostalgia. In keeping with cyclic form, whereby thematic material from one movement recurs in later movements to form a uniting theme, themes from the first movement are recapitulated and transformed, with endearing staccatos dancing over an expansive melodic and harmonic stage. The music builds and subsides several times during this course, and the piano alternates between fleeting glitters and deep contemplation.

A heartfelt goodbye by the piano alone ushers in the return of the fast section. Here, the structure of the opening is approximately recapitulated, but with the opening theme presented in slightly altered forms. The galloping theme returns as expected, but this time with much more impetus and urgency, the bass registers rumbling as the woodwinds howl. The beautiful, expansive second theme follows, but it is not longer meandering and lush: This time, it is much more straight-

forward.

This theme gives way to a tonal degeneration, and after a sharp peak, material from the first cadenza in the first movement returns as a furtive galloping motif. The strings play *col legno*, or with the stick (rather than the hair) of the bow, giving the music a further sense of urgency. With increasing dissonance and weight, the music rises again, building to another peak, where the piano, alone in a final mini-cadenza, plunges to its lowest note.

A series of proclamations by the piano summons the return of the second theme, this time in full grandeur with the entire orchestra. In what is perhaps the most glorious moment in the piano literature, the theme is then extended and molded and builds and builds into an astounding climax. The music subsequently subsides and then speeds up into the ending, enlivened with musical fireworks and building to a rousing finish with the composer's musical signature as its final gesture: *Rach-ma-ni-noff!*

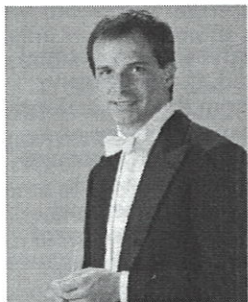
-Michael Cheng '19





# 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 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.

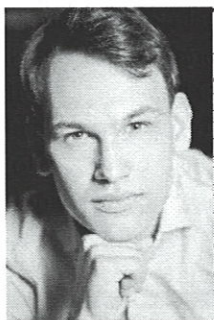
In Australia, he has conducted the Sydney and Tasmanian Symphonies; Australian Youth, West Australia Symphony, and Queensland Orchestras; and a production of *Madama Butterfly* for Opera Australia in Melbourne.

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.



# KAI JOHANNES POLZHOFFER

*Assistant Conductor*



The German-Austrian composer and conductor Kai Johannes Polzhofer, born in Munich (Germany), graduated with a Bachelor's of Arts with high distinction from University Leipzig and a diploma

with high distinction from the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig.

As a composer, Polzhofer has won several prizes and fellowships, including the Austromechana Composition Prize, the Academy Schloss Solitude, Francis Boott Prize, the Blodgett Prize, and a national scholarship (Deutschlandstipendium), among other prestigious awards. In 2010, Polzhofer co-founded *forma Leipzig*, a group focusing on the crossroad linking contemporary music and literature, for which he remains artistic advisor.

Broadcasted in Austria and Germany (Österreich 1, MDR), his music has been performed both in Europe and North America by ensembles like Ensemble Mosaik, Ensemble *forma Leipzig*, Ensemble Surplus, Ensemble Dal Niente, Jack Quartet, Parker Quartet, and Ensemble Recherche. He has worked with various artists including guitarist Nico Couck, conductor Ulrich Windfuhr, and pianist Michael Wendeborg. In 2013, Polzhofer was commissioned by the City of Leipzig to compose a work for the official European Anniversary of the 1813 Battle of the Nations Leipzig. He is author of several articles about musicological and compositional

topics, and publishes regularly in journals like *Musik und Ästhetik* and *New Music and Aesthetics in the 21st Century*.

Trained in trumpet and violin, Polzhofer studied piano and composition at Hochschule für Musik und Theater München. He also attended the University Munich (LMU) as a guest student in the Department of Philosophy between 2004 and 2008. After graduating from classical grammar school under Benedictines, he continued his studies in philosophy, music theory and composition at the Universities and Conservatories of Graz (Austria) and Leipzig (Germany).

At Harvard University, he is pursuing a Doctorate in Composition under the guidance of Chaya Czernowin, Hans Tutschku and Steven Kazuo Takasugi. Kai Johannes Polzhofer studies also conducting with Federico Cortese and serves as Music Director of the Dudley Orchestra (Symphony Orchestra of the Graduate School of Arts and Sciences Harvard), as well as Assistant Conductor of the Harvard-Radcliffe Orchestra in 2015/16.

His compositions are published by Edition Gravis.



## SASHA SCOLNIK-BROWER

*Assistant Conductor*



Sasha Scolnik-Brower, a junior in Winthrop House, is the Music Director for the Bach Society Orchestra's 2015-2016 season, as well as assistant conductor for the Harvard Radcliffe Orchestra. Scol-

nik-Brower was the Bach Society's music director last year and has also conducted Harvard's Mozart Society Orchestra and the Phillips Academy Orchestras, having studied with Federico Cortese and Jim Orent. As a cellist, he is currently enrolled in the dual degree program of Harvard University and the New England Conservatory in the studio of Paul Katz. Previous teachers include Natasha Brofsky and Andrew Mark.

He was a first-place winner of the Boston Symphony (2011), Boston Youth Symphony (2011), and the New England Conservatory Preparatory (2012) 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.

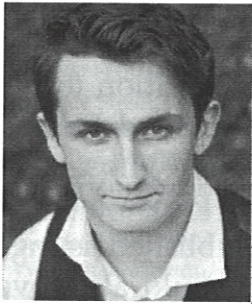
Scolnik-Brower has played in the masterclasses of Joel Krosnick, Lynn Harrell, Alisa Weilerstein, Yo-Yo Ma, and Menahem Pressler, among others. During the summer, he has attended programs including Kneisel

Hall, Aspen Music Festival, Yellow Barn, and the Perlman Music Program Chamber Music Workshop.



## ALEX BEYER

*Soloist*



Heralded as a "sensation" with "formidable technique" by the Hartford Courant, Alex Beyer has acquired an impressive array of

prestigious concert appearances nationally and internationally. He has been a guest soloist with the Milwaukee, Charlotte, Hartford, Irish National, New Haven, Waterbury, and Bridgeport Symphony Orchestras, among others. First prize awards came in the Renee Fischer Competition and MTNA State and Regional Competitions. He was a finalist in the 2012 Gina Bachauer International Competition, a 2011 MTNA national finalist and a prizewinner in the 2010 PianoArts Competition. Beyer received the Jeniam Foundation Scholarship from the Stamford Symphony in 2012 and in the same year was a US Presidential Scholar in the Arts. At the 2015 US Chopin Competition, he received Sixth Prize. He was the recipient of Third Prize, as well as the Beethoven and Orchestra special awards at the 2015 Dublin International Piano Competition.

Beyer has studied with Yoshie Akimoto, Dr. Matti Raekallio, and Melvin Chen. He is currently studying with Russell Sherman and Wha Kyung Byun at the New England Conservatory, and studying math at Harvard. He has recently played in master classes for Richard Goode, Menahem Pressler, Angela Hewitt, and Kirill Gerstein.

In the summer months he has attended the Killington Music Festival, Vianden Music Festival in Luxembourg, the Saarburg Festival in Germany, and the Taos School of Music. In August 2015 he attended The International Holland Music Sessions, where his performances throughout the Netherlands were warmly received.

He has collaborated with conductors Gustav Meier, Carolyn Kuan, Alan Buribayev, Grzegorz Nowak, Andrews Sill, T. Francis Wada, and Constantine Kitsopolous, and has regularly performed with Nicholas Kitchen and Yeesun Kim, founding members of the Borromeo String Quartet. He has recently performed in the Irish National Concert Hall, Baryshnikov Arts Center, Paul Hall, Stamford Palace Theater, Weill Recital Hall, the New World Center and Woolsey Hall. As a winner of the NEC Piano Honors Competition he made his Jordan Hall debut in 2014.

Beyer has performed in and directed many benefit concerts for the Pequot Library, Project Learn, Music for Youth, Mercy Learning Center, and KEYS. A music history enthusiast, he established the lecture concert series "Sundays at 4" and will continue in Summer 2016 with "Summer Soirees" at Pequot Library in Southport, Connecticut.



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For information about parking for disabled patrons, call the University Disability Services at 617.495.1859, Monday through Friday 9am to 5pm, or email at [disabilityservices@harvard.edu](mailto:disabilityservices@harvard.edu). Please call at least two business days in advance.

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