HARVARD-RADCLIFFE ORCHESTRA

HRO

SEASON 219
FEDERICO CORTESE, MUSIC DIRECTOR
Saturday, November 14, 2026

America 250

Kayden: *Inauguration Theme and Fanfare*
Bernstein: Overture to *Candide*
Copland: *Lincoln Portrait*
Barber: *Second Essay for Orchestra*, Op. 17
Rushen: *Mine Eyes Have Seen the Glory*
Korngold: Violin Concerto in D Major, Op. 35

Music Director: Federico Cortese
Assistant Conductor: Moshi Tang ‘27
Soloist: Noemi Gilbert ‘27

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SEASON 219, CONCERT 1
FEDERICO CORTESE, MUSIC DIRECTOR

JEROLD S. KAYDEN ‘75

HRO President 1973–’74
Inauguration Theme and Fanfare

LEONARD BERNSTEIN ‘39

Overture from Candide

AARON COPLAND

Lincoln Portrait
Narrator: Patrice Rushen

SAMUEL BARBER

***Second Essay for Orchestra*, Op. 17**
Conductor: Moshi Tang ‘27, Harvard-Radcliffe Orchestra 2026 Assistant Conductor Competition Winner

- INTERMISSION -

PATRICE RUSHEN

Harvard Learning from Performers Artist 2026
Mine Eyes Have Seen the Glory

I. *Passion from the Pulpit*

III. *Freedom Is Not Free*

ERICH WOLFGANG KORNGOLD

Violin Concerto in D Major, Op. 35
Violinist Noemi Gilbert ‘27, 2026 James Yannatos Concerto Competition Winner

I. *Moderato nobile*

II. *Romance*

III. *Allegro assai vivace*

HARVARD-RADCLIFFE ORCHESTRA
Conductor: Federico Cortese

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PROGRAM NOTES

AARON COPLAND: LINCOLN PORTRAIT

Roughly ten days after Pearl Harbor, conductor André Kostelanetz wrote to Jerome Kern, Virgil Thomson, and Aaron Copland asking for a "musical portrait gallery of great Americans," suggesting figures like George Washington, Walt Whitman, or Babe Ruth. Copland originally proposed Whitman. However, after learning Kern had chosen Mark Twain and that Kostelanetz wanted to avoid two writers, he switched to Abraham Lincoln. He began sketching the score in February and finished it on April 16, 1942, just four weeks before the premiere. On May 14, 1942, five months after the attack on Pearl Harbor, the Cincinnati Symphony Orchestra premiered three musical portraits of famous Americans in a single evening. Of the three works commissioned, Copland's *Lincoln Portrait* stood out with its addition of a narrator. It quickly became a staple of the American orchestral repertoire, returning regularly to Fourth of July stages and national celebrations.

How does a composer paint a musical portrait of a figure whose face was already carved onto Mount Rushmore and stamped on the nation's currency? Fellow composer Virgil Thomson warned Copland that Lincoln was "too big a subject." Copland himself harbored a skepticism toward patriotic music, fearing it could easily turn "maudlin or bombastic, or both." His solution, therefore, was to let Lincoln speak for himself. He selected excerpts from speeches and letters that resonated strongly with a country at war. Copland explained that his only goal was to draw "a simple but impressive frame" around Lincoln's words, which he beautifully did in this piece. Copland's turn to Lincoln reflected a broader movement among American artists during the Depression and World War II who sought to speak directly to ordinary citizens. Moving away from the complex, modernistic music he wrote in the 1920s, Copland set out to reach wider audiences listening via radio and phonograph. In his 1941 book *Our New Music*, he described this accessible style as embodying an "imposed simplicity."

Eleven years later, the work faced political backlash. In January 1953, Representative Fred Busbey of Illinois cited House Un-American Activities Committee files to object to *Lincoln Portrait* being performed at President Eisenhower's inaugural concert, accusing Copland of "questionable affiliations." This led organizers to pull the piece from the program.

Despite political headwinds, *Lincoln Portrait* endured as a globally resonating piece representing American patriotism. In Caracas in 1957, with Copland conducting, Argentine actress Juana Sujo narrated the text in Spanish before an audience of six thousand that included dictator Marcos Pérez Jiménez. When she reached the closing words of the Gettysburg Address, the audience stood and cheered, drowning out the remainder of the music. Less than a year later, the regime was overthrown. Over the decades,the text has been translated into eighteen languages and voiced by

diverse figures including Marian Anderson, Coretta Scott King, Henry Fonda, Margaret Thatcher, Barack Obama, and Peter Gomes.

Musically, the piece opens softly, a dotted rhythmic figure in the violins and violas unfolds into a soaring theme capturing Lincoln's solemn sense of destiny. Woodwinds soon introduce a secondary motif drawing from *Springfield Mountain*, an 1840 New England ballad that reflects his modest, unpretentious character. A vibrant trumpet solo launches the piece into a fast paced section, sketching out 19th-century frontier life. Copland even incorporates sleigh bells to evoke carriage rides, allowing a folk motif to emerge from snippets of Stephen Foster's *Camptown Races*, a tune repurposed by Lincoln's advocates during his 1860 presidential campaign. As music scholar Elizabeth Crist observes, these two borrowed melodies capture contrasting facets of Lincoln's enduring legacy. By interweaving these themes, Copland synthesizes the twin dimensions of his subject right before the ears of the listener.

The concluding section of this piece shifts focus to the speaker, backed by a delicate, translucent orchestral accompaniment that echoes preceding musical ideas. Copland weaves together straightforward historical details with Lincoln's own speeches and writings, introducing each quotation with the repeated phrase, "*This is what he said.*" The selected passages draw from his December 1, 1862 address to Congress ("*Fellow citizens, we cannot escape history...*"), his 1858 debates against Stephen Douglas ("*As I would not be a slave, so I would not be a master*"), and the Gettysburg Address. Following Lincoln's solemn vow that popular government "shall not perish from the earth," the entire orchestra erupts at triple forte, recasting the opening's melancholic motif into a resonant declaration, illuminating the portrait completely while delivering an enduring reminder that all should remember America's history.

—Matthew Ho '30, Victor Hsu '30

SAMUEL BARBER: SECOND ESSAY FOR ORCHESTRA, OP. 17

Samuel Barber's illustrious career as a classical composer was all but preordained from childhood. With the leading Met Opera singer Louise Homer as his aunt and the composer Sidney Homer as his uncle, Barber had an early introduction to music and the associated social circles, displaying his precocity in piano, organ, voice, and of course, composing. Having written his first work at age seven, Barber would go on to write an operetta at age ten, and in his high school years composed the school song. While attending high school, he also entered the Curtis Institute of Music, where he developed his multifaceted musical talents under the auspices of the Institute's founder, Mary Louise Curtis, while receiving many accolades for his compositions. Within a few years of his graduation, he composed many internationally acclaimed works that retain their place in today's concert repertoire, including the *Symphony in One Movement* (1936), the famed *Adagio for Strings* (1936), and the first *Essay for Orchestra* (1938).

During his time at Curtis, Barber met Gian Carlo Menotti, a fellow student and composer who soon became his long-term artistic and romantic partner. In 1941, the two men were walking home from the Met Opera when they met the poet Robert Horan, who roamed the

streets of Manhattan penniless after a cross-country hitchhike. The couple promptly welcomed Horan into their household. Many of Barber's works from the following years would refer to Horan in one way or another, and the first of these was the *Second Essay for Orchestra*, dedicated to him.

Barber wrote a total of three *Essays for Orchestra*, the third of which was written in 1978, becoming his final completed work. His use of the term "essay" to describe these compositions is very intentional. In fact, the notion of a musical essay was pioneered by Barber himself as a form free from the limitations of existing categories of non-programmatic music: symphonies, overtures and suites. Adhering neither to traditional musical forms nor to an explicit program, Barber's essays imitate the literary essay in structure: an opening statement, a concise development of arguments in a middle section, and a definitive conclusion.

Barber's *Second Essay for Orchestra* was composed in 1942, a commission for Music Director Bruno Walter and the New York Philharmonic, with the orchestra later premiering the piece in the same year. The work came during a phase of experimentation by the young composer, who incorporated more pentatonic structures and emphasized fourth and fifth intervals in his music. Musicologist Walter Simmons calls it typical Barber with its "lyrical primacy, solemn tone, and clarity of harmony, rhythm, and texture" but also with a distinct "American flavor."

In keeping with the eponymous literary form, the *Second Essay* begins with a 'thesis' played by a solo flute, a theme with a "searching quality" that becomes the basis for the rest of the work. The music becomes increasingly animated and lush, exchanging deeply lyrical and regal sections, held together by triplet timpani: the 'development' of the thesis. Violas introduce the next section of the piece marked *con moto* ("with motion") with a new, darker thematic idea, accompanied by a restless, repeated-note accompaniment in the flutes. With the energy increasing throughout the section, the horns eventually restate the first theme with more finality and certainty, with timpani, cello, and bass providing bursts of thunder.

Coming on the heel of a deafening chord from the whole orchestra, the new section of the work begins with an anxious *fugato* ("fugue") section, spreading from the clarinet and bassoon to the rest of the winds. The new variation is built off of the first pentatonic theme, transformed into a rapid triplet rhythmic pattern. Barber takes the orchestra on an exploration of multiple keys with this idea before landing on a transitional section that fuses the first "searching" theme in the brass and the angry "scherzo" theme in the winds over a dramatically held string chord. While the winds continue their fast triplets, the strings return to the sweeping lyrical theme introduced previously by the violas. Finally, the third section arrives with a hymnlike chorale. This theme, first appearing inconspicuously at the end of the first section, carries the same searching quality as the original theme, though in a more desperate and imploring tone. The ending delivers, in the words of Simmons, a "triumphant affirmation whose monumentality is remarkable for a work of such modest proportions," an impressive feat by Barber considering the work's eleven-minute duration.

—Ethan Chang '29, Aquila Wolff '27

PATRICE RUSHEN: MINE EYES HAVE SEEN THE GLORY

The orchestral compositon "Mine Eyes Have Seen the Glory" was commissioned by the Detroit Civic Symphony , the youth orchestra of the Detroit Symphony Orchestra, in 2000. It received its world premiere in 2001 as part of a concert in Detroit, dedicated to the work and memory of Dr. Martin Luther King, Jr.

The piece is in 3 movements, each one offering key aspects of Dr. King's life. I was a young child during some of that time during the Civil Rights movement. As I grew into adulthood, the work of Dr. King and so many other Black Civil Rights advocates and leaders became personal,and clear as to their struggles, their work, and their critical importance in American history.

1. "Passion From The Pulpit"

Movement 1, "Passion From The Pulpit," speaks to Dr. King's early days as a religious leader and orator of great skill. His journey and travels as such would inform his courage and passion to speak truth and facts concerning what was right, just, and fair treatment for all Americans, and in particular, Black people post-Jim Crow era.

3. "Freedom Is Not Free"

Making the decision to continue the difficult and dangerous work of speaking out and confronting the perceived "powerful," I can imagine at some point , Dr, King reconciled, understood, and accepted that his positions on social change, could be personally costly. Reverend Dr. Martin Luther King had a vision which he shared in several speeches. In one of those most famous speeches, he says, "I may not get there with you, but we as a people will get to the promised land". He continued to march, to preach, to speak out, to lead against man's inhumanity to man, always offering intelligence, faith , a sense of hope and possibilities to those who would listen. He paid the ultimate price for his dreams of freedom for all. In the eyes of many, he remains a beacon for decency, civility, justice, strength, and truth. There are pictures of him with people walking, arm in arm, united in their determination for Civil Rights. This movement is meant to capture that steady "march" with pride and purpose towards ultimate triumph.

—Patrice Rushen, composer

ERICH WOLFGANG KORNGOLD: VIOLIN CONCERTO IN D MAJOR, OP. 35

> "The genuine artist creates at a distance from his own time, even for a time beyond... for his fellow man, he will know how to take and uplift him into the purer realm of fantasy."
>
> — Erich Wolfgang Korngold

Korngold's Violin Concerto is a work of a fantasy world, at once otherworldly and intimately human, both an escape from and a heartfelt confrontation with reality. It is the art of a composer steeped both in Romantic opera and the silver screen, who, in a world upended, finds tender nearness to the human experience through enchantment and imagination.

In 1934, Korngold left Vienna for Hollywood for what was meant to be a short job. Max Reinhardt had invited him to adapt Felix Mendelssohn's music for

a film of *A Midsummer Night's Dream* (1935). Korngold was then already one of Europe's most celebrated composers. He was a child prodigy; Gustav Mahler proclaimed him a "genius" when he was a boy, and at age 11, he composed a ballet pantomime that was staged at the Vienna Court Opera. At 23, he wrote his third opera, *Die tote Stadt*, which garnered him international fame. After his project with Reinhardt, Hollywood couldn't get enough. Over the next few years, Korngold traveled back and forth between Austria and California to score more movies. As a film composer, he pioneered a style that would ground the symphonic action music of late 20th century Hollywood, winning two Academy Awards in the process.

When Hitler annexed Austria in 1938, Korngold was in California writing music for *The Adventures of Robin Hood*. The Nazis seized his home and his assets. The film work that had seemed like a detour saved his life but now, he could not return to Vienna.

His effective exile came with a vow: Korngold swore that he would write no concert music until Hitler had fallen. He kept his promise for years, pouring himself into his film scores. But he had not abandoned the concert hall. He began sketching a violin concerto in the late 1930s, finishing it as the war was ending in 1945.

Korngold dedicated the piece to Alma Mahler, the widow of the composer who had once championed him. The concerto premiered in St. Louis in 1947, performed by Jascha Heifetz, widely considered one of the greatest violinists of all time. At a time when many classical musicians dismissed Korngold as an unserious composer because of his film work, Heifetz's performance helped give the concerto a place in the standard repertoire.

The piece is unusual in that its melodies were already well-known in another medium. Korngold built the work from themes he had written for four of his own films: *Another Dawn* (1937), *Juarez* (1939), *Anthony Adverse* (1936), and *The Prince and the Pauper* (1937). To some critics, this was a scandal; one famously sneered that the concerto contained "more corn than gold." But the reproach misses how organically the melodies are transformed. Borrowed material from his film scores, which Korngold called "operas without singing," is here arrestingly vocal in the solo violin. The same swooping lines that once underscored swordfights and love scenes become more personal and ardent, in a work infused with Viennese, late-Romantic sensibility.

I. Moderato nobile

The solo violin opens the concerto with a luminous, yearning declaration. This beginning is a lushly orchestrated love melody in *Another Dawn*; here, the violin sings that theme alone at first, soaring over a glittering orchestra. The song turns into a spritely dance before the soloist eventually melts away, allowing the orchestra to swirl into the second subject— the love theme from *Juarez*. When the dance returns, it becomes a cadenza, at first frantic and searching, then dissonant and resolute. The orchestra reprises the concerto's opening before the soloist takes over again, adorning the previous themes with yet more passion and longing, before launching into a frantic dash to the end.

II. Romance: Andante

The *Romance* is the emotional center of the concerto. After a sighing orchestral introduction, the violin enters with the theme from *Anthony Adverse*, a romantic melody to which the orchestra answers with warm, shimmering swells. After a passionate peak, the music sinks back to near silence. The orchestra leads us into another world, where the soloist flits around in searching fragments, before triumphant declarations from the strings and winds invite back the main theme. The solo violin grows increasingly improvisatory, sliding and cascading up and down towards the end of the movement. Finally, supported by ethereal triplets from the orchestra, the violin floats up into the atmosphere.

III. Finale: Allegro assai vivace

The *Finale* bursts in with athletic energy. Drawing on the swashbuckling spirit of *The Prince and the Pauper*, it dances with a rhythmic bounce and brilliant, fiddle-like character. The melody dashes across the orchestra and back again, alternating from playful and jig-like to broad and heroic. Korngold gives the soloist plenty to do, with technically demanding runs, double stops, and virtuosic leaps. By the end of the concerto, any earlier brooding or ambiguity has yielded to bright exuberance. For a composer displaced from his home and estranged from the musical world in which he'd made his name, this fantastical ending carries a sense of resolute joy and hard-won affirmation.

—Stephanie Dragoi '28, Rebekah Koh '30



HARVARD-RADCLIFFE ORCHESTRA

SEASON 219, CONCERT 2

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CONDUCTOR FEDERICO CORTESE

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



This year marks Federico Cortese's eighteenth 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.

COMPOSER PATRICE RUSHEN

HARVARD LEARNING FROM PERFORMERS ARTIST 2026



Patrice Rushen is an award-winning musician and composer who is also one of the most sought after artists in the music industry. She is a classically trained pianist who originally found success in the 70's and 80's with her signature fusion of jazz, pop and R&B. During this era, she composed and recorded the hit song, "Forget Me Nots," which has been frequently covered and sampled by other artists and is a NEA Jazz Master.

Rushen is also a three-time, Grammy nominee who has composed scores for movies and television. She has been the first female musical director for many of the entertainment industry's top award shows, which include the Grammy Awards, the Emmy Awards, the People's Choice Awards, the NAACP Image Awards and HBO's "Comic Relief V."

Considered one of the world's top jazz pianists, she has performed with many artists. Among them such esteemed names as Stevie Wonder, Herbie Hancock, Prince, Nancy Wilson, Ndugu Chancler, Carlos Santana, Christian McBride and Lee Ritenour. She is a record producer and an award-winning composer of symphonic music, some of which was commissioned by the Detroit Symphony Orchestra. Rushen is the "Ambassador of Artistry In Education" at Boston's Berklee College of Music and was the Chair of the Popular Music Program at USC Thornton, school of music from 2013–2023

Patrice is dedicated to music education. She has shared her knowledge with youth programs and institutions of higher learning, among them Berklee, Juilliard, Interlochen, University of Wisconsin, Madison. She continues to offer of the gift of music to underrepresented youth, and works closely with LA Cultural Affairs and The Watts Arts Center.

HRO

SOLOIST NOEMI GILBERT ‘27



Swedish/American violinist Noemi William-Olsson Gilbert has performed extensively as a solo, chamber music, and orchestral musician. She has appeared at the Konzerthaus Berlin, Elbphilharmonie, Yokohama Minato Mirai Hall, and Sanders Theater. Noemi is a concertmaster of the Harvard Radcliffe Orchestra and was concertmaster of the Stockholm Youth Symphony Orchestra for three years. She made her debut at the Santa Fe Chamber Music Festival in 2026, and played at the Fairplay and Voksenåsen festivals that summer, as well as at the Sarasota Music Festival, where she was a returning fellow. She has performed as a leader of the Schleswig-Holstein Festival Orchestra and played in the Aspen Chamber Symphony. She has attended the Music Masters Course Japan, the Nurmes Summer Music Festival, the Académie Festival des Arcs, the Young Musicians Academy in Vänersborg, and the Greenwood Music Camp. As part of the violin duo Duo Mano, Noemi played 40 short concerts as a young musician in Konserthuset Stockholm, and performed at the Royal Stockholm Philharmonic’s annual outdoor concert for 30,000 people. She has performed alongside Peter Wiley, Paul Watkins, Ellen dePasquale, Benny Kim, and Jennifer Gilbert, and in masterclasses with the Miró Quartet, Stella Chen, Tessa Lark, the Parker Quartet, Alf Richard Kraggerud, and Olivier Charlier. Her teachers include Ulla Magnusson, Julia Kretz-Larsson, Alexander Kerr, Naoko Tanaka, Yoko Takebe, Michael Gilbert, Sophie Arbuckle, and Joakim Svenheden. It takes a village. Her bow is made by Benoît Rolland and she plays a violin made by David Leonard Wiedmer. Noemi is a senior at Harvard College studying English with a minor in German, and is pursuing violin studies with Lynn Chang.

HRO

ASSISTANT CONDUCTOR MOSHI TANG '27

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



Moshi Tang is a senior from Cleveland, Ohio majoring in physics and music. He is the Harvard-Radcliffe Orchestra's 2026 Assistant Conductor. He began conducting in 2024 with the Harvard Mozart Society Orchestra, and he currently studies with Charles Peltz and Federico Cortese. This year, he is also serving as the Harvard Bach Society Orchestra's Music Director, after serving as Assistant Music Director for the previous two seasons. He will also direct the Harvard College Opera's 2027 Mainstage Production of Johann Strauss II's Die Fledermaus in January. Moshi also serves as a concertmaster of HRO, in which he has been playing since his freshman year. He studies violin in the Harvard-New England Conservatory dual-degree program with Miriam Fried.

Moshi has performed as a soloist with many orchestras in the Midwest, such as the Cleveland Philharmonic Orchestra, the Erie Philharmonic Orchestra, and the Cleveland Orchestra Youth Orchestra. He has served as concertmaster of the Verbier Festival Orchestra, the Harvard-Radcliffe Orchestra, the National Youth Orchestra of the USA, and the Cleveland Orchestra Youth Orchestra. Moshi was a finalist in the 2023 National YoungArts Competition and a semifinalist in the International Johansen Competition in 2022. In recent years he has attended music festivals such as the Verbier Festival, the Taos School of Music, the National Youth Orchestra, Chamber Music Northwest, and the Bowdoin International Music Festival.

HRO

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 consumption of brandy and cigars, in addition to its music.

In the 1830s, the Faculty of Harvard College began public admonishment of the Pierian Sodality for entire nights spent away from Cambridge "serenading young ladies." In 1832, such censure 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 institution 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 2026, the orchestra returned to Japan 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.

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GIVING TO THE HAVARD RADCLIFFE ORCHESTRA ENDOWMENT CAMPAIGN

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$200,000-$499,000

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$100,000-$199,000

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Mary Wagner
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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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617.496.2222
www.boxoffice.harvard.edu
Smith Campus Center
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Cambridge, MA 02138

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DEPARTMENT OF MUSIC

OFA make art. Office for the Arts at Harvard

THE COOP



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 visited Cambridge Homes over the summer to play movie and classical music for residents!



HRO was hired to perform holiday music for shoppers at The COOP in Harvard Square!



HRO visited the Baldwin School to play an arrangement of Prokofiev's *Peter and the Wolf*!



On April 7, 2026, HRO visited the Peabody Terrace Children's Center to play for curious little listeners in the T2 class!

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.

