

Saturday

9.29.18

8 PM

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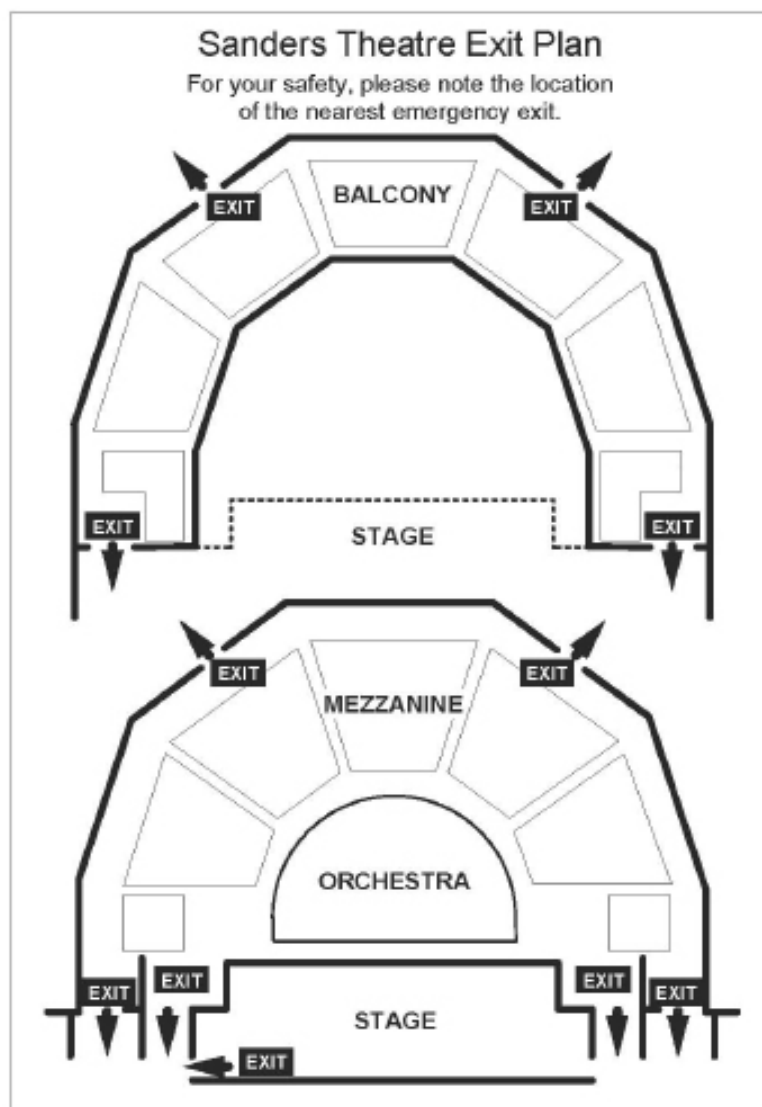
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The Harvard-Radcliffe Orchestra  
& Music Director Federico Cortese Present Wagner's:  
*Die Walküre* ♦ Act 1  
"Ride of the Valkyries"

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# HISTORY OF THE HRO

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

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

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

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

Jeremiah Blacklow '20,

### **Principal**

Cherin Lee '22,

### **Assistant Principal**

Albert Shin '22

Angela Eichhorst '22

Anna Gong '22

Annette Samuels (Alum)

Austin Kwoun '22

Brandon Duffy '20

Catherine Gallori '22

Claire Tseng '22

Diana Wang '20

Eloise Hodges '21

Flora Li '19

Gordon Ma '19

Odessa Deng '22

Sarah King '21

## VIOLIN II

Andrew Lee '21

### **Principal**

Emily Spector '21

Flora Li '19

Joyce Lu '21

Ju Hye Mun '22

Karthik Yegnesh '22

Liana Owen '22

Liya Jin '22

Lucy Frucht '22

Mark Xu '22

Nivi Ravi '21

Rebecca Xi '22

Sasha Yakub '20

Simeon Radev '22

Yash Nair '22

## VIOLA

Sophie Choate '22

### **Principal**

Roger Cawdette '22,

### **Assistant Principal**

Carter Nakamoto '21

Jarod Stone '21

William Lundell '21

## CELLO

Ethan Cobb '21

### **Principal**

Brian Zhao '19

Christopher Kwon '22

Danielle Davis '21

Emily Chung '21

Ila Shon '19

Ju Hyun Lee '18

Michael

Arumainayagam '22

Nate Steele '21

Patrick Barham '21

Ryan Chung '22

Soren Nyhus '22

Spencer Kim '20

## BASS

William Swett '22

### **Principal**

Claire Murphy '21

## FLUTE

Alyssa Chen '22

Jenny Yu Wang '22

Karissa Huang '21

Peter Bynum '22

## OBOE

Annika McDermott

-Hinman '21

Johanna Alstott\*

Mara Roth '19

Ran Bi '22

## CLARINET

Erica Chang '19

Hyukjoo Hwang '19

Jack Li '22

Kofi Kwabong '21

### **Bass Clarinet**

## BASSOON

Steven Ekert '20

Eli Holmes '21

Reuben Stern '20

### **Contrabassoon**

## HORN

Alec Jones '19

### **Tenor Tuba**

Ariel Silverman '22

Grace Chang '21

Simon Eder '20

William Hartog '21

### **Tenor Tuba**

## TRUMPET

Avril Saavedra '21

Caleb Fried '22

Eliane Grace '21

Patrick Sanguineti '17

Sóley Hyman '19

William Brechtelsbauer '19

## TROMBONE

Kyle Mueller '22

Oliver Philcox (Grad)

Topher Colby '20

Jack Stone '20

### **Bass Trombone**

## PERCUSSION

Dhilan Ramaprasad '21

Kai Trepka '20

Kassia Love '22

Leigh Wilson '22

Matthias L M Pergams '19

Nick Pham '19

Nikita Jindal '22

Rachelle Ambroise '21

## HARP

Elizabeth Yeoh-Wang '20

Charles Overton\*

\*guest performer

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## 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.

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

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# Harvard-Radcliffe Orchestra

*211th Season, 2018-2019*

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

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Saturday, September 29, 2018, 8:00 pm  
Sanders Theatre, Harvard University

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## Program

Richard Wagner (1813-1883)

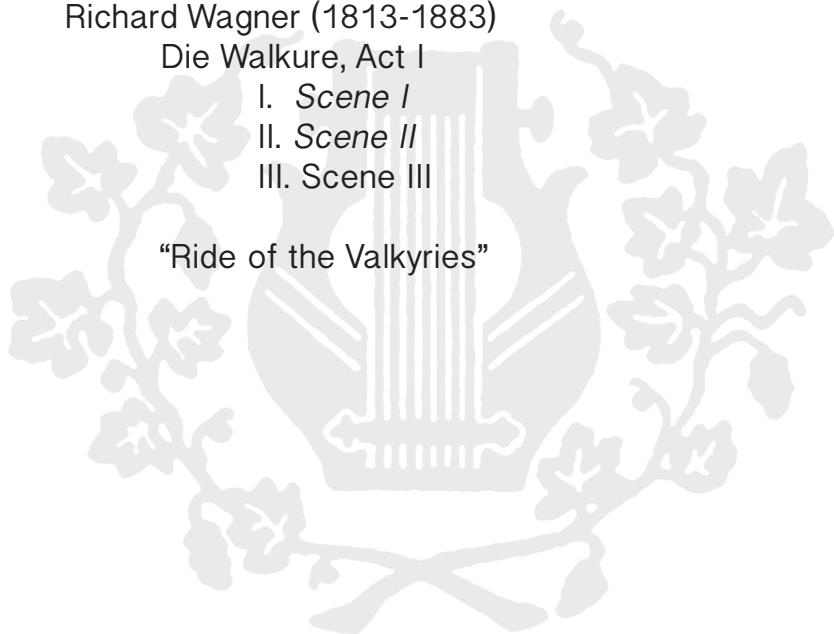
Die Walkure, Act I

I. *Scene I*

II. *Scene II*

III. *Scene III*

“Ride of the Valkyries”



# LYRICAL TRANSLATION

## SCENE I

Siegmund

Whoe'er own this hearth,  
here must I rest me.

Sieglinde

A stranger here? why came he  
hither?

What man is this who lies on the  
hearth?

Worn and way-weary lies he there.  
Is it but weariness? or is he sick?  
I hear still his breathing,  
'tis sleep that hath seized him.  
Valiant is he, meseems,  
though so worn he lies.

Siegmund

A draught! a draught!

Sieglinde

I bring thee water.

Drink to moisten thy lips I have  
brought thee:

Water, as thou didst wish!

Siegmund

Cooling relief the water has  
wrought,

my weary load now is made light:  
refreshed is my heart, mine eyes  
are gladdened

by blissful raptures of sight.

Who is't that gladdens them so?

Sieglinde

This house and this wife  
call Hunding owner;

stranger, take here thy rest:  
tarry till he return!

Siegmund

Weaponless am I: a wounded  
guest will  
thy husband make welcome.

Sieglinde

Thy wounds now shew to me  
straight!

Siegmund

But slight are they, unworthy a  
word;

still whole are my limbs and trustily  
knit.

If but half so well as my arm  
shield and spear had availed me,  
ne'er from foe had I fled;  
but in splinters were spear and  
shield.

The horde of foe-men harried  
me sore,

by storm and stress spent was  
my force;

but quicker than I from foe-men  
fled my faintness from me:

darkness had sunk on my lids;  
now laughs the sunlight anew.

Sieglinde

A quickening draught of honeyed  
mead

may'st thou not scorn from me.

Siegmund

Let it first touch thy lips?

Thou hast tended an ill-fated one:  
(quickly) ill-fate would I might turn  
from thee!

Good rest I found here and sweet  
repose:

onward wend I my way.

Sieglinde

Who pursues thee, that thou must  
fly?

Siegmund

Ill-fate pursues me where'er I  
wander;

Ill-fate o'ertakes me where'er I  
linger:



Sieglinde

Then bide thou here!

Ill-fate thou canst not bring there,  
where ill-fate has made its home!

Siegmund

Wehwalt called I myself:

Hunding here then shall find me.



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# LYRICAL TRANSLATION

## SCENE II

Sieglinde  
Faint, this man lay on our hearth:  
need drove him to us.

Hunding  
Hast tended him?

Sieglinde  
A draught I gave to him,  
welcomed him as guest!

Siegmund  
Rest and drink offered she:  
wouldst therefore chide the woman?

Hunding  
Sacred is my hearth:  
sacred hold thou my house.  
Set the meal now for us!  
(aside) How like to the woman!  
The serpent's deceit  
glistens, too, in his glances.  
Far, I trow, led thee thy way;  
no horse rode he who here found rest:  
what rugged paths have wearied thy  
feet?

Siegmund  
Through brake and forest,  
meadow and moor,  
storm has pursued and sorest need:  
I know not the way I have come.  
Whither it led me, also I know not:  
fain would I learn it from thee.

Hunding  
The roof and room that shelter thee,

Hunding calls his own;  
wendest thou hence to the west thy way,  
in homesteads rich findest thou kins-  
men  
who guard the honor of Hunding:  
guest, now grant me a grace,  
and thy name make known in return.  
Fearest thou to give me thy trust,

to the wife here tell thy secret:  
see her longing in her looks!

Sieglinde  
Guest, who thou art I would know.

Siegmund  
Friedmund may I not call me;  
Frohwalt, would that I were:  
but Wehwalt so must I name me.  
Wolfe, I called my father:  
alone was I not born;  
for a sister twinned with me.  
Soon lost were both mother and maid;  
her who me bore, her who with me was  
born,  
scarce have I ever beheld.  
Warlike and strong was Wolfe,  
and foes full many he found.  
A-hunting oft went the son with the  
father;  
once, worn from the chase,  
we came to our home,  
there lay the wolf's nest waste.  
To ashes burnt the goodly abode,  
to dust the oak tree's branching stem;  
struck dead was the mother's valorous  
form,  
and lost in the ruins the sister's trace:  
the Neidings' cruel host  
had dealt us this deadly blow.  
Unfriended fled my father with me;  
many years the stripling lived on with  
Wolfe in  
woodlands wild:  
oft beset were we by our foes;  
but bravely battled the Wolf-pair still.  
A Wolfing tells thee the tale  
whom as "Wolfing" many well know.

Hunding  
Marvels and monstrous stories  
tellest thou, daring guest,  
Wehwalt the Wolfing!

Methinks, of the warrior pair

I heard dark rumors spoken,  
though I nor Wolfe nor WOLfing knew.

Sieglinde  
Yet further tell us, stranger:  
where roams thy father now?

Siegmund  
A fiery onset on us  
then did the Neidings begin:  
but slain by the wolves fell many a  
hunter,  
in flight through the woods,  
chased by their game,  
like chaff were scattered the foes.  
But torn from my father was I;  
his trace I saw not though long was  
my seeking:  
in the woods a wolfskin found I alone;  
there, empty it lay; my father found I not.  
From the woods driven afar;  
my heart longed for men and for women.  
Amongst all folk, where'er I fared,  
if friend or wife I sought to win,  
still was I ever mistrusted:  
ill-fate lay on me.  
Whate'er right thing I wrought,  
others counted it ill;  
what seemed evil to me,  
others greeted as good.  
In feuds I fell wherever I dwelt,  
wrath met me wherever I fared;  
striving for gladness, woe was my lot:  
my name then be Wehwalt ever;  
for woe still waits on my steps.

Hunding  
She who cast thee fate so forlorn,  
the Norn then loved thee not:  
gladly greets thee no man  
to whom as guest thou com'st.

Sieglinde  
Craven hearts only fear a weaponless,  
lonely man!  
Tell us yet, guest, how in the fight  
at last thy weapon was lost?

Siegmund  
A sorrowful child cried for my help:  
her kinsmen sought to bind in wedlock  
unloved, a man with the maid.  
Help against wrong gladly I gave,  
her ruthless clan met me in fight:  
before me foe-men fell.  
Struck down and dead lay her brothers:  
her arms round their bodies she clasped,  
her grief had banished her wrath.  
From wildly streaming eyes  
she bathed the dead with her tears;  
for her brothers in battle slain lamented  
the  
ill -fated bride.  
Then the host of kinsmen surged like  
a storm;  
full of fury, vengeance they vowed on  
me:  
ever new foe-men rose to assail me.

But from the place ne'er moved the  
maid;  
my shield and spear sheltered her long,  
till spear and shield were hewn from  
my hand.  
Wounded, weaponless stood I;  
death I saw take the maid:  
I fled from the furious host;  
lifeless lay she on the dead.  
Now know' st thou, questioning wife,  
why 'tis not Friedmund who greets thee!

Hunding  
I know a riotous race;  
not holy it holds what men revere:  
'tis hated by all and by me.  
For vengeance forth was I summoned,  
payment to win me for kinsmen's blood:  
too late came I, and now return home,  
the flying outcast's trace  
to find again in my house.  
My house holds thee, Wolfing, today;  
for the night, safe be thy rest:  
with trusty weapon defend thee tomor-  
row;

# LYRICAL TRANSLATION

## SCENE II *CONTINUED*

with trusty weapon defend thee tomorrow;  
I choose the day for the fight:

as death-debt past thou thy life!  
Hence from the hall! linger not here!  
My night-draught set me within,  
and wait thou there for me.  
With weapons man should be armed.  
Thou, Wolfing, meet me tomorrow:  
my word hearest thou, ward thyself well!

## SCENE III

Siegmund

A sword, my father foretold me,  
should serve me in sorest need.  
Swordless I come to my foe-man's  
house;

as a hostage here helpless I lie:  
a wife saw I, wondrous and fair,  
and blissful tremors seized my heart.  
The woman who holds me chained,  
who with sweet enchantment wounds,  
in thrall is held by the man  
who mocks his weaponless foe.  
Walse! Walse! Where is thy sword?  
The trusty sword,  
that in fight shall serve me,  
when from my bosom outbreaks  
the fury my heart now bears?

What gleameth there from out the  
gloom?

What a beam breaks from the ash  
tree's stem!

The sightless eye beholdeth a flash:  
gay as laughter its light!  
How the glorious gleam doth pierce  
my heart!

Is it the glance of the woman so fair  
that there clinging behind her she left  
as from the hall she passed?  
Darkening shadow covered mine eyes,  
but her glance's beam fell on me then:  
bringing me warmth and day.  
Blessing came with the sun's bright rays;

the gladdening splendor encircled my  
head,  
till behind mountains it sank.  
Once more, ere day went hence,  
fell a gleam on me here;  
e'en the ancient ash tree's stem  
shone forth with a golden glow:  
now pales the splendor, the light dies  
out;  
darkening shadow gathers around me:  
deep in my breast alone yet glimmers  
a dim,  
dying glow.

Sieglinde  
Sleep'st thou, guest?

Siegmund  
Who whispers there?

Sieglinde  
It is I: list to my words!  
In deepest sleep lies Hunding;  
o'ercome by a slumberous draught:  
now, in the night, save thy life!

Siegmund  
Thy coming is life!

Sieglinde  
A weapon let me now shew thee:  
o might'st thou make it thine!  
The first of heroes then might I call  
thee:  
to the strongest alone was it decreed.  
O heed thou well what I now tell thee!  
The kinsmen gathered here in the hall,  
to honor the wedding of Hunding:  
the woman he chose,  
by him unwooed, miscreants gave him  
to wife.  
Sad I sat the while they were drinking;  
a stranger entered the hall:  
an old man clad all in grey  
low down hung his hat,  
and one of his eyes was hidden;

at the other's flash fear came on all  
men  
when their eyes met its threat'ning  
glance:  
yet on me lingered his look with sweet  
yearning  
regret,  
sorrow and solace in one.  
On me glancing, he glared on the  
others,  
as a sword he swung in his hands;

which then he struck in the ash tree  
stem;  
to the hilt buried it lies:  
but one man might win the weapon,  
he who could draw it forth.  
Of all the heroes, though bravely they  
labored,  
not one the weapon could win;  
guests came hither and guests de-  
parted;  
the strongest tugged at the steel ...  
not a whit it stirred in the stem:  
there cleaves in silence the sword.  
Then knew I who he was  
who in sorrow greeted me: I know too  
who alone shall draw the sword from  
the stem.  
O might I today find here the friend;  
come from afar to the saddest wife:  
what e'er I have suffered in bitterest  
pain,  
what e'er I have borne in shame and  
disgrace,  
sweet were my vengeance, all were  
atoned for!  
Regained were then whate'er I had lost,  
and won, too, were then all I have wept  
for,  
found the delivering friend,  
my hero held in my arms!

Siegmund  
Thee, woman most blest, holds now  
the friend,  
for weapon and wife decreed!

Hot in my breast burns now the oath  
that wedds me ever to thee.  
Whate'er I have sought in thee now I  
see;  
in thee all that has failed me is found!  
Though thou wert shamed and woe  
was my lot;  
though I was scorned and dishonored  
wert thou:  
joyful revenge now laughs in our glad-  
ness!  
Loud laugh I in fullest delight,  
holding embraced all thy glory,  
feeling the beats of thy heart!

Sieglinde  
Ha, who went? who entered here?

Siegmund  
No one went, but one has come:  
laughing, the spring enters the hall!  
Winter storms have waned in the moon  
of May,  
with tender radiance sparkles the  
spring;  
on balmy breezes, light and lovely,  
weaving wonders, on he floats;  
o'er wood and meadow wafts his  
breathing,  
widely open laughs his eye:  
in blithesome song of birds resounds  
his voice,  
sweetest fragrance breathes he forth:  
from his ardent blood bloom out all  
joy-giving  
blossoms,  
bud and shoot spring up by his might.  
With gentle weapons' charm he forces  
the world;  
winter and storm yield to his strong  
attack:  
assailed by his hardy strokes now  
the doors are shattered that, fast and  
defiant, once held us parted from him.  
To clasp his sister hither he flew;  
'twas love that lured the spring:  
within our bosoms deeply she hid;

# LYRICAL TRANSLATION

## SCENE III *CONTINUED*

now gladly she laughs to the light.  
The bride and sister is freed by the  
brother;  
in ruin lies what held them apart;  
joyfully greet now the loving pair:  
made one are love and spring!

Sieglinde  
Thou art the spring  
that I have so longed for  
in frosty winter's spell.  
My heart greeted thee with blisssfullest  
dread,  
as thy look at first on me lightened.  
Strange has seemed all I e'er saw,  
friendless all that was round me;  
like far off things and unknown,  
all that ever came near.  
When thou camest all was made clear:  
as my eyes on thee fell, mine wert thou  
only:  
all I hid in my heart, all I am;  
bright as the day dawned on my sight,  
like echoing tones struck on my ear,  
as in winter's frosty desert  
my eyes first beheld the friend.

Siegmund  
O sweetest enchantment! woman most  
blest!

Sieglinde  
O let me closer to thee still press me  
and see more clearly the holy light  
that forth from eyes and face doth  
break  
and so sweetly sways all my sense.

Siegmund  
Beneath spring's moon  
shinest thou bright;  
wrapped in glory of waving hair:

what has ensnared me now well I know  
in rapture feasteth my look.

Sieglinde  
How broadly shines thy open brow,  
the wandering veins in thy temples  
entwine!  
I tremble with the rapture of my delight!  
A marvel wakes my remembrance:  
my eyes beheld thee of old  
whom first I saw today!

Siegmund  
A love-dream wakes in me the thought:  
in fiery longing cam'st thou to me!

Sieglinde  
The stream has shewn me my pictured  
face,  
and now again I behold it:  
as from the water it rose,  
show'st thou my image anew!

Siegmund  
Thou art the image I held in my heart.

Sieglinde  
O hush! again the voice is sounding:  
I heard it, methinks, once as a child—  
but no! of late I have heard it,  
yes, when the echo's sound  
gave back my voice in the woods.

Siegmund  
O loveliest song that sounds as I listen!

Sieglinde  
Thine eyes' bright glow erewhile on me  
shone:  
the stranger so glanced, greeting the  
wife,  
as he soothed with his look her grief.  
By his glance then knew him his child;  
almost by his name did I call him!  
Wehwalt art thou in truth?

Siegmund  
Ne'er call me so, since thou art mine:

now won is the highest rapture!

Sieglinde  
And Friedmund may'st thou gladly not  
name thee?

Siegmund  
Call me, thyself,  
as thou wouldst I were called:  
my name I take but from thee!

Sieglinde  
Yet calledst thou Wolfe thy father?

Siegmund  
Wolf was he to fearful foxes!  
But he whose eye proudly did glisten,  
as, fairest one, glistens thine own, of  
old,  
Walse was named.

Sieglinde  
(beside herself)  
Was Walse thy father, and art thou a  
Walsung?  
Struck was for thee the sword in the  
stem,  
so let me now name thee as I have  
loved thee:

Siegmund, so name I thee!

Siegmund  
(springs up)  
Siegmund call me for Siegmund am I!  
Be witness this sword I hold now un-  
daunted!  
Walse foretold me in sorest need  
this should I find: I grasp it now!  
Holiest love's most highest need,  
love-longing's piercing passionate need,  
burning bright in my breast,  
drives to deeds and death:  
Nothing! Nothing! so name I thee, sword.  
Nothing! Nothing! conquering steel!  
Shew now thy biting, severing blade!  
come forth from thy scabbard to me!

(With a powerful effort Siegmund pulls  
the sword  
from the tree, and shows it to the as-  
tonished and  
enraptured Sieglinde.)  
Siegmund, the Walsung, seest thou  
here!  
As bride-gift he brings thee this sword;  
so wins for him the woman most blest;  
from foe-man's house thus bears her  
away.  
Far from here follow me now,  
forth to the laughing house of spring:  
there guards thee Nothung the sword,  
when Siegmund lies captive to love!  
(He has embraced her in order to draw  
her away with him.)

Sieglinde  
(in highest excitement tears herself  
away  
and stands before him.)  
Art thou Siegmund, standing before me?  
Sieglinde am I, who for thee longed:  
thine own twin sister thou winnest at  
once  
with the sword!  
(She throws herself on his breast.)

Siegmund  
Bride and sister  
be to thy brother:  
then flourish the Walsungs for aye!

# 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.



# LORI GUILBEAU

## Sieglinde



Hailed by the New York Times for her “beautiful tone and a graceful sense of phrasing,” soprano Lori Guilbeau spends a fourth season in 2017-18 at Theater Kiel, debuting as the title role in *Arabella*, *Amelia* (*Un Ballo in Maschera*), and 3rd Norn in *Götterdämmerung*. In the 2016-17 season at Theater Kiel, she made debuts as *Sieglinde* (*Die Walküre*), *Valentine* (*Les Huguenots*), *Liu* (*Turandot*), and *Corinna* (*Il Viaggio a Reims*). She also sang *Valentine* at the Mainfranken Theater Würzburg, and returned to the Philharmonische Orchester Kiel for a New Year’s performance of Beethoven’s 9th Symphony. Previously in Kiel saw her debuts as *Helmwige* in *Die Walküre*, *Micaela* in *Carmen*, and *Euridice* in *Orfeo et Euridice*, and the title role in *Ariadne auf Naxos*. She also returns to the States to join the Metropolitan Opera for its Rising Stars concert series throughout the country. In 2014-15, she returned to her home state for Verdi’s *Requiem* with the Louisiana Philharmonic and to Theater Kiel for Mahler’s *Symphony No. 2*. She also returned to the Metropolitan Opera as the High Priestess in *Aida* as well as the company’s production of

Don Carlo.

The soprano received both her Master of Music and Bachelor of Music from Manhattan School of Music, at which her performances of the title role of Faure’s *Penelope* received great critical acclaim. While there she also scenes of *Agathe* in *Der Freischütz*, *Contessa* in *Le nozze di Figaro*, *Amelia* in *Un ballo in maschera*, *Leonore* in *Fidelio* and was presented in recital at the Terrace Theater of the John F. Kennedy Center as part of the Conservatory Project Recital Series singing songs of Duparc and Marx. A former participant of the Merola Opera Program in association with San Francisco Opera, she sang excerpts of the title role of *Arabella*, *Alice Ford* in *Falstaff*, and *Mimi* in *La bohème*. Additionally, she is a former participant of the International Institute of Vocal Arts in Chiari, Italy; *Intermezzo Festival* in Brugge, Belgium; *Lidal North* in Oslo, Norway, and Sherill Milnes’ *VOICEExperience*.

# COOPER NOLAN

## Siegmund



Cooper Nolan, praised for his “bright, shining, tenor (Musical America)” and his “powerhouse voice (Opera News)”, is increasingly making a name for himself as an important interpreter of some of opera’s most famous tenor roles. He recently made two notable house debuts, with Oper Frankfurt as the title role in Verdi’s *Stiffelio*, and with Theater Aachen as Bacchus in *Ariadne auf Naxos*, where he was praised for his “dramatic, shimmering lyrical, high-placed voice (Der Neue Merker)”. Upcoming engagements for the 2018-2019 season include a role debut as Canio (*I Pagliacci*) with Opera San Jose, and Verdi’s *Requiem* with the Lexington Philharmonic.

During the 2015-16 season, he sang Don Jose in *Carmen* with El Paso Opera and for his European debut with Theater Kiel. He will also spend a second summer at Santa Fe Opera, singing Tybalt in *Romeo and Juliette* while covering Dick Johnson in *La Fanciulla del West*.

During the 2014-15 season, Mr. Nolan

was a Resident Artist at Minnesota Opera, performing Don Jose in *Carmen* and Trin in *La Fanciulla del West*, in addition to covering Nemorino (*L’elisir d’amore*), and taking part in the world premiere of Kevin Puts’ *The Manchurian Candidate*. In the summer of 2015, he joined the Apprenticeship Program at Santa Fe Opera, covering both Narraboth (*Salome*), and Teague in the world premiere of Jennifer Higdon’s *Cold Mountain*. The 2013-14 season saw a number of important role debuts for Mr. Nolan. He sang Edgardo in *Lucia di Lamermoor* with Winter Opera St. Louis, Rodolfo in a semi-staged *La Boheme* with the Savannah Philharmonic, and then returned to the Savannah Philharmonic for an evening of operatic and musical theater favorites, including Puccini’s “*Nessun dorma*”. In the summer of 2014 he joined Glimmerglass Opera to cover Bacchus in its production of *Ariadne auf Naxos*.

A recent graduate of Manhattan School of Music, Cooper was seen there in many roles, including the Duke (*Rigoletto*), Ulysse (Faure’s *Penelope*), Paco (*La Vida Breve*), and scenes as Don Alvaro (*La forza del Destino*) and the title role in *L’amico Fritz*. While there, he was selected to sing alongside Thomas Hampson in a Gala performance honoring Marilyn Horne. Upon graduation, he was presented with the Richard F. Gold Career Grant from the Shoshana Foundation, given to the most promising graduate of the Voice program. A two-time Metropolitan Opera National Council Auditions District Winner, Mr. Nolan lives in New York City.

# STEFAN SZKAFAROWSKY

## Hunding



**B**ass Stefan Szkafarowsky has been praised for the beautiful quality of his bass voice as well as for his impeccable technique and ability to create outstanding characters. Performances this season include a return to the Metropolitan Opera for Monterone in the new production of *Rigoletto* as well as Bonze Madama Butterfly, Old Hebrew Samson et Delila for Virginia Opera, and *Il Commendatore* Don Giovanni for Opera Idaho.

**O**ther engagements include Nabucco with the Metropolitan Opera, the title-role Aleko with New York City Opera, Dikoi Katia Kabanova for Seattle Opera, the High Priest Nabucco for Lyric Opera of Chicago, Benoit/Alcindoro La Boheme for Dallas Opera, Zaccaria Nabucco for the Lviv Opera House in Ukraine, *Il Commendatore* Don Giovanni and Prince Gremin Eugene Onegin for Des Moines Metro Opera and Tulsa Opera, Uberto La Serva Padrona at the Macau International Music Festival in China, Bonze Madama Butterfly for Los Angeles Opera, Sacristan Tosca for Pensac-

ola Opera, and Old Hebrew Samson et Dalila for the Savonlinna Opera Festival.

The 2003-2004 seasons had Mr. Szkafarowsky returning to the Metropolitan Opera in La Rossignol, Werther, and Salome. In the fall of 2004, Stefan made his Atlanta Opera debut in the role of the *Il Commendatore* in Mozart's *Don Giovanni*.

He has performed with the Lyric Opera of Chicago, New York City Opera, Opera Grand Rapids, New Orleans Opera, Arizona Opera, San Diego Opera, Dallas Opera, Pittsburgh Opera, Hamilton, Calgary, Edmonton, Montreal, Winnipeg, and Vancouver in such roles as Ramfis, Banquo, Sparafucile, Wurm, Prince Gremin, and Daland.

As a concert artist, Stefan has been a featured soloist with the Pittsburgh Symphony, National Symphony in Washington D.C., Minnesota Orchestra, St. Louis Symphony, Colorado Symphony, Hartford Symphony, Milwaukee Symphony, Vancouver Symphony, and the Montreal Symphony. He has worked under the batons of Maestro James Levine, Michael Lankaster, Mstislav Rostropovich, Leonard Slatkin and Michael Tilson Thomas.

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# SANDERS THEATRE INFORMATION

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**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](mailto:memhall@fas.harvard.edu)

## **CALENDAR OF EVENTS**

Available at the Harvard Box Office web site:  
[www.fas.harvard.edu/~tickets](http://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](mailto:disabilityservices@harvard.edu). Please call at least two business days in advance.

## **THE HARVARD BOX OFFICE**

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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.