

SANDERS THEATER

8 PM

4.20.18

Under 18 \$5

Students/Adults Early \$10/\$20

Students/Adults and the Door \$14.50/\$23.50

Tickets SEF Eligible

MAHLER SYMPHONY 2

"RESURRECTION"

PRESENTED BY:
THE HARVARD-RADCLIFFE
ORCHESTRA AND THE
HARVARD CHORUSES

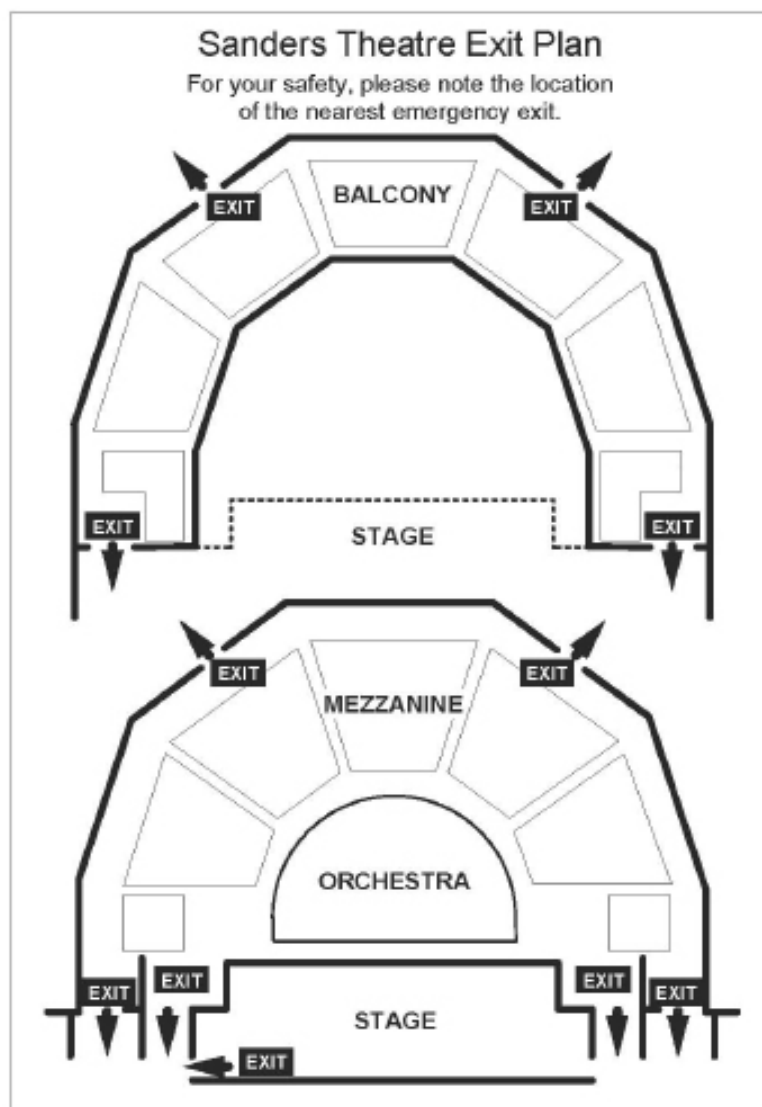
WITH MUSIC DIRECTOR
FEDERICO CORTESE



The Harvard Box Office
Office for the Arts at Harvard
Phone: 617.495.2222
TTY: 617.495.1642

1350 Massachusetts Avenue
Holyoke Center Arcade
Cambridge, MA 02138
www.boxoffice.harvard.edu

The Harvard-Radcliffe Orchestra is online!
Visit us at www.harvardradcliffeorchestra.org



HISTORY OF THE HRO

The Harvard-Radcliffe Orchestra (HRO) is the oldest symphony orchestra in the United States. It traces its history back to the night of March 6, 1808, when Joseph Eaton (class of 1810) and five other Harvard men formed the Pierian Sodality, taking its name from the Pierian Springs, where Greek immortals drank and found musical inspiration. (In contrast, the oldest professional orchestra – the New York Philharmonic – was founded only in 1842.)

In its early years, the Sodality was a student club not only for playing music, but also for consuming brandy and cigars, as well as the “serenading of young ladies.” In the 1830s, the Faculty of Harvard College publicly admonished the Sodality for a whole night serenading away from Cambridge. Administration censure was so great that in 1832 the Pierian Sodality was reduced to one man. Gradually, however, other members were elected, and the Sodality played on. According to a June 29, 1840 entry in the Sodality’s record book, the group’s late-night music-making antics earned them fame that “did wax exceedingly great, and did reach all the places round about Cambridge.”

Two decades later, the performing career of the Pierians began. In 1860, shortly after Harvard President James Walker made Harvard the first institution to add music as a regular subject of study in the curriculum, the Pierian Sodality was given permission to “hire a hall and give a public concert, on condition that no tickets be sold.” They began to give regular concerts, and even rehearsed to prepare for them.

Therefore, by the turn of the century, the Pierian Sodality could justly refer to itself as the Harvard University Orchestra. It had developed into a serious musical organization and become the largest college orchestra in America. The late thirties saw joint concerts with the Radcliffe Orches-

tra and in 1942, the Pierians suggested that the Harvard-Radcliffe Orchestra be formed. Since the Sodality’s membership was depleted during the years of World War II, and since the Radcliffe Orchestra lacked certain instruments, both groups benefitted from the merger. Thus the men and women of Harvard and Radcliffe united in their music-making efforts, and the HRO as it is today was born.

The orchestra was conducted by students until 1926, when the first professional conductor was hired by orchestra members. Most conductors remained for only a few years (with the exception of Malcolm Holmes, conductor from 1933-50), until on a recommendation from Leonard Bernstein, Dr. James Yannatos became conductor in 1964 and served as the music director for 45 years. Under his baton, HRO developed into a high-quality orchestra, and toured all over the country and the world. Following Dr. Yannatos’ retirement, Federico Cortese was appointed music director of HRO in 2009. He has continued its tradition of musical excellence, of performing with other Harvard musical organizations, such as the Holden Choirs, and of performance tours.

It is now over one century ago that HRO deemed itself ready for its first out-of-state tour. Beginning with a successful tour through New York State in 1908, HRO’s travels have featured such highlights such as performing at Washington DC’s National Theatre for First Ladies Mrs. Warren Harding and Mrs. Calvin Coolidge, gracing the stage of Carnegie Hall and, in 1978, placing third in the Fifth Annual International Festival of Student Orchestras. Since the 1980s, HRO has taken tours to the Soviet Union, Asia and Europe, Italy, Brazil, Canada, Cuba, Israel, Jordan, Korea, the Philippines and most recently in 2017, Argentina.

Harvard-Radcliffe Orchestra

210th Season, 2017-2018

VIOLIN I

Cecilia Yao '18

Co-Concertmaster

NaYoung Yang '18

Co-Concertmaster

Diana Wang '20

Allie Quan '21

Brandon Duffy '20

Ben Rhee '21

Clare Criscione '19

William Yao '21

John Lim '20

August Chen '20

Yi Lin Wang '21

Joyce Lu '21

Andrew Lee '21

Yonah Zur*

VIOLIN II

Natalie Hodges '19

Co-Concertmaster

Alexis Ross '20

Joanna Chung '18

Unice Yoo '20

Allison Pao '21

Eloise Hodges '21

Julia Riew '21

Lucy Li '21

Yooree Ha '20

Christine Hong '19

Jonathan Chu '21

Emily Spector '21

Nina Sarnath*

VIOLA

Martine Thomas '18

Principal

Roger Cawdette*

James Chater (Grad)

Frances Choi '21

Jonathan Karp (Grad)

William Lundell '21

Charlie Longtine (Grad)

Carter Nakamoto '21

Nivedita Ravi '21

Isabel Seguin*

Tamara Shamir '21

CELLO

Audrey Chen '18

Co-Principal

Lev Mamuya '18

Co-Principal

Patrick Barham '21

Emily Chung '21

Ethan Cobb '21

Danielle Davis '21

Spencer Kim '20

Raymond Lin '20

Ila Shon '19

Nate Steele '21

Brian Zhao '19

BASS

Frederick Metzger '18

Principal

Christian Lin '20

Claire Murphy '21

Steve Tarsa (Grad)

Andrew Wilson*

Mike Finn*

Yizhen Wang *

FLUTE

Dominique Kim*

Annie Wu '18

Karissa Huang '21

Piccolo

OBOE

Annika McDermott-

Hinman '21

Mara Roth '19

Andrea Bonsignore*

Rachel Clemens*

English Horn

CLARINET

Erica Chang '19

E-flat Clarinet

Perry Choi*

E-flat Clarinet

Gary Gorczyca*

E-flat Clarinet

Wesley Shin '21

Bass Clarinet

BASSOON

Steven Ekert '20

Eli Holmes '21

Reuben Stern '20

Contrabassoon

HORN

Grace Chang '21

Simon Eder '20

William Hartog '21

Alec Jones '19

Anton Gillespie '18

Nikhil Suri '20

Angela Chi*

Isaac Julien*

Ariel Silverman*

TRUMPET

William Brechtelsbauer '19

Elne Grace '21

Soléy Hyman '19

Avril Saavedra '21

Katie Driscoll*

John Johnson*

Calvin Perkins*

Aria Harris*

Tim Yu*

TROMBONE

Tophier Colby '20

Ben Court*

Brendan Pease '17*

Jack Stone '20

Bass Trombone

PERCUSSION

Rachelle Ambroise '21

Grant Hoechst '18

Sam Markowitz '21

Matthias Pergams '19

Nicholas Pham '19

Dhylan Ramaprasad '21

Kai Trepka '20

Leigh Wilson*

HARP

Elizabeth Yeoh-Wang '20

Charles Overton*

*guest performer

SUPPORTERS

of HRO and the Harvard Pierian Society

.....

The Harvard Pierian Foundation and the Harvard-Radcliffe Orchestra would like to thank its generous supporters. Listed here are those who have made donations prior to February 2018. We apologize for any errors or omissions.

.....

Benefactor (\$5,000 and Up)

Professor Jerold S. Kayden
Bernard and Mildred Kayden Fund

Sustainer (\$1,000-\$4,999)

Christine Ausit and Philip Hood
Byram P. Karanjia
Monica D. Kohler
Emily Eun Kim and Kyeong H Yang
Eugene Lee and Sally Park
Mary Ellen Moir

Associate (\$500-\$999)

Anonymous
In Memory of Dr. Y
Anonymous
Richard L. and Mary Ellen Flather
Richard and Nancy Fryberger
Marion Letvin
Yannatos Archive
Dr. Timothy and Catherine Weiskel

Patron (\$250-\$499)

Thomas I. Crowell
Frederick W. Klein, VI, M.D.
Judith and Michael Luskin
David D. Oakes, M.D.
Earl Ravenal Foundation
Harvey J. Weiss, M.D.
Yannatos Archive

Sponsor (\$100-\$249)

Laurence D. Berman
Drs. John P. and Sophie B. Bilezikian
Richard A. Bohannon
Cynthia Chazotte and Robert
Madden
Rachel R. Dobrow
Rolf and Nancy Goodwin

Eric J. Hinsta
Heidi E. Vanderbilt-Brown & Andrew
Popper
Stephen D. Senturia Anne C. Shreffler
Jeffrey B. Smith
Scott B. Smith
David Sogg
Jacob Taylor and Jean Park
Park and Taylor Family Fund

Family Membership \$50-\$99)

Michael Brenner and Naomi Buklad
Ernest William Cockrell
HRO Tour Fund
David Creighton
Nicholas Cunningham, M.D.
Richard W. Hadsell
Katharine Flanders Muherji and Dr. Rajat
Mherji
Tor A. Shwayder, M.D.

Member (Up to\$49)

Wallace Finley Dailey
Thomas V. Yates

Matching Grant

IBM Intl. Foundation Matching Grant
Oracle
21st Century Fox

Harvard Choruses

2017-2018

SOPRANO

Serena Tchorbajian
Ani Tchorbajian
Sophia Campbell
Karen Mardini
Nivi Ravi
Emma Stimpfl
Natasha Abrams
Molly Edwards
Lina Ghosh
Stephanie Gidicsin
Heather Gold
Rachael Han
Kayla Johnson
Julia Losner
Amy Morrisett
Sally O'Keeffe
Anna Alsop
Karalyn Joseph
Jessica Miller
Madeleine Carbonneau
Barbara Oedayrajsingh
Varma
Elise Alexander
Heather Forbes
Julia Guillemot
Juliet Kim
Yumi Koga
Risa Komatsu
Cara Kupferman
Sophia Li
Sydney McDonald
Mona Miao
Alida Monaco
Nora O'Neill
Katie Vincent
Lily Xu
Cindy Zhang

ALTO

Yumi Koga
Alice Findlay
Naomi Rafal
Nazeli Hagen
Nafisa Wara

Anahita Iyer
Allie Jeffay
Maggie Beazer
Ari Berman
Kate Gehling
Kristen Gilyard
Olivia Hall
Frances Hisgen
Kayla Lentz
Katelyn Li
Rachel Ma
Sanjana Narayanan
Emma Toh
Caty Vigil
Jamie Weisenberg
Ingrid Goetz
Sam Heavner
Tori Tong
Rosalind DeLaura
Ashlyn Frahm
Amy Gu
Samantha Hung
Olenka Jain
Joanna Ladopoulou
Sanika Mahajan
Linh Pham
Caroline Rakus-Wojciechowski

TENOR

Hirsh Sisodia
Josh Felizardo
Wyatt Hayden
Brian Burke
Constantin Arnscheidt
Westley Cook
Max Hopkins
Steven Jin
Jasper Johnston
Matthew Li
Nathan Robinson
Nico Tuccillo
Dennis Zhang
Alan Wong
Ben Gunby
Jerry Registre

Adrian Berliner
Andrew Ford
Andrew Jing
Samuel Hsiang
Fin Ong
Niko Paladino
Handong Park
Haden Smiley

BASS

Trey Rogers
Jetson Leder-Luis
Claudio Reck
Kethan Dahlberg
Eugene Song
Dylan Li
Oliver Berliner
Christopher Dowd
Will Evans
Matthew Giles
Nick Hornedo
Michael Horton
Andrew LaScaleia
Victor Li
Andrew Liang
Benton Liang
Adam Martin
Roshan Padaki
Joey Toker
Rowen VonPlagenhoef
Curtis Wu
Dustin Swonder
Jeff Williams (grad)
Sam Zwickel
Seth Billiau
Jude Okonkwo
Frank Zhou
Connor Horton
Allen Liu
John Miller
Ernest Omondi
Dhilan Ramaprasad
Andy Secondine
Soumil Singh
Dave Waddilove
Daran Zhao

ABOUT THE HARVARD CHORUSES

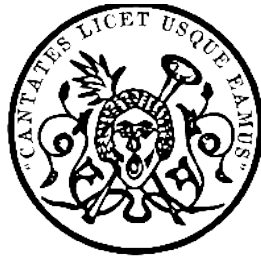
The Harvard Choruses consists of the Harvard Glee Club (TTBB), the Radcliffe Choral Society (SSAA), the Harvard-Radcliffe Collegium Musicum (SATB), and the Harvard-Radcliffe Chorus, a large chorus of staff, alumni, and community members. Together, the Harvard Choruses strives for choral mastery and artistic excellence, having recently performed several masterworks such as *Considering Matthew Shepard* (2016) by Craig Hella Johnson, *A Child of Our Time* (2017) by Michael Tippett, and *Chichester Psalms* (2018) by Leonard Bernstein. Though the academic concentrations of the nearly fifty members constituting each choir span the full range of disciplines, all proudly share in the pleasure of singing works from every period of choral music history. Furthermore, each choir has an a cappella subset for singers who wish to explore a wider variety of repertoire or try their hand at arranging music for a smaller group.

The Harvard Choruses also shares the joy of choral music with communities around the world through student-organized domestic and international tours. Recently, our choirs have travelled internationally to Brazil, Indonesia, Korea and Japan and domestically throughout the United States. These experiences have allowed our singers to share their music in professional venues across the world, while simultaneously being enriched by a diversity of global choral traditions. Singers also have the ability to hone and develop their managerial skills through planning tour budgets and logistics.

Each choir is a 501(c)(3) non-profit organization entirely overseen and managed by its own members, thus providing singers with the opportunity to gain valuable leadership and organizational experience. Working as a board member of an art non-profit gives students career experience in arts administration, event and group management, marketing, finance, and design, which are often invaluable to future careers in similar fields.

Perhaps what members value most

from their Harvard Choruses experience is not the ability to sing transformative choral works, but rather the bonds they forge with their fellow singers. The Harvard Choruses becomes a source of pride and a welcoming home for many of its singers, nurturing friendships that develop and endure throughout one's academic career at Harvard. Through various social traditions, from informal movie nights to a spring formal and annual banquet, many of the connections between our singers grow and transform into lifelong friendships.



HARVARD-RADCLIFFE
COLLEGIUM
MUSICUM

The Harvard Pierian Foundation, Inc.

"To advise and support the Pierian Sodality of 1808—Harvard-Radcliffe Orchestra"

EXECUTIVE COMMITTEE

President and Treasurer

Eugene Lee

Parent Liaison

Mary Ellen Flather

Development Committee Chair

Byram Karanjia

Members

Fred Henle
Eugene W. Lee
Mary Ellen Moir
Anne Shreffler
Davone Tines
Catherine Weiskel

Annual Appeal Treasurer

Marion Stein Letvin

Secretary

Christine Ausnit-Hood

HRO BOARD OF DIRECTORS

Presidents

Erica Chang '19 and Ila Shon '19

Director of Sales

Kai Trepka '20

Vice President

Steven Ekert '20

Director of Outreach

Brandon Duffy '20

Financial Manager

Spencer Kim '20

Fundraising Committee

Ben Rhee '21
Wesley Shin '21

General Manager

Emily Spector '21

Social Chairs

Ethan Cobb '21
Eli Holmes '21
Mara Roth '19

Directors of Publicity

Danielle Davis '21
William Hartog '21
Elizabeth Yeoh-Wang '20

President Emeritus

NaYoung Yang '18



Harvard-Radcliffe Orchestra

210th Season, 2017-2018

Federico Cortese, Conductor, Music Director
Adrian Slywotsky, Teaching Fellow

Friday, April 20, 2018, 8:00 pm
Sanders Theatre, Harvard University

Program

Gustav Mahler (1860-1911)

Symphony No. 2, "Resurrection"

I. *Allegro maestoso*

II. *Andante moderato*

III. In ruhig fliessender Bewegung

IV. Urlicht

featuring soloist Taylor Raven

V. Die Auferstehung

featuring soloists Taylor Raven and
Sonja Dutoit Tengblad

NOTES ON THE MUSIC

Mahler - Symphony No. 2

Mahler's Second Symphony in c minor, known best by its subtitle *Die Auferstehung*, or Resurrection, is a triumph of the orchestral repertoire that towers in its expansive sonic ranges and far reaching and impressing deeper meaning. Beyond its great proportions, requiring a choir, two soloist singers, and a multitude of offstage performers to complement an already burgeoning onstage orchestra, the Resurrection has the unique ability to bring the listener almost episodically through its eponymous meaning of rebirth; with the great, cataclysmic ending and haunting journey to it enrapturing the audience in a spellbinding display of music, mastered by Mahler into conjuring not only one of his well known world-in-itself landscapes, but a deeper, almost philosophical background inherent within this.

It's a surprise to many then that for the work's first few performances in Berlin in 1895, the Resurrection was subject to opprobrious criticism in both of its first appearances. What now to us are its most endearing qualities came across as muddled and hard to appreciate at the time, and left Mahler with the same defeating feedback he'd received at the premier of his First a few years prior. However, the work matured over time, and its close interaction with the texts such as *Des Knaben Wunderhorn* and the liturgical inspirations of his lifetime make it now known as a milestone in his compositional oeuvre as a whole.

The symphony's dark c minor opening movement was actually composed some six years before the rest of the symphony was assembled, and originally intended to be

performed as a tone poem, entitled *Totdenfeier*. This is aptly reflected in its spanning nature; but still, with the amount of thematic material present even then in the first movement that ties in with sketches scholars have sourced from the same year, was almost undoubtedly being considered as the first part to a greater whole to completed later on. The movement is structured in sonata form, characteristic of other Mahler symphonies' opening movements, such as the Sixth; and curiously, asks for a five minute pause after its performance, clearly meant to establish it as a unit in and of itself. Its thematic ideas and tonal framework clearly establish a key of c, and some of the intoned hints at the *dies irae* and final Eb major destination of the symphony as a whole are established throughout.

The second movement is structured after a light and lithe *Ländler*, going hand in hand with the third portion of the title, *Nie eilen* (never rushed). The dance like qualities of the beginning of the movement then contrast with a darker section in the middle, which returns then to the first, more brightly framed melodic sequences, helping lead into the more scherzo influenced third movement. Beginning with interplay between both sets of the two timpani called for, the rolling complex meter of the third brings out the first instance of Mahler's explicit borrowing from the *Wunderhorn* for thematic material, drawing in the melody from *Des Antonius von Padua Fischpredigt* (St. Anthony of Padua's preaching to the fishes).

These more brief and somewhat more lighthearted movements, both far shorter in length than the first,

are then faced with the coming seriousness and earnest insistence on the greater transfiguration of the symphonic structure as a whole with the coming of the fourth movement, which also sources its alto solo from the Wunderhorn; this time, from *Urlicht*, or “Primeval Light.” The somberness and poignant elicitation of an almost liturgical like choral setting in the trumpets at the beginning, and the chimes that come about in the middle section, make for a sobering experience to prelude the longest and most climactic movement of the symphony, its final fifth.

Right from the beginning, the audience is struck by key Mahlerian symphonic ideas. Following an explosive opening, the delicate offstage horn calls balanced with the echoes of the *dies irae* theme returning paint an almost episodic, excursive inciting of each idea in turn. Nevertheless, these ideas gain momentum and weight, with the interchanging funeral-esque *dies irae* imprinted marches and melancholy sighing in almost too simple melodies eventually reaching a boiling point in its loudest tutti yet following the echoing of the offstage choirs of brass instruments over the running winds and violins in mixed meter. These choirs represent the portent for what’s to come: the rising of the soft, mysterious, and captivatingly spare yet encompassing induction of the full, actual choir after a final wistful duet between the flute and piccolo in the desolation of what has been ardently and forcefully cleared away by the might of the entire orchestra just minutes before.

Mahler meant for the choir’s entrance to reflect that ghostly mood

of the funeral of one of his dear friends and inspirations, the great conductor Hans von Bulow. He adds yet another dimension to his creation once more with the inclusion of his own poetry, following two sets of opening verses set to Klopstock’s *Die Auferstehung* (Resurrection). As the soloists weave in and out of the alternately declarative and almost whisperingly hinting choir, the inertia of the ensemble as a whole builds towards its final, most triumphant moments.

The greatest achievement of the organ-supplemented final coda of the fifth movement isn’t its moment of greatest might, nor its most intense, tension filled tautness in restraint; but rather, the interaction between these two polar opposites that eventually gives way to the superabundant sense of overcoming and tangibly climactic Resurrection for which the work as a whole has been building towards. In all its majesty, the repeated resurrection, despairing, and longing themes are the tools by which every performer and audience member is impelled to “soar upwards, to the light which no eye has seen.” And with every resounding echo of the effervescent brilliance of the final major chords’ ebullience and irrepressible exultance, Mahler’s vision for the entirety of the almost hour and half long work is brought to fruition: in that same fleeting, yet so vividly pure and rejoicing sense as the concept of the Resurrection itself that galvanized and guided the project from its inception.

-Topher Colby ‘20

LYRICS

IV- Urlicht

O Roschen rot!
Der Mensch liegt in grosster Not!
Der Mensch liegt in grosster Pein!
Je lieber mocht' ich im Himmel sein!

Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt' mich
abweisen.
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen
geben,
Wird leuchten mir bis in das ewig selig
Leben!

— Des Knaben Wunderhorn

V- Die Auferstehung

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
Wird, der dich rief, dir geben.

Wieder aufzublüh'n, wirst du gesat! Der
Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben.

— Friedrich Gottlieb Klopstock

O glaube, mein Herz, o glaube: Es geht
dir nichts verloren!
Dein ist, ja Dein, was du gesehnt, Dein,
was du geliebt,
Was du gestritten!

O glaube:
Du wardt nicht umsonst geboren! Hast
nicht umsonst gelebt, gelitten!

Primal Light

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad path;
And an angel came and wanted to turn
me away.
But no, I would not be turned away!
I am from God and would return to God!
The dear God will give me a little light,
Will light me to eternal, blissful life.

Resurrection

Rise again, yes, you will rise again, My
dust, after brief rest!
Immortal life! Immortal life
Will He, who called you, grant you.

To bloom again, you were sown! The
Lord of the Harvest goes And gathers
like sheaves,
Us, who died.

O believe, my heart, believe:
Nothing will be lost to you!
Yours, yes, yours is what you longed for,
Yours what you loved,
What you fought for!

O believe:
You were not born in vain!
You have not lived in vain, nor suffered!

Was entstanden ist, das muss vergehen!
Was vergangen, auferstehen!
Hor' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer! Dir bin
ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!

Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug' gedungen!
Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du, Mein
Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

— Gustav Mahler

All that has come into being must
perish! All that has perished must rise
again! Cease from trembling!
Prepare to live!

O Pain, piercer of all things! From you I
have been wrested!
O Death, conqueror of all things!
Now you are conquered!

With wings I won for myself,
In love's ardent struggle,
I shall fly upwards
To that light which no eye has penetrat-
ed! I shall die so as to live!

Rise again, yes, you will rise again, My
heart, in the twinkling of an eye! What
you have conquered,
Will bear you to God!

Dry Clean | Bulk Laundry | Tailoring
Cambridge Cleaners
47 Mt Auburn Street,
Cambridge, MA 02138
(617) 547 - 1595
Mon-Fri 8am-7pm | Saturday 9am-6pm



**DAVID ROCKEFELLER CENTER
FOR LATIN AMERICAN STUDIES**
MEXICO & CENTRAL AMERICA OFFICE

FEDERICO CORTESE

Conductor and Music Director, Harvard-Radcliffe Orchestra



From the moment of his debut in September 1998, stepping in at short notice to conduct Beethoven's Symphony No. 9 in place of an ailing Seiji Ozawa, Federico Cortese's work as Assistant Conductor of the Boston Symphony Orchestra was widely praised. Serving in that position from 1998-2003, Mr. Cortese led the BSO several times in Symphony Hall and at Tanglewood. His conducting of Puccini's *Madama Butterfly* at Symphony Hall was particularly heralded. Additionally, he has served as Music Director of the Boston Youth Symphony Orchestras since 1999 and is currently Music Director of the New England String Ensemble and Associate Conductor of the Asian Youth Orchestra. Other appointments have included Music Coordinator (in lieu of Music Director) and Associate Conductor of the Spoleto Festival in Italy, Assistant Conductor to Daniele Gatti at the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, and Assistant Conductor to Robert Spano at the Brooklyn Philharmonic.

Mr. Cortese has conducted operatic and symphonic engagements throughout the United States, Australia, and Europe. Recent engagements in the US include, among many others,

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

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

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

SONJA DUTOIT TENGBLAD

Soloist



Recent highlights for soprano Sonja DuToit Tengblad include Barber's Knoxville: Summer of 1915 with the Boston Landmarks Orchestra, Mahler's 2nd Symphony with the Boston Philharmonic, Vivaldi's Juditha triumphans devicta Holofernis bolbarie (Abra and Ozias), Monteverdi's Il ritorno d'Ulisse in patria (La Fortuna and Giunone; Grammy-nominated recording with Linn Records) and Mozart's Die Zauberflöte (First Lady) with Boston Baroque; appearances with the Handel and Haydn Society in Bach's St. John Passion and Purcell's Fairy Queen; Handel's Acis and Galatea with the Blue Hill Bach Festival (Galatea); Knussen's Symphony No. 2 for high soprano with the Boston Modern Orchestra Project, and her Carnegie Hall and Lincoln Center debuts, both with the New York City Chamber Orchestra. She was awarded 2nd place in the 2014 American Prize competition's art song and oratorio division.

A champion of new music, Ms. Tengblad curated Modern Dickinson, a program featuring all 21st century settings of Emily Dickinson's poetry that was named the #3 Best Arts

Event in Austin, Texas 2015 and was nominated for 4 Austin Critic's Table Awards (www.moderndickinson.com). She has appeared with the Boston Modern Orchestra Project on three occasions (two premieres), and in 2015 premiered Shirish Korde's Questions for the Moon with members of the Silk Road Ensemble. A highlight for Ms. Tengblad was appearing in a concert celebrating the 80th birthday of composer Dominic Argento (in attendance) for which the Minnesota Star Tribune reported her to have given "the most affective performance of the evening". This season includes performances with Beat Song, her recital project with percussionist Jonathan Hess, featuring world premieres by Matthew Peterson (ASCAP Nissim Prize winner, 2013), and Emmy award-winning composer Kareem Roustom.

Ms. Tengblad performs with the Grammy-winning ensemble Conspirare out of Austin, Texas; and Boston's Blue Heron and the Lorelei Ensemble which enjoyed their debut with the Boston Symphony Orchestra in 2017. Upcoming solo highlights include Porpora's Calcante ed Achille with A Far Cry and a midwest tour of Modern Dickinson. www.sonjatengblad.com

TAYLOR RAVEN

Soloist



performed excerpts as Carmen/Carmen, Mrs. Olsen/Street Scene, and Effie/The Ballad of Baby Doe.

In 2015, Ms. Raven won both the Adelaide Bishop Award with Central City Opera and First Place in the Denver Lyric Opera Guild Competition. She is a recipient of the 2017 Sara Tucker Study Grant from the Richard Tucker Music Foundation. Raven holds degrees from the University of North Carolina, Chapel Hill and the University of Colorado, Boulder.

Mezzo soprano Taylor Raven, a native of North Carolina, is a member of LA Opera's Domingo-Colburn-Stein Young Artist Program. In the 2016/17 season, Ms. Raven made her professional debut as Hannah After in Kaminsky's *As One* with Seattle Opera. She was a recent Resident Artist with Pittsburgh Opera where she performed as Oronte in Handel's *Riccardo Primo* and returned to the role of Hannah After in Kaminsky's *As One*. She will join Wolf Trap Opera as a 2018 Filene Artist.

This past summer, Ms. Raven was a Fellow with the Ravinia Festival. She was a 2016 participant in San Francisco Opera's Merola Opera Program where she performed excerpts as Giovanna Seymour/Anna Bolena, Mere Marie/Dialogues des Carmelites, Arsamene/Serse, Orlovsky/Die Fledermaus, and Isolier/Le Comte Ory. This past spring, she was invited to return to San Francisco to present a Schwabacher debut recital with the program. In 2015, Ms. Raven was a Studio Artist and award winner with Central City Opera where she

SANDERS THEATRE INFORMATION

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

Available at the Harvard Box Office web site:
www.fas.harvard.edu/~tickets

RESTROOMS

Located on the lower level.

SMOKING

There is no smoking allowed 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.

LOST AND FOUND

Call 617.496.4595 or visit the Administrative Offices, Memorial Hall room 027. Memorial Hall and Harvard University are not responsible for lost or stolen property.

LATECOMERS

Latecomers will be seated at the discretion of the management.

PHOTOGRAPHY AND RECORDING

Use of cameras and audio and 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 9am to 5pm, or email at disabilityservices@harvard.edu. Please call at least two business days in advance.

THE HARVARD BOX OFFICE

Phone: 617.496.2222;

TTY: 617.495.1642

hro@hcs.harvard.edu

Advance Sales:

Holyoke Center Arcade, Harvard Square

1350 Massachusetts Avenue

Calendar of events, online sales and current hours:

www.boxoffice.harvard.edu

Pre-Performance Sales:

Sanders Theatre at Memorial Hall

Open on performance days only, at 12 noon for matinees and 5pm for evening performances.

Open until one-half hour after curtain.

USHERING

To inquire about ushering opportunities, contact the Production Office at 617.495.5595.

Upcoming Concerts of the Harvard-Radcliffe Orchestra

210th Season, 2017-2018

All Concerts 8:00 pm
Sanders Theatre, Harvard University

Come back next year and join us for our 2018-2019
season!

