

HARVARD RADCLIFFE ORCHESTRA



SEASON 218
FEDERICO CORTESE, MUSIC DIRECTOR

Saturday, May 2nd, 2026

Takemitsu, Prokofiev, & Dvořák

Takemitsu: *Requiem* for strings
Prokofiev: Violin Concerto No. 2 in G minor, Op. 63
Dvořák: Symphony No. 9 in E minor, Op. 95
From the New World

Conductor, Federico Cortese
Violin, Stella Chen '15

**SANDERS THEATER, 8PM
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In May 2026, the HRO will return to Japan for the first time in over forty years, and we are thrilled and grateful for this opportunity. The theme of the tour is "Music as Peace." The HRO draws inspiration from the advocacy work of Nihon Hidankyo, which was awarded the Nobel Peace Prize in 2024. As the Organization of Atomic Bomb Survivors celebrates its 70th anniversary in 2026, the HRO stands in solidarity with its humanitarian mission.

Any monetary donations (through the QR code below) or referrals to individuals or companies that may be willing to sponsor our tour (reach out to toure@hrorchestra.org) would be greatly appreciated. Donations enable the HRO to offer financial aid for the tour, so that no member is left out due to financial considerations. Thank you for your generous support!

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2:00 P.M.

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Sunday, May 24
3:00 P.M.

Tonight's program will be performed at all
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SEASON 218, SPRING CONCERT 2
FEDERICO CORTESE, MUSIC DIRECTOR

TÔRU TAKEMITSU

Requiem for Strings

SERGEI PROKOFIEV

Violin Concerto No. 2 in G minor, Op. 63

Violinist Stella Chen '15

- I. *Allegro moderato*
- II. *Andante assai*
- III. *Allegro, ben marcato*

- INTERMISSION -

ANTONIN DVOŘÁK

Symphony No. 9 in E minor, Op. 95 "From the New World"

- I. *Adagio - Allegro Molto*
- II. *Largo*
- III. *Scherzo: Molto vivace*
- IV. *Allegro con fuoco*

HARVARD-RADCLIFFE ORCHESTRA
Conductor: Maestro Federico Cortese

PROGRAM NOTES

TORU TAKEMITSU: *REQUIEM* FOR STRINGS

In 1958, the influential composer Igor Stravinsky came to Japan to conduct some of his works with the orchestra of NHK (a Japanese broadcasting corporation). As part of their welcoming him, officials at NHK played some of the latest music coming out of Japan, and, completely by mistake, included a piece of a then-unknown young composer. The NHK officials tried to stop the recording and cover their mistake, but Stravinsky, never usually impressed with much of the music of his contemporaries, was enthralled enough that he urged that the recording be played all the way through. He later invited the composer, a young 28-year-old Toru Takemitsu, to lunch and helped secure him prestigious commissions in the United States that would ultimately launch his career. Takemitsu is now the most internationally well-known Japanese classical composer, and the piece that started it all, played to Igor Stravinsky by accident, was Takemitsu's *Requiem for Strings*.

Toru Takemitsu was largely self-taught as a composer. Born in Tokyo to government-official parents and ultimately raised in Manchuria, Takemitsu enjoyed access to his father's collection of jazz records and other foreign music otherwise unavailable to most Japanese children at the time. After returning to Japan, Takemitsu was very reluctantly drafted at age 14 into a youth regiment of the Japanese army. After World War II, he first came into contact, and fell in love, with West-

ern music in the form of popular French songs played over the radio while he lay ill in bed. Often finding Japanese music too painful as it reminded him of his horrific war experiences, Takemitsu listened nonstop to Western music, especially then-radical composers from Arnold Schoenberg, Olivier Messiaen, Karlheinz Stockhausen, and John Cage. Takemitsu would spend his life voraciously writing music in all forms, from pioneering electronic music in the early 1950s to scoring over 100 films. Later in life he adapted Japanese instruments into his concert music. After World War II, for Takemitsu, "music was the *only* thing."

Takemitsu's 1957 *Requiem for Strings* showcases wide musical influences, from sections of great lyricism and intensity reminiscent of Mahler, to thornier, more rhythmic passages reminiscent of Schoenberg and Webern, all with an ethereal, colorful sense of harmony similar to those of Debussy and Messiaen. Dedicated to the memory of Takemitsu's friend Fumio Hayasaka, who scored *Rashomon* and *Seven Samurai* and had just died at age 41, the piece, despite its obvious Western influences, conveys a sense of stillness, resignation, and beauty very characteristic of *mono no aware*, a Japanese literary idiom referring to the appreciation and beauty of that which is fleeting. In a sense, Takemitsu is using a Western medium, which he finds beautiful and expressive, to come to terms with his own painful experiences with war and death.

—Jack Damon '28
Chrissy Jung '28

INSTRUMENTATION: Strings

COMPOSED: 1957

DURATION: Approximately 10½ minutes

SERGEI PROKOFIEV: VIOLIN CONCERTO NO. 2 IN G MINOR, OP. 63

Sergei Prokofiev (1891-1953) was born in Ukraine, then part of the Russian Empire, to a mother who taught him piano before he could read. By five, he had written his first composition. By thirteen, he was the youngest student ever admitted to the St. Petersburg Conservatory, where he spent a decade provoking audiences and critics with a neo-classical compositional style that left the Romantic tradition behind. He set off for the West in 1914, built an international career composing in France and the United States, and became celebrated as the Russian virtuoso whose revolutionary music had “conquered the West,” before homesickness and the lure of career opportunities drew him back to Moscow in 1936, unaware of what Stalin’s Soviet Union was about to become. By then, his style had shifted toward what he called a “New Simplicity” that was emotionally lyrical, transparent, and deeply human, and it was in this spirit that he wrote his Second Violin Concerto.

In the summer of 1935, Prokofiev was a man without a country – or rather, a man with too many of them. He composed the opening theme of this concerto in Paris, its slow movement melody in the Russian city of Voronezh, finished the orchestration sweating through the heat of Baku on the Caspian Sea, and handed the completed score to a French violinist in Madrid, where the premiere took place

on December 1, 1935. Four countries. One summer. One concerto. Prokofiev himself described this roving creation as a reflection of “the nomadic concert-tour existence I led at that time,” and the music wears that restlessness every bar, endlessly *cantabile*, mercurial as water, and never quite at rest even at its most beautiful.

It was commissioned by the Franco-Belgian violinist Robert Soërens, who had played the 1932 premiere of Prokofiev’s Sonata for Two Violins with Samuel Dushkin, and who had noticed something: that Stravinsky had recently handed a concerto to a rival violinist, and Prokofiev – never indifferent to a rivalry – could be persuaded to do the same. That summer, he wrote two works nearly simultaneously, their manuscripts nearly touching on the same desk. The other was *Romeo and Juliet*. The two works share a melodic bloodstream; the concerto’s slow movement carries the same swooning, vertiginous tenderness as Juliet’s theme. Prokofiev tried all his life to escape Romantic excess, to write music with the eerie forward-tilting quality he admired in Tchaikovsky without what he tartly called the “over-voluptuous.” This concerto is his most ravishing failure at that lifelong ambition, and his greatest triumph because of it. As musicologist Harlow Robinson notes, Prokofiev “leavens his characteristically sarcastic wit with a radiant lyricism” throughout, giving the piece what Robinson calls a “predominantly cantilena character.”

The first movement, *Allegro moderato*, begins with one of the most arresting gestures in the solo literature: the violin enters entirely alone, without orchestral introduction, singing a dark, searching melody in G minor that seems to arrive from nowhere. Then, with a whisper, the

muted low strings enter in the deliberately disorienting key of B minor, before the first movement's second theme, one of Prokofiev's most luminous melodic revelations, opens into a warmer, more expansive world. The two themes alternate and fracture through the development, light and dark motifs entering and vanishing rapidly, before the lower strings bring back the opening theme in the recapitulation. The climax grows fierce before Prokofiev engineers a gossamer harmonic reconciliation, closing with muted horn and pizzicato strings. There is no cadenza anywhere in the concerto – a deliberate rejection of virtuosic convention.

The second movement opens with one of Prokofiev's most disarming gestures: the violin simply begins to sing, floating a long, rapturous melody over tiptoeing pizzicato strings. He was sketching *Romeo and Juliet* at the same time, and you can hear it; this music is drunk on the same youthful tenderness. Listen for the moment near the end when Prokofiev flips the texture entirely, the orchestra takes the melody while the soloist switches to plucking, accompanying from below. It is one of those quiet strokes of genius that sneaks past you if you're not watching for it.

The finale arrives with a jolt. Marked *ben marcato* ("well hammered"), it's a rondo built on a sharp-elbowed dance, punctuated by castanets Prokofiev added knowing the premiere would happen in Madrid, España. Notice, too, how the orchestration throughout the whole concerto functions less like a backdrop than like a conversation; the bassoon stepping forward here, the oboe answering there, each instrument earning its moment before yielding. It "gets wackier and wacki-

er every bar," as tonight's soloist Stella Chen puts it. The coda is the concerto's wildest passage: the rhythm lurches from six beats to five, the violin careens upward marked *tumultuoso*, and three blunt chords slam the door shut. Pure rock and roll, seventy years early.

Prokofiev never left the Soviet Union after 1938. His first wife, Lina, was sent to the Gulag. He died on March 5, 1953 – the same day as Stalin. This concerto was written in his last free summer, on a continent he would never *truly* inhabit again. Whether that weight changes how the music sounds is something only the performer can answer. "I cannot be anything but the accumulation of everything I know and I've experienced," Chen reflected in a conversation for these program notes. "And that's what makes different artists beautiful. Different days of an artist, beautiful."

Stella Chen graduated from Harvard College in 2015, playing in this very orchestra on this very stage, in a community she describes as one of three turning points that made her a musician. Her parents, immigrants who came to this country with almost nothing and spent everything they had on her education, once sat in Sanders Theatre while Conductor Federico Cortese, who conducts tonight, told them plainly: "Look, Stella's got something special." She went on to win the Queen Elisabeth Competition in Brussels in 2019 (one of the most prestigious prizes in the violin world), was named Gramophone Magazine's Young Artist of the Year in 2023, and now holds a faculty position at The Juilliard School in New York City. The American premiere of this concerto was given by Jascha Heifetz with the Boston Symphony Orchestra in December 1937, just across

the Charles River. Tonight, Chen, an artist of phosphorescent clarity and one of the world's foremost violinists, returns to the stage where it all began. There is no other word for it but homecoming.

—*Ethan Chang '29*
James Obasiolu '29

INSTRUMENTATION: Solo violin, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion (snare drum, bass drum, triangle, castanets), and strings.

COMPOSED: 1935

DURATION: Approximately 27 minutes

ANTONIN DVOŘÁK: SYMPHONY NO. 9 IN E MINOR, OP. 95 “FROM THE NEW WORLD”

Over the nearly three years that Antonín Dvořák spent in the United States, he was often moved to tears by memories of his Bohemian homeland.

It was from this perspective of America, colored by a longing for home, that the ideas for the composer's monumental Ninth Symphony, subtitled “From the New World,” first took shape. Dvořák started his first sketchbook in America three months after arriving in New York in 1892; in the very first pages was the plaintive English horn melody of the second movement.

Jeanette Thurber, who convinced Dvořák to come to the United States, had an expansive vision in recruiting the composer as director of her National Conservatory: to help establish a distinct American tradition of classical composition. In New York, Dvořák encountered the baritone Harry Burleigh,

who introduced the composer to African-American spirituals and folk songs. New York critics Henry Krehbiel and James Gibbons Huneker helped Dvořák develop a collection of Native American music. Into this material, the composer redirected the folk-inspired musical sensibility for which he had become known in Europe.

Despite his Ninth Symphony's American identity, the nationalistic and homesick Bohemian ultimately crafted a work that is more ambiguous in its syncretism, blending Czech folk tunes, African American spirituals, and Native American chants to form a seamless whole refracted through the structures of the German symphony.

This synthesis was not without controversy. Days before the symphony's completion, Dvořák declared that the “negro melodies of America” contained “all that is needed for a great school of music.” This statement drew extensive controversy, especially from New England critics like Harvard's first music professor, John Knowles Paine, who believed a successful American musical canon should take as its foundation the great European masters instead of what he deemed the “alien” and “undeveloped” foundation of African-American music.

Yet the symphony leans into the very influences critics like Paine denounced, and American audiences, in turn, embraced it as defining a national sound.

The symphony opens with a syncopated, forward-looking introduction. A hint of prophecy from the horns pierces through the woodwind chorus against the textured landscape of strings. The movement is driven by an unusual short-long rhythmic figure known as the “Scotch

snap," found in both African-American and Czech folk tunes. Out of a declaratory first theme introduced by the horns, woodwinds and strings spin out dance-like motifs from the scotch snap, eventually leading into a flute solo loosely inspired by the spiritual "Swing Low, Sweet Chariot." Through the rest of the lively Allegro, these themes are transformed as they move throughout the orchestra.

Both the second and third movements were inspired, in part, by Henry Wadsworth Longfellow's epic poem *The Song of Hiawatha*, loosely based on Native American oral traditions. The Largo second movement begins and ends with slow brass chorales. Hushed statements from the strings morph into a landscape of chords, over which the bard-like English horn sings one of the most famous melodies in classical music. In Dvořák's sketchbook, the movement was titled "Legend," and both European and American influences contribute to its mythical character. Within the Beethovenian pastoral tradition, narrow melodies and consonant lines over a drone create a sense of vastness, while the pentatonic scale imbues the movement with folkloric mystery.

The Scherzo, Dvořák said, took as its model the dance of the Pau-Puk-Keewis in Longfellow's poem. The movement's rhythmic, driving syncopations and A-B-A structure reflect Native American dance as Dvořák imagined it. Yet the Scherzo simultaneously remains anchored in the form of the European tradition. Indeed, the quick orchestral hits and timpani interjections in the opening of the movement mirror the beginning of the Scherzo in Beethoven's Ninth.

The iconic opening of the Allegro con

Fuoco — the inspiration for John Williams' *Jaws* theme — launches into an urgent proclamation in the brass. Themes from all three previous movements melt together into a moving window across landscapes, vignettes, and cultures. As the finale comes to an end, a haunting five-note motif is passed among instruments before the whole orchestra restates the brass's original call. The piece drives to its conclusion over a bracing, jazz-tinged walking bass line.

Leonard Bernstein observed that Dvořák's Ninth Symphony seems to belong to many nations at once. Dvořák himself offered a simpler insight: "all great musicians have borrowed from the songs of the common people." With its multicultural conception, the "New World" Symphony not only becomes an exploration of national identity, but also an act of reflection where its vision of the folk resonates as a kind of home.

—Stephanie Dragoi '28

Thomas Gustafson '26

INSTRUMENTATION: Piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (triangle, cymbals), and strings.

COMPOSED: 1893

DURATION: Approximately 40 minutes

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Photo courtesy of Roulette Intermedium

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CONDUCTOR FEDERICO CORTESE

THE JAE WON LEE & SUN WHI LEE MUSIC DIRECTOR, IN PERPETUITY



This year marks Federico Cortese's seventeenth season as Music Director & Conductor of the Harvard-Radcliffe Orchestra. Mr. Cortese first moved to Boston as the Assistant Conductor of the Boston Symphony Orchestra and debuted in September 1998, stepping in at short notice to conduct Beethoven's Symphony No. 9 in place of an ailing Seiji Ozawa, which was widely praised. Serving in that position from 1998-2003, Mr. Cortese led the Boston Symphony several times in Symphony Hall and at Tanglewood. His conducting of Puccini's *Madama Butterfly* was particularly heralded. Additionally, he has served as Music Director of the Boston Youth Symphony Orchestras since

1999 and was previously Music Director of the New England String Ensemble and Associate Conductor of the Asian Youth Symphony 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 numerous prominent symphony orchestras, including Atlanta, Dallas, Houston, BBC Scottish Symphony, Sydney Symphony, and Oslo Philharmonic to name a few. Opera engagements have included Maggio Musicale in Florence, Spoleto Festival in Italy and the United States, Boston Lyric Opera, Opera Theatre of St. Louis, Finnish National Opera, Opera Australia, and Washington National Opera, among many others. Mr. Cortese has been Music Coordinator and Associate Conductor of the Spoleto Festival in Italy. He also served as Assistant Conductor to Robert Spano and to Daniele Gatti.

Federico Cortese studied composition and conducting at the Conservatorio di Santa Cecilia in Rome and subsequently studied at the Hochschule fur Musik in Vienna. He has been a conducting fellow at the Tanglewood Music Center. In addition to music, Mr. Cortese studied literature, humanities and law, earning a law degree from La Sapienza University in Rome.

SOLOIST

STELLA CHEN '15



American violinist Stella Chen, praised for her “silken grace” and “brilliant command” (*The Strad*), first gained international recognition as the winner of the 2019 Queen Elisabeth International Violin Competition, followed by the Avery Fisher Career Grant and Lincoln Center Emerging Artist Award. Her critically acclaimed debut album, *Stella x Schubert*, released in 2023 on Apple Music’s Platoon label, earned her the title of Young Artist of the Year at the Gramophone Awards. Her most recent release is *Beethoven and Barber Violin Concertos* with Jean-Jacques Kantorow and the Academy of St Martin in the Fields, released in 2026 also on Platoon.

Ms. Chen has performed as soloist with the New York Philharmonic, Chicago Symphony, Minnesota Orchestra, San Francisco Symphony, Chamber Orchestra of Europe, and the Orchestra of St. Luke’s, among others. She appears frequently with the Chamber Music Society of Lincoln Center, both in New York and on tour. Highlights of her 2025-26 season include concerto debuts with the Vancouver Symphony, Cincinnati Symphony, and Antwerp Symphony Orchestra, as well as an American tour with the Orpheus Chamber Orchestra, including a performance at Carnegie Hall. A dedicated chamber musician, she has been featured at festivals including Kronberg, Moritzburg, Ravinia, Seattle Chamber Music Society, Perlman Music Program, Music@Menlo, Bridgehampton, Rockport, and Sarasota Music Festivals.

Ms. Chen is the inaugural recipient of the Robert Levin Award from Harvard University, where she earned her bachelor’s degree in psychology. She later received her doctorate from The Juilliard School, where she was recently appointed to the College and Pre-College Division Faculty. Stella also serves on the faculty of the annual Nume Festival in Cortona, Italy.

Ms. Chen performs on the “General Kyd” 1720 Stradivarius, generously on loan from Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative.



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HISTORY OF THE HRO

The Harvard-Radcliffe Orchestra (HRO) is the oldest continuously active symphony orchestra in the United States. Founded in 1808, the orchestra delivers professional-quality performances to the Harvard, Cambridge, and greater Boston communities four times each academic year, in addition to initiating a variety of outreach programs on equitable arts access and music education.

Originally founded as “the Pierian Sodality” by Joseph Eaton (class of 1810) and five classmates on the night of March 6, 1808, the Pierian Sodality was named after the Pierian Spring, a sacred spot where the ancient Greek drank from an alleged fountain of knowledge and worshiped the heroic musician Orpheus. Accordingly, Eaton’s group was known for its merry camaraderie in addition to its musical offerings.

In the 1830s, administrative conflicts between the Faculty of Harvard College and the Pierian Sodality began to arise, and in 1832, such tension reduced the group’s membership to one musician. The tradition of the Sodality was gradually restored until 1840, when the group reported fame that “did wax exceedingly great, and did reach all the places round about Cambridge.” The Pierian Sodality predates the first professional orchestra in the United States (the New York Philharmonic Orchestra), which was established in 1842.

In 1860, shortly after Harvard College President James Walker (class of 1814, HDS 1817) added music to the college curriculum, making Harvard the first insti-

tution to do so, the Pierian Sodality was permitted to “hire a hall and give a public concert, on condition that no tickets be sold.” They began to deliver regular concerts under student-conductors until 1926, when students in the orchestra hired the group’s first professional conductor. The orchestra also embarked on its first tour during this time, traveling throughout New York State in 1908. Subsequent features in the U.S. included a concert for First Ladies Florence Mabel Harding and Grace Anna Coolidge, a concert at Carnegie Hall, and a third place finish at the Fifth Annual International Festival of Student Orchestras in 1978. In 1962, the HRO took its first international tour to Mexico. Other international tours have been to the Soviet Union, Italy, Brazil, Canada, Cuba, Israel, Jordan, Korea, the Philippines, and Argentina. Most recently, in 2024, the orchestra returned to Korea on tour.

By the recommendation of Leonard Bernstein, Dr. James Yannatos began his 45-year term as music director of the HRO in 1964. Under his baton, HRO developed into the highly reputable orchestra it is today. Following Yannatos’ retirement in 2009, Federico Cortese was appointed music director of HRO, and he remains today. With Cortese, the orchestra has expanded its repertoire and learned to see it from both a musical and an artistic perspective.

Follow the Harvard-Radcliffe Orchestra on Instagram [@hrorchestra](#) or visit our website at harvardradcliffeorchestra.org.

SUPPORTERS

GIVING TO THE HARVARD RADCLIFFE ORCHESTRA ENDOWMENT CAMPAIGN

\$500,000+

Young Jin Lee & Young Ju
Rhee

\$200,000-\$499,000

Anonymous
Brian Koh & Catherine Shih

\$100,000-\$199,000

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DONATIONS TO THE HARVARD-RADCLIFFE ORCHESTRA FOR ANNUAL OPERATING SUPPORT AND TOUR FUND

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Edgar Engleman
Pang-Dian Fan
Miriam Farkas
Ellen Feingold
Melissa Feliciano
Marian Florence
Walter Foreman
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Tom Freudenheim
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Rolf and Nancy Goodwin
Kyle Gwo-Kai Chen
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 Mike Ho, Jr.
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 Lionel Shapiro
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 Frederick Klein IV
 W. Jeffrey Klemm
 Robert Kogan
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 Alison Lahnston
 Susanna Lara and Horacio
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 Albert Li
 Lawrence Li
 Franklin Liu
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 Elizabeth Mathieson
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 Gerald Moshell
 Katharine Flanders
 Mukherji
 Nancy Murray
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 Glenn Noreen
 Alfredo Ok
 Ursula Oppens
 Channing Paluck
 Ronald Park
 Karen Park
 Brendan Pease
 Louis and Lynn Philipson
 Katherine Plummer

Charmian Curtis Proskauer
 Maria Roglieri
 Raymond Rosenbaum
 Sydney Sawyer and
 Andrew Brickfield
 Stephen Senturia
 Anne Shreffler
 Eero Simoncelli
 Natasha Smalky
 David Sogg
 Lee Ann Song
 Hannah Stallman
 Deirde Stam
 Alan Stern
 Melissa and Gabriel Struck
 Michael Tabak
 Teddy Yang-Fu Tong
 Mary Wagner
 Gabriel Walker
 Jennifer Wang
 Michael Weinrich
 Kent and Sally Westley
 John Whitlock
 Douglas and Laura Wilkins
 David Wirth
 Thomas Yates
 Alfred Yen
 Scott Yoo
 Brian and Sandra Yuh
 Anonymous (6)

PIERIAN LEGACY LEAGUE
 PLANNED GIVING SOCIETY
 (INDIVIDUALS WHO HAVE
 DESIGNATED HRO IN THEIR
 WILL OR TRUST)
 Maryellen Gleason & Kim
 Robert Ohlemeyer
 Clifford Weber

*Please contact Byram
 Karanjia, Board President, if
 you are interested in joining
 the League, at
karanjia@hrofoundation.org.*

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OUTREACH

HRO gives back to the community by sponsoring smaller groups of members to travel to nearby elementary schools and senior centers to perform music. Strengthening both the connections between HRO and the broader New England area as well as among students who sign up, we value the joy and togetherness music can bring to all, regardless of age or background.



HRO played cultural songs for students at the Cambridge-Ellis School in their language class on November 14, 2024.



HRO was hired to perform holiday music on December 9, 2024, for shoppers at The COOP in Harvard Square!

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SENIOR MESSAGES

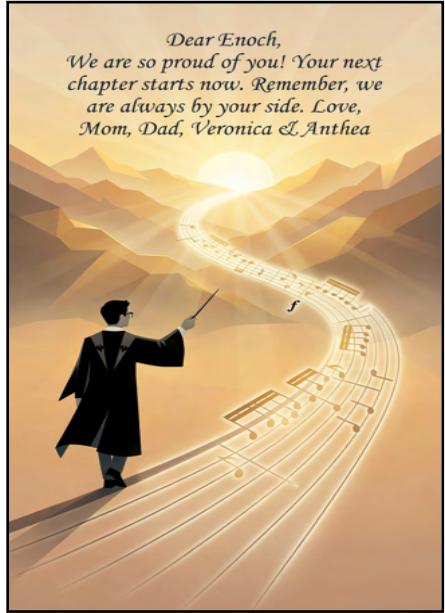
Congratulations,

James!



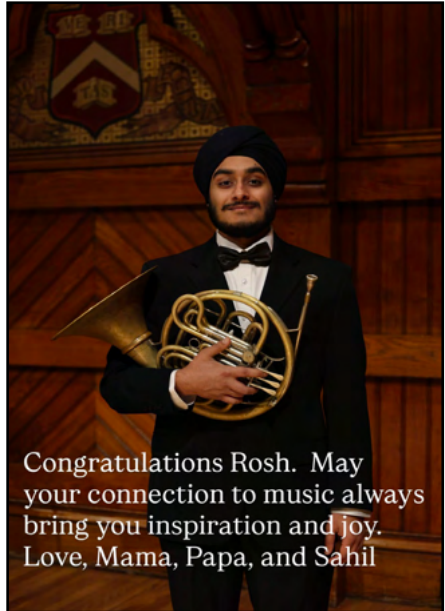
Can't wait to see what the next chapter brings you!

**So proud of you!
-Mom, Dad,
Ariel, & Ava**



**WHERE WORDS FAIL,
MUSIC SPEAKS. 🎵**

- HANS CHRISTIAN ANDERSEN



SENIOR MESSAGES



Congratulations, dear Avi! We are so proud of you. "Beauty, symmetry and science" were your kindergarten words to live by.



We are so thrilled to see you grow through music and science. We can't wait to behold new wonders! Much love, Mom, Baba, and Aarushi!



¡MUCHÍSIMAS FELICIDADES, SOL!

Con todo nuestro amor y orgullo, Mamá, papá y Camilo

SENIOR MESSAGES

Congratulations, Amy. Your music has filled our lives with so much joy. We are incredibly proud of you and everything you've worked for. Wherever you go, we'll always be cheering you on. With all our love, Mom and Dad

Dear Alex: You've navigated the "break", survived the long rehearsals and always stayed in tune. Congratulations on your graduation! May your future always be as bright as your tone and as steady as your rhythm. We're your biggest fans, today and always. Mom & Dad

Dear Chris: To our favorite horn player, you've conquered the most challenging instrument in the orchestra with grace and grit. Your talent has brought such rich color to every concert. Congratulations on a magnificent performance and a well deserved graduation! Mom & Dad

Dear Alex, wishing you a future filled with success, happiness, and meaningful adventures. Congratulations on your graduation! - From Mom, Dad and Kelly

Congrats, Sidney! Love, Mom, Dad, and Ryanne

Dear Dylan,
It has been our greatest pleasure to see you blossom into the fine young man and musician that you are. Keep reaching for your dreams!
Love Mom and Dad

It has been a joy watching Rahul grow into the man he is today. I find myself lucky to be his Dad, and it has given me immense pleasure in seeing his journey from childhood to the man he is today. I always looked forward to these HRO concerts and it feels bitter sweet to know that this is his last HRO concert. Being a passenger on this journey, have developed such fondness to this program that I know that I will continue to follow HRO and all the budding musicians, for years to come. Wish you all the best, Rahul !

Congratulations, Thomas! Sending you much love and prayers as you begin your next adventure -- from your loving family.



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ABOUT SANDERS THEATRE

Sanders Theatre at Memorial Hall is managed by the Office for the Arts at Harvard.

All inquiries should be addressed to:

*Memorial Hall /
Lowell Hall Complex
45 Quincy Street, Room 027
Cambridge, MA 02138*

Phone: 617-496-4595

Fax: 617-495-2420

Email: memhall@fas.harvard.edu

CALENDAR OF EVENTS

See upcoming performances on the Harvard Box Office website:

<https://www.boxoffice.harvard.edu>

RESTROOMS

Exit the theatre on either side and descend the stairs to the lower level.

SMOKING

Smoking is prohibited in Memorial Hall.

PARKING

There is no parking at Sanders Theatre. Free parking for Sanders Theatre events is available at the Broadway Garage, corner of Broadway and Felton Streets, from one hour pre-performance to one hour post-performance. For some student events, patrons will be asked to park at the 52 Oxford Street Garage.

LATECOMERS

Latecomers are seated at management's discretion.

PHOTOGRAPHY AND RECORDING

Use of cameras and audio or video recording of any kind is prohibited. Equipment will be confiscated.

ACCESS FOR PATRONS WITH DISABILITIES

Wheelchair accessible seating is available through the Harvard Box Office by telephone at 617-496-2222, TTY 617-495-1642, or in person. Sanders Theatre is equipped with Assistive Listening Devices, which are available at the Box Office, one-half hour before performance time. For information about parking for disabled patrons, call the University Disability Services at 617-495-1859, Monday through Friday 9 AM to 5 PM, or email at disabilityservices@harvard.edu. Please call at least two business days in advance.

THE HARVARD BOX OFFICE

Call: 617-496-2222; TTY: 617-495-1642

Advance Sales:

Holyoke Center Arcade,

Harvard Square

1350 Massachusetts Avenue

Website: www.boxoffice.harvard.edu

Pre-Performance Sales: Sanders Theatre at Memorial Hall.

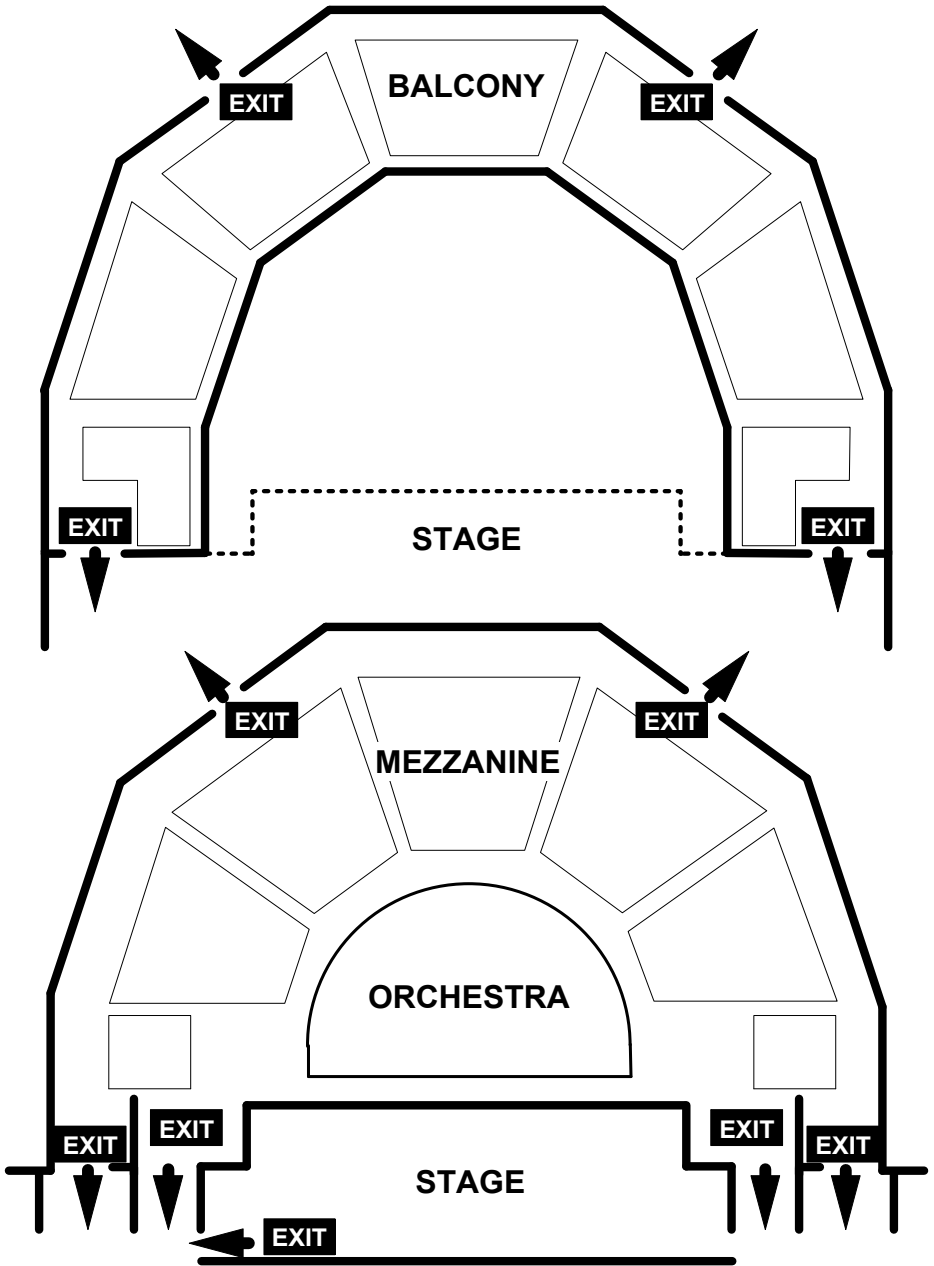
Open on performance days only, at 12 noon for matinees and 5 PM for evening performances. Open until one-half hour after curtain.

USHERING

Contact the Production Office at 617-495-5595 about ushering opportunities.

SANDERS THEATRE EXIT PLAN

For your safety, please note the location of the nearest emergency exit.



HIRE US

HRO is always open to playing for your events. We commonly send chamber groups comprised of orchestra members to play at weddings, corporate socials, banquets, parties, and more. Our musicians are professional and nearby, and we provide appropriate and enjoyable repertoire for both players and audiences.

Go to <https://forms.gle/fSD5er7sVuPAJVV79> or scan the QR code below to request a group, or email hrorchestra@gmail.com to learn more.



REQUEST AN OUTREACH EVENT

HRO is open to performing at elementary schools, senior centers, and other local charitable organizations. Scan the QR code below to request an outreach performance for your affiliated organization, or email christianogata@hrorchestra.org to learn more.



HRO