

HARVARD- RADCLIFFE ORCHESTRA



SEASON 218
FEDERICO CORTESE, MUSIC DIRECTOR

Saturday, March 7th, 2026

Kurtág, Bartók, & Schumann

Kurtág: *Petite musique solennelle*
Bartók: Suite from *The Miraculous Mandarin*
Schumann: Symphony No. 3 "Rhenish"

Conductor: Federico Cortese
Assistant Conductor: Enoch Li '26

SANDERS THEATER, 8PM
TICKETS \$25 / FREE FOR
HARVARD STUDENTS



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2026 JAPAN TOUR

Music as Peace

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Since 1962, tours have been a vital part of the Harvard-Radcliffe Orchestra. Over the past six decades, the ensemble has successfully toured the Philippines, Canada, the former Soviet Union, East Asia, Central Europe, Italy, Mexico, and most recently, Korea. In total, HRO has toured more than eighteen countries across four continents.

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 HRO to offer financial aid for the tour, so that no member is left out due to financial considerations.

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Conductor: **Federico Cortese**

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7:00 P.M.

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Thursday, May 21
7:00 P.M.

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Nagasaki Brick Hall
Saturday, May 23
2:00 P.M.

HIROSHIMA

Phoenix Hall
Sunday, May 24
3:00 P.M.



SEASON 218, SPRING CONCERT I
FEDERICO CORTESE, MUSIC DIRECTOR

GYÖRGY KURTÁG

Petite musique solennelle - En hommage à Pierre Boulez 90

BÉLA BARTÓK

Suite from *The Miraculous Mandarin*, op. 19

Conductor: Enoch Li '26, Harvard-Radcliffe Orchestra 2025 Assistant Conductor
Competition Winner

- INTERMISSION -

ROBERT SCHUMANN

Symphony No. 3 in E-flat major, op. 97 "Rhenish"

- I. *Lebhaft*
- II. *Scherzo: Sehr mäßig*
- III. *Nicht schnell*
- IV. *Feierlich*
- V. *Lebhaft*

HARVARD-RADCLIFFE ORCHESTRA
Conductor: Federico Cortese

PROGRAM NOTES

GYÖRGY KURTÁG: *PETITE MUSIQUE SOLENNELLE*

Three weeks ago, on February 19, contemporary Hungarian composer György Kurtág turned 100. Budapest celebrated with a gala concert live-streamed worldwide. The next day, his second opera received its world premiere. Tonight in Sanders Theatre, we join a season of global tributes by opening with his radiant farewell to Pierre Boulez — a seven-and-a-half-minute meditation from one nonagenarian to another that now reads as both birthday greeting and unwitting elegy.

The title is a sly wink at late classical Italian composer Gioachino Rossini, whose *Petite Messe Solennelle* of 1863 called an eighty-minute masterpiece “little” — the elderly composer’s self-deprecating joke. Kurtág inverts the irony: his “Little Solemn Music” actually is brief, yet it deploys an exotic orchestra of shimmering strangeness — cimbalom (the Hungarian hammered dulcimer), bayan (a chromatic accordion), muted upright piano, vibraphone, steel drum, celesta, and tolling bells. Where Rossini pretended modesty about something vast, Kurtág practices genuine compression, then fills it with extraordinary color.

The piece honors a friendship spanning six decades. In 1957, after the Hungarian Uprising, the young Kurtág arrived in Paris hoping to write something worthy of showing Boulez. He never did — he deemed nothing good enough — and returned to Budapest empty-handed.

Twenty-four years later, Boulez repaid the unspoken admiration by premiering Kurtág’s *Messages of the Late Miss R.V. Trousova* with his Ensemble Intercontemporain, launching Kurtág’s international career at age fifty-five. Boulez praised his “lavish abundance of ideas.” Kurtág responded by hiding a secret tribute inside his monumental *Kafka Fragments*: one movement titled “The True Way (Homage-message à Pierre Boulez).”

When the Lucerne Festival commissioned a ninetieth-birthday tribute in 2015, Kurtág — himself eighty-nine — composed this processional reverie. The premiere, performed by young musicians wearing Boulez t-shirts, proved heartbreakingly apt: Boulez, too ill to attend his own celebration, died less than five months later. Critics describe the music as reflective and luminous, built from brilliant sound clusters, searching solos for horn and trumpet rising above the texture, and a ritualistic tolling bell that may nod to Boulez’s own *Rituel in memoriam Bruno Maderna* — his 1975 lament for a lost colleague.

What to Listen For

Kurtág’s music works through gesture and color rather than melody. The piece opens with what critic Paul Griffiths calls “massive assertions of middle C” — radiant clusters grounded by the horns and strings alongside metallic percussion. This shared resonance soon gives way to a landscape of extraordinary timbres: the hollow resonance of the Hungarian cimbalom (a hammered dulcimer), the breathy sighs of the bayan (chromatic accordion), the ghostly dampened tones

of the muted upright piano, and the glassy sparkle of celesta, vibraphone, and steel drum layered together. The music unfolds as a slow procession, a ritual unfolding in circular time. Rather than traditional harmonic progression, Kurtág builds through what one scholar calls “difference and repetition” — the same gestures return transformed, like light shifting across a surface. The music doesn’t argue or develop; it meditates. He achieves this expansive atmosphere through astonishing economy — each instrument contributing only what is essential, every gesture weighted precisely. *Petite Musique Solennelle* ends with a restless, unresolved chord, outlining the simmering tension felt throughout the piece. Let the shimmering sound wash over you. In seven and a half minutes, Kurtág asks for attention and rewards it with strange, fragile beauty.

Conductor Heinz Holliger said of Kurtág: “Every note he writes is essential. There is never an idea of small talk. For him, there is only the truth.” Luminous truth, performed in Sanders Theatre’s famously clear acoustics, where Wallace Sabine pioneered architectural acoustics in 1895 — a fitting space for music that rewards the closest listening.

—Ethan Chang '29, James Obasiolu '29

INSTRUMENTATION: Piccolo, two flutes (second doubling alto flute, third doubling bass flute), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, two horns, two trumpets, two trombones, tuba, timpani, percussion (vibraphone, bells, steel drum, crotales, cymbals, gong, bass drum), harp, celesta, pianino (upright piano with supersordino mute), cimbalom, bayan (chromatic button accordion), and strings.

COMPOSED: August 23, 2015, Lucerne Festival; Lucerne Festival Academy Orchestra, Matthias Pintscher conducting
DURATION: Approximately 7½ minutes

BÉLA BARTÓK: SUITE FROM *THE MIRACULOUS MANDARIN*, OP. 19

“It will be hellish music,” Bartók wrote to his then-wife Marta Ziegler in September 1918. “The prelude before the curtain goes up will be very short and sound like pandemonium.” He was describing the piece he would love more than any other — and the one that would cause him more trouble than all his other works combined.

The scenario, written by Hungarian dramatist Melchior Lengyel, is grim urban pulp elevated to myth. Three thugs in a tenement room force a young woman to lure men from the street so they can be robbed. She decoys an old rake — penniless, thrown out — and a shy young man — also penniless, also thrown out. Her third mark is a mysterious Chinese nobleman (a “Mandarin”) whose terrifying stillness conceals an overwhelming, supernatural desire. The girl dances for him; he lunges; she flees. The chase that follows is among the most ferocious passages in all orchestral music. In the full ballet, the thugs attempt to kill the Mandarin three times: suffocation, stabbing, hanging. He cannot die until the girl embraces him. Only when his longing is fulfilled do his wounds finally bleed, and he collapses. Lengyel himself insisted the true message was “not the excessive eroticism but the apotheosis of pure, almost unearthly desire and love.”

The Notorious Premiere

Bartók composed the piano score between October 1918 and May 1919, during one of Europe's darkest hours. The Austro-Hungarian Empire had collapsed, Hungary's premier was assassinated, and Bartók was living without electricity or running water, having barely survived the Spanish influenza. The orchestration took until 1924, and he continued revising through 1931, ever trying to ensure it remained "as lean and as mean as possible."

The staged premiere on November 27, 1926, at the Cologne Opera in Germany became one of music history's most notorious scandals. Conductor Eugen Szenkár recalled, "At the end of the performance, there was a concert of whistling and catcalls! The uproar was so deafening and lengthy that the fire curtain had to be brought down." The next morning, Szenkár was summoned to the mayor's office. "Dr. Adenauer received me coolly and with reserve, but then he exploded, reproaching me most bitterly, demanding to know how I could perform such a work of filth, and ordering the work's immediate withdrawal." That mayor — Konrad Adenauer — would later become the first Chancellor of the Federal Republic of Germany. He did not budge. The work was banned.

Bartók's reaction was characteristic. Szenkár marveled, "My good friend didn't let it get to him; he simply wanted to make a small correction to the clarinet part, and his only worry was to go right to the opera house and to look for the part among the orchestral material. That was Bartók!" The ballet would not be staged in Hungary until December 1945, two months after Bartók's death in New York.

What to Listen For

The orchestral suite, which Bartók completed in February 1927, preserves roughly the first two-thirds of the ballet — from the opening urban chaos through the Mandarin's frenzied pursuit of the girl — ending at the shattering climax when the thugs leap out to seize him. It omits the murder attempts and the supernatural denouement, but loses none of its visceral power.

The opening explodes with rapidly rising and falling scales in the violins over the interval of an augmented octave, a depiction of city traffic that sounds startlingly modern nearly a century later. Trumpet and trombone fanfares imitate car horns. A hammering 6/8 motif built on minor seconds, introduced in the third bar, returns at every act of violence, a unifying rhythmic cell that functions like a musical fingerprint of brutality.

Each of the girl's three seduction dances is scored for solo clarinet, and each grows longer, more florid, more desperate than the last. These passages echo the solo clarinet writing in Strauss's *Salome* — another tale of fatal desire. The old rake stumbles in on trombone *glissandi*; the shy young man enters to a plaintive oboe melody in 5/4 time. Both are dispatched unceremoniously.

The Mandarin's entrance is unforgettable: a simple pentatonic melody harmonized by parallel tritones in the trombones and tuba — exotic, ancient, terrifying. His theme carries the weight of something not quite human. As the girl dances for him, the orchestral color turns brilliant and icy with the celesta, harp, triangle, and piano creating an almost spectral shimmer.

Then the chase. A savage fugato with a pentatonic subject builds through pounding ostinatos to what may be the most sustained rhythmic onslaught in Bartók's entire output. The clarinet enters in a low, ugly register and shrieks with increasing intensity. This is the passage Bartók promised would sound like pandemonium, and it delivers.

Bartók told his publisher in 1927 that this was "the best orchestra work I have written so far, and it would be really a pity that it be left buried for years." He was bitter that his earlier, milder ballet *The Wooden Prince* was performed far more often. The experience permanently soured him on writing for the theater; every subsequent masterpiece, from the string quartets to the concertos, was purely instrumental.

Tonight's performance represents a formidable undertaking. The Mandarin's demands on the orchestra are extreme: virtuosic clarinet solos, complex poly-rhythms, siren-like glissandi in the violins, raucous smears across the brass, and a dynamic range from eerie whispers to shattering fortississimo. That Harvard-Radcliffe Orchestra Assistant Conductor Enoch Li '26 takes it on speaks to both nerve and ability. The Mandarin cannot be killed by violence. He dies only when he is embraced. There may be no better metaphor for what this music asks of its performers and its audience: not resistance, but surrender.

Note: Béla Bartók guest-lectured at Harvard in the spring of 1943, living in Eliot House, before his health failed during his third lecture on "New Hungarian Art Music." Forced to cancel the eight-part series and enter the Massachusetts General Hospital gravely ill with the leukemia

that would kill him, he was later visited at his bedside by Russian composer-conductor Serge Koussevitzky with the \$500 commission for the *Concerto for Orchestra*—one of the twentieth century's most beloved scores.

—*Louis Auxenfans '26, John Kim '28, James Obasiolu '29*

INSTRUMENTATION: Three flutes (all doubling piccolos), three oboes (third doubling English horn), three clarinets (second doubling E-flat clarinet, third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (snare drum, tenor drum, bass drum, cymbals, triangle, tam-tam, xylophone, glockenspiel), celesta, harp, piano, organ (optional), and strings.

COMPOSED: 1918–1919 (orchestration completed in 1924); Suite compiled in 1927

DURATION: Approximately 18 minutes

ROBERT SCHUMANN: SYMPHONY NO. 3 IN E-FLAT MAJOR, OP. 97 "RHENISH"

In September 1850, Robert and Clara Schumann packed up their seven children and moved to Düsseldorf, Germany, where Robert had accepted the post of municipal music director. The extroverted Rhinelanders welcomed them with banquets, serenades, and elaborate balls — nothing like the reserved Saxons Schumann had known all his life. For a few luminous months, he was genuinely happy. Clara complained about "the incessant street noises, barrel-organs, screaming brats, wagons" rattling past their apartment windows.

Robert, characteristically, retreated into his study and in just thirty-seven days between November and December 1850 wrote the most joyous symphony of the Romantic era.

He had loved the Rhine since a youthful boat trip at eighteen, calling it “grave and proud as our German God.” Now living along its banks, he told his publisher the new symphony “perhaps mirrors here and there something of Rhenish life,” adding that he wished “popular elements to prevail here, and think I have succeeded.” He believed this was his richest orchestral work yet for “romantic expression.” The “Rhenish” nickname was never Schumann’s own — he deliberately stripped programmatic titles from the manuscript before publication, insisting one ought not to “show one’s heart to people.” Yet the titles he removed are illuminating; the second movement was originally called “Morning on the Rhine,” and the fourth bore the inscription “In the character of an accompaniment to a solemn ceremony.”

Florestan, Eusebius, and the Five-Movement Riddle

The symphony’s most striking feature is its five movements rather than the standard four — an innovation Mahler would later adopt in his *Fifth*. The structure forms a triptych: the first two movements create a thematically linked pair, the last two form another, and an independent lyrical movement separates them at the center

The first movement launches without preamble. Horns vault over the full orchestra, belting out a heroic theme in E-flat major propelled by powerful rhythms that make the melodies soar across bar lines. The energy is relentless and the architecture rigor-

ous — Schumann’s most disciplined sonata-form movement. The second movement is a gentle *ländler*, a rustic folk dance introduced by cellos and bassoons, its flowing eighth notes evoking the current of the Rhine itself. The central third movement is a song without words; clarinets and bassoons float a sweet melody over pizzicato strings, with no brass or timpani at all — “a universe in miniature,” as one conductor calls it, “where innocence, elegance and understatement meet fantasy and profundity.”

Then comes the cathedral. In late September 1850, the Schumanns had traveled to Cologne, Germany, to see the great Gothic cathedral, still unfinished then after six centuries of construction. Clara wrote, “We were enchanted by the sight of the magnificent cathedral, which even on close inspection exceeded our expectation.” Schumann returned in November, and the fourth movement’s solemn grandeur leaves little doubt about what stirred him. Trombones enter for the first time in the entire symphony — Germans had long associated trombones with sacred music — playing a hushed chorale over a *sforzando* E-flat minor chord. The writing is contrapuntal, evoking Bach and foreshadowing Bruckner, the orchestra assuming the dark resonance of a pipe organ. Tchaikovsky wrote that “nothing more powerful and profound has ever been born in human artistic creation.”

The finale dispels all solemnity with staccato lightness and dancing energy. But listen carefully as Schumann weaves fragments of the cathedral chorale into the texture, now transformed from E-flat minor to E-flat major — darkness becomes celebration.

Throughout his life, Schumann embodied a duality he named Florestan and Eusebius — alter egos representing his passionate, extroverted side and his dreamy, contemplative self. In the *Rhenish*, Florestan drives the outer movements' manic energy while Eusebius inhabits the lyrical center and the mystical cathedral. The finale's triumph suggests these two sides have found peace.

They had not. On February 27, 1854 — barely three years after the *Rhenish* premiere — Schumann walked from his Düsseldorf home to the Rhine bridge in his dressing gown and threw himself into the river. He was rescued by a boatman, committed to an asylum near Bonn, and died there in 1856 at forty-six. The same river that had inspired his most radiant music became the instrument of his despair.

The premiere, on February 6, 1851, was one of his few triumphs in Düsseldorf — the only time he conducted the first performance of one of his own sympho-

nies. The audience applauded between every movement, and the orchestra itself joined in, shouting “hurrah!” A repeat performance was demanded within five weeks. The *Rhenish* Symphony preserves the last sustained happiness of a man who knew, perhaps already, that such happiness could not hold.

—James Obasiolu '29

INSTRUMENTATION: Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

COMPOSED: November 2 to December 9, 1850

DURATION: Approximately 35 minutes

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Sale prices are available to featured new-stock violins of the season: **Raúl Emiliani, Eastman 30th Anniversary Edition, Ming-Jiang Zhu 909, and Eastman v1405**. The Eastman 30th Anniversary Edition model is also available in various sizes of violas.

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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.

ASSISTANT CONDUCTOR ENOCH LI '26

THE BRIAN KOH '96 & CATHERINE SHIH '96
CHAIR, IN PERPETUITY



Assistant Conductor of the Harvard-Radcliffe Orchestra, Enoch Li was raised in Hong Kong and is a senior at Harvard University pursuing a BA in Mathematics. Enoch started learning conducting with Dr. Yip Wai Hong, and subsequently studied with Samuel Pang and Federico Cortese. A co-founder of the student-run Hong Kong Youth Philharmonia in 2021, he made his debut stepping in last-minute to conduct the orchestra's inaugural concert. Since then, he has participated in masterclasses by Tim Redmond, Mark Laycock, Joseph Bastian, David Itkin and Michalis Economou. Apart from his involvement in HRO, Enoch is the Music

Director of the Bach Society Orchestra, was Assistant Music Director and rehearsal pianist of the Lowell House Opera, and was the Music Director of the Harvard College Opera's recent production of *Le Nozze di Figaro*. This past summer, Enoch was a conducting fellow at the Aspen Conducting Academy, where he studied with Robert Spano, Mark Stringer, Hugh Wolff, and Patrick Summers. A recipient of the James Conlon Conducting Prize, he is looking forward to returning to Aspen this coming summer.

As a violinist, Enoch's current teachers include Nicholas Kitchen and Lewis Kaplan. In Hong Kong, he has worked with the Hong Kong Sinfonietta, Pan Asia Symphony Orchestra and the Hong Kong Children's Symphony Orchestra as a soloist in concert halls across Europe, Asia and the US. He was previous a violin fellow at the Tanglewood Music Center, and has played with the Hong Kong Sinfonietta and the Boston Symphony Orchestra as a section violinist. He was also a substitute violinist for the New World Symphony. In his free time, he enjoys photography, trying out strange drinks, and searching for good Chinese restaurants in the Boston area.



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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 HAVARD 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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Ellen Feingold
Melissa Feliciano
Marian Florence
Walter Foreman
David Forman
Tom Freudenheim
Anna and Bryan Garsten
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 Katherine Plummer

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 Sydney Sawyer and
 Andrew Brickfield
 Stephen Senturia
 Anne Shreffler
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 Hannah Stallman
 Deirde Stam
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*Please contact Byram
 Karanjia, Board President, if
 you are interested in joining
 the League, at
karanjia@hrofoundation.org.*

HARVARD UNIVERSITY
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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!



HRO visited the Baldwin School on February 28, 2025 to play an arrangement of Prokofiev's *Peter and the Wolf*!



On March 14, 2025, HRO played oldies tunes for the elderly at the Susan S. Bailis Assisted Living center.

2025-26
CHAMBER MUSIC SEASON

Boston Artists Ensemble

Transcendence

Sunday, March 8 at 3:00 at St. Paul's Church in Brookline

Beethoven

String Quartet No. 15 in A minor, Opus 132

Debussy

String Quartet in G minor, Opus 10

Julianne Lee, Lucia Lin - violins, Rebecca Gitter - viola, Jonathan Miller - cello



In Search of New Worlds

Friday, April 17 at 8:00 at Hamilton Hall in Salem

Sunday, April 19 at 3:00 at St. Paul's Church in Brookline

Verdi

String Quartet in E minor

Dvořák

String Quintet No. 3 in E-flat, Opus 97

Lucia Lin, Ayano Ninomiya - violins, Rebecca Gitter,
Julianne Lee - violas, Jonathan Miller - cello

Tickets & Information at BostonArtistsEnsemble.org

Please note Hamilton Hall is a Registered National Historic Landmark and is not handicap accessible to the performance hall on the second floor.

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.

20

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.

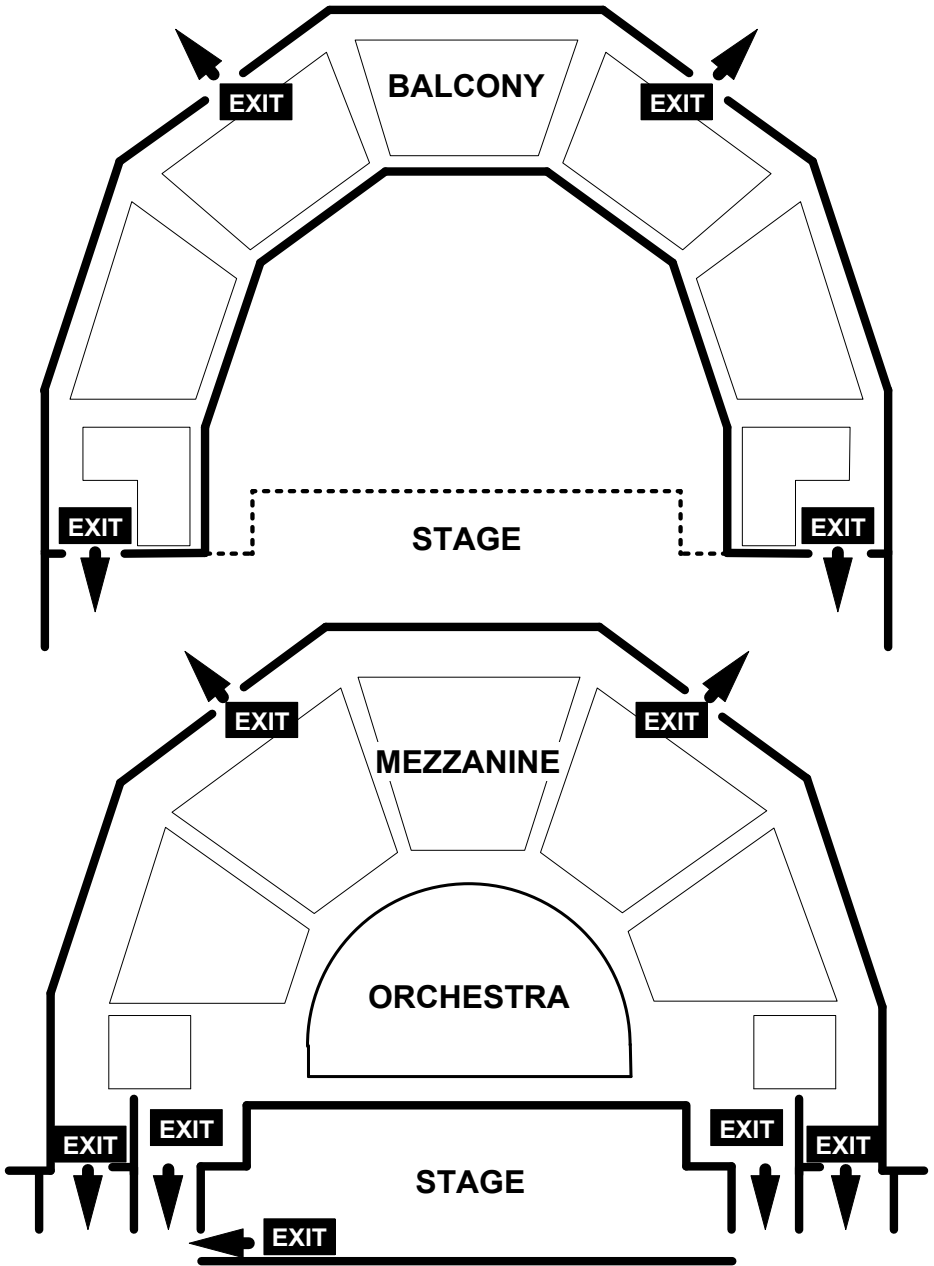
Open on performance days only, at 12 noon for matinees and 5 PM for evening performances. Open until one-half hour after curtain.

USHERING

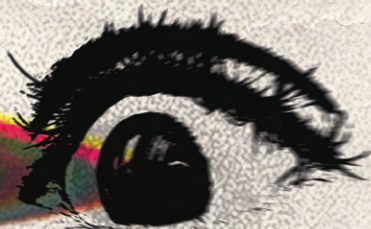
Contact the Production Office at 617-495-5595 about ushering opportunities.

SANDERS THEATRE EXIT PLAN

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



Lowell House Opera presents
a new opera by Ethan Chaves



NO EXIT

based on the play by
Jean-Paul Sartre

8:30 pm
fri, march 27
sat, march 28
sun, march 29
Lowell Dining Hall



music and libretto by Ethan Chaves
directed by Haley Stark
music directed by Reuben Stern

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/fSD5er7sVuPAJV79> 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