

Harvard College Opera Guest Artist Series
Masterclass with Sumi Jo
Tuesday, March 30th, 2021
9:00 AM EDT | 3:00 PM CET | 11:00 PM KST

“Caro nome che il mio cor” from *Rigoletto*

G. Verdi (1813-1901)

Natalie Choo ‘22, soprano
Clayton Stephenson ‘22, piano

“S’altro che lacrime” from *La Clemenza di Tito*
“Batti, batti, o bel Masetto” from *Don Giovanni*

W.A. Mozart (1756-1791)

Alina Dong ‘23, soprano
Karissa Huang ‘21, piano

“Piangerò la sorte mia, sì crudele” from *Giulio Cesare*

G.F. Handel (1685-1759)

Olympia Hatzilambrou ‘23/24, soprano
Karissa Huang ‘21, piano

“Ah, fors’è lui...Sempre libera” from *La Traviata*

G. Verdi (1813-1901)

Nivi Ravi ‘21, soprano
Clayton Stephenson ‘22, piano

This event was hosted by Harvard College Opera and made possible by the generous support of the Office for the Arts at Harvard and Opera for Peace.

Singer Biographies

Natalie Choo '22 is a junior in Currier House studying History and Science with a secondary in Psychology. As a coloratura soprano, she has performed in the HCO productions of *Cendrillon* (La Fée), *Die Zauberflöte* (Queen of the Night), and *Of Wink and Trance* (Insomnia). She also currently serves on the HCO Board of Operators as Vice President of Events. Outside of HCO, Natalie is a member of the Harvard University Choir and enjoys being a part of the theatre community at Harvard. Past accolades include a finalist award from the National YoungArts Foundation and selection as a 2018 U.S. Presidential Scholar in the Arts.

Alina Dong '23 is a soprano sophomore at Harvard College. An alumna of Houston Grand Opera's Bauer Family High School Voice Studio, Alina had the great privilege of studying under Dr. Christopher Michel, Dr. Barbara Clark, and Professor Summer Song as well as performing in masterclasses taught by Lawrence Brownlee, Stephanie Blythe, and Richard Bado. She has also won competitions such as the NATS Vocal Competition, the International Music Competition Grand Prize Virtuoso, and Houston Grand Opera's HSVS Scholarship Competition. In 2020, she made her Harvard College Opera debut as Papagena in *Die Zauberflöte* and recently performed in HCO's 2021 production.

Olympia Hatzilambrou '23/24 is planning to concentrate in Integrative Biology with a secondary in Music, and she is currently on a gap year. With HCO, she was part of "Lucid Dream" and "Transition: Wink" in *Of Wink and Trance* (2021), and she played the Third Spirit in *Die Zauberflöte* (2020). Other previous roles have included Maria in *West Side Story* (2019), Mary Poppins in *Mary Poppins* (2018), and Cosette in *Les Misérables* (2017).

Nivi Ravi '21 is a soprano and senior at the College pursuing a joint concentration in Neuroscience and Music. She is the student president of the Harvard-Radcliffe Collegium Musicum, regularly performs with the Harvard College Opera company, and is a member of the violin section of the Harvard-Radcliffe Orchestra. She has performed as part of the Lincoln Center Chamber Music Society's Young Musicians Program and was a National YoungArts Foundation winner in classical vocal performance. Currently, she is workshopping a new opera, *Iphigenia*, with music by Wayne Shorter and libretto by Esperanza Spalding.

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The following pages are reproductions of the scores for each of the selections performed in the masterclass (in order of appearance). Please feel free to peruse as you wish, and please do not make copies or distribute these materials externally.

Caro nome che il mio cor

Held within my inmost heart
from the opera "Rigoletto"

English version by
Natalia Macfarren

Giuseppe Verdi
Edited by Estelle Liebling

Allegro assai moderato (♩ = 98)

Voice

Piano

dolce

Gual-
I

tier Mal - dè! no - me di lui sia-
know his name: Wal - ter Mal-dè! I

morendo

ma - to, ti scol-pi - sci nel cor' in-na-mo-ra - to!
love thee! Ev-'ry fond, ten-der thought for thee I cher-ish!

Allegro moderato

dolcissimo
staccato

Ca - ro no - me che il mio
Held with - in my in - most

cor fe - sti pri - mo pal - pi - tar, le de -
heart Is that name for - ev - er - more; Nev - er

p

li - zie del - là - mor mi dēi sem - pre ram - men -
 shall it thence de - part, Name of love that I a -

tar!
 dore! Col pen - sier il mio de - sir a te
 Thou to me art ev - er near, Ev - 'ry

sem - pre - vo - le - rà, e fin l'ul - ti - mo - so -
 thought to - thee will - fly, Life for thee a - lone is -

spir,
 dear, ca - ro no - me, tuo - sa - rà.
 Thine shall be - my part - ing - sigh.

Col-pen-sier il mio de-sir
Thou to-me art ev-er near,

a te sem-pre vo-le-rà,
Ev-ry thot' to thee will fly,

dolciss.

e fin l'ul-ti-mo mi-o so-spir, ca-ro-
Life for thee a-lone is dear, is dear to me, Thine, ah,

no-me, ah ca-ro no-me tuo sa-rà. Col-pen-sier il
thine my-part-ing-sigh. Thou to-me art

colla voce *colla voce*

mio de-sir
ev-er near,

a te sem-pre vo-le-rà,
Ev-ry thot' to thee will fly,

*dolce*ah,
will flyvo-le-
un-torà, fin- l'ul - ti - mo - so - spir,
thee! Life but - for - thee is - dear,fin- l'ul - ti - mo - so - spir,
life - but - for - thee is - dear,ca
Thinero - no - me, - tuo sa -
shall be - my part - ing -rà, - ah
sigh, ah,cu-ro no-me, tuo sa-
shall be my part - ing

rà, il mio de - sir a te o - gno - ra
 sigh, To thee my ev - 'ry thought, my ev - 'ry

vo - le³ - rà, fin l'ul - ti - mo so - spi - ro
 thought shall fly, Ah, thine shall be my part - ing

Ossia

tuo sa - rà, ah ah ah
 sigh, ah ah ah

ah sa - rà. ah thine!
 ah ah, thine!

ca - ro no - me tu - - o sa - rà.
 ah ah thine!

ppp

S'altro che lacrime

"S'altro che lacrime"
Sung by Alina Dong

from

LA CLEMENZA DI TITO

Wolfgang Amadeus Mozart

Tempo di Minuetto

SERVILIA:

The musical score is written in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include piano (p), fortissimo piano (fp), and crescendo (cresc.).

Vocal lyrics:
 S'al - tro che la - cri-me
 per - lui non - ten - ti, tut - to il tuo pian - ge-re
 non - gio - ve - rà, tut - to il tu - o pian - ge-re
 non - gio - ve - rà, non gio - ve - rà.

A — que — sta in — u — ti — le pie — tà — — — — — che sen — ti,

oh — quan — to è si — mi — le la cru — del — tà, la — — — — —

cru — del — tà. S'al — tro che la — cri — me — per — lui non —

ten — ti, tut — to il tuo pian — ge — re — — — — — non — gio — ve — — — — —

rà, tut - to il tu - o pian - ge-re, tut - to il tu - o

cresc. *p* *cresc.* *p*

pian - ge-re non gio - ve - rà, non gio - ve -

cresc. *p* *cresc.* *f* *p*

rà, non gio - ve - rà. *smaller*

cresc. *f* *p* *f* *sfp*

f *sf* *p*

"Batti, batti, o bel Masetto"
Sung by Alina Dong

Andante grazioso

Bat - ti, bat - ti, o bel Ma - set - to, la tua po - ve - ra Zer -

p sempre legato

li - na. Sta - rò qui co - me a - gnel - li - na le tue bot - te ad a - spet -

tar. Bat - ti, bat - ti la tua Zer - li - na. Sta - rò

p

qui, sta - rò qui le tue bot - te ad a - spet - tar.

Lasce-rò straziar-mi il cri - ne,

lasce-rò cavar-mi gli occhi, e le ca - re tue - ma -

ni - ne lie - ta - poi - sa - prò - ba - ciar, sa - prò - ba -

ciar, ba - ciar, sa - prò, sa - prò ba -

ciar. Bat - ti, — bat - ti o bel Ma -

set - to, la — tua — po - ve - ra Zer - li - na! Sta - rò qui co - me a - gnel -

li - na le tue bot - te ad a - spet - tar. O bel Ma - set - to!

Bat - ti, bat - ti! sta - rò qui, — sta - rò qui — le tue bot - te ad a - spet -

tar. Ah, lo ve-do, non hai

co - re, ah, non hai co - re, ah, — lo

Allegretto
ve - do, non — hai co - re: Pa - ce, pa - ce, o vi - ta mi - a; pa - ce,

pa - ce, o vi - ta mi - a; in — con - ten - ti ed al - le - gri - a not - te e

hai
 dī — vo- gliam — pas - sar, ————— not - te e

The first system of the musical score features a vocal line in a single treble clef and a piano accompaniment in two staves (treble and bass clefs). The vocal line begins with a half note 'dī' followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

dī — vo- gliam — pas - sar, ————— not - te e dī — vo- gliam — pas -

The second system continues the vocal line and piano accompaniment. The vocal line has a long rest over the first two measures before the notes 'dī — vo- gliam — pas - sar, ————— not - te e dī — vo- gliam — pas -'. The piano accompaniment maintains its rhythmic pattern.

sar, ————— not - te e dī — vo- gliam — pas - sar. Pa- ce,

The third system shows the vocal line concluding with 'sar, ————— not - te e dī — vo- gliam — pas - sar. Pa- ce,'. The piano accompaniment continues with eighth-note patterns and chords.

pa - ce, o vi - ta mi - a; — pa- ce, pa - ce, o vi - ta mi - a; in con-

The fourth system features the vocal line with the lyrics 'pa - ce, o vi - ta mi - a; — pa- ce, pa - ce, o vi - ta mi - a; in con-'. The piano accompaniment continues with eighth-note patterns and chords.

ten - ti ed al - le gri - a not - te e di vo - gliam pas - sar, sì, sì, sì, sì, sì,

sì, not - te e di vo - gliam pas - sar, sì, sì, sì, sì, sì, sì, not - te e

di vo - gliam pas - sar vo - gliam pas - sar, vo -

gliam pas - sar.

pp

“Piangerò la sorte mia, si crudele”
Sung by Olympia Hatzilambrou

SCENA III

3-6 Recitativo.

CLEOPATRA.

E pur co-sì in un gior-no per-do fa-sti e gran-dez-ze? Ahi fa-to ri-o! Ce-sare,
il mio bel nu-me, è for-se e-stin-to; Cor - ne-lia e Se-sto in-er-mi son, nè san-no dar-mi soc-
cor-so. Oh Di - o! non re-sta al-cu-na spe-me al vi-ver mi-o.

3-7 CLEOPATRA. *Piangerò la sorte mia, si crudele*

CLEOPATRA.

Piange - rò, pian-ge-rò la sor-te mi-a, si cru-
de - le e tan - to ri - a, fin-chè vi - ta in pet-to avrò; pian-ge-
rò, pian-ge-rò la sor-te mi-a, si cru-de-le e tan-to ri-a, pian-ge-

27

rò la sor - te mia, si cru - de - le e tan - to ri - a, fin - ché vi - ta in pet - to a

36

vrò, fin - ché vi - ta, fin - ché vi - ta in pet - to avrò.

46

Allegro.

Mà poi mor - ta d'ogn' in - tor - no il ti - ran - no

Fine.

51

e not - te e gior - no fat - ta spet - tro a - gi - te - rò,

54

fat - ta

57

spet - - - - tro, fat-ta spet - tro a - gi - te-rò;

60

mà poi mor - ta d'ogn'in - tor - no

63

il ti-ran - no e not-te e gior - no fat-ta spet - tro

66

a - gi-te-rò, fat-ta spet - tro a - gi - terò.

$\frac{+4}{2}$ *Da Capo.*

tor-ment tearing the heart! Ah! tearing the
li - sia, de - li - sia al cor! *ah!* *de - li - sia al*

(remains absorbed) (rousing herself)
(resta concentrata) (scuotendosi)

heart! Ah no! 'Tis
cor! Fol - li - el.. fol -

Allegro ♩ = 120

fol - ly! all this is i - dle fol - ly!
li - el.. de - li - rio va - no è que - stol..

Allegro ♩ = 120

Poor lonely wo - man friend - less and is - o -
Po - ve - ra don - na, so - la, ab - ban - do -

“Ah, fors’è lui...Sempre libera”
Sung by Nivi Ravi

sweet and mys - ter - ious, cru - el and im - per - ious
mi - ste - ri - o - so, mi - ste - ri - o - so, al - te - ro,

leggero
Tor - ment, torment and rapt - ure, rapture and tor - ment tearing the heart.
cro - ce, croce e de - li - sia, cro - ce e de - li - sia, de - lizia al cor.

★ START HERE

Oft would I
A me fan -

p
leggero
pp

dolciss.
dream a hap - py child, Dreams of a lov - er ten - der
- ciul - la, un can - di - do e trepi - do de - si - re

dreams of a lov - er ten - der, In - to whose arms when fort - une
e trepi - do de - si - re que - st'ef - fi - giò dol - cis - si -

smiled, gladly would I sur - ren - der, gladly would I sur - ren - der,
- mo si - gnor del - l'av - ve - ni - re, si - gnor del - l'av - ve - ni - re,

pp Can it be that the heav - ens o - pen their gold - en por - tal,
quando ne' cie - li il rag - gio di sua bel - tà ve - de - a,

cresc.

cresc. sending a lone - ly mor - tal, hap - pi - ness from a - bove?
e tut - ta me pa - sce - a di quel di - vi - no er - ror.

f *ppp*

pp

f con espansione

Ah, that was love, that ec - sta - tic sen - sa - tion,
 Sen - tia che a - mo - re, che a - mo - re è pal - pi - to

pp

Light of the world and the pulse of all cre - a - tion,
 del l' u - ni - ver - so, del l' u - ni - ver - so in - te - ro,

Sweet and mys - ter - ious, cru - el and im - per - ious,
 mi - ste - ri - o - so, mi - ste - ri - o - so, al - te - ro,

legg.

Tor - ment, torment and rapt - ure, rapture and tor - ment tearing the heart! rapture and
 cro - ce, croce e de - li - zia, croce e de - li - zia, de - lizia al cor! croce e de -

tor-ment tearing the heart! Ah! tearing the
li - sia, de - li - sia al cor! *ah!* *de - li - sia al*

(remains absorbed) *(resta concentrata)* *(rousing herself)* *(scuotendosi)*
 heart! Ah no! 'Tis
cor! *Fol - li - el.. fol -*

Allegro ♩ = 120
 fol - ly! all this is i - dle fol - ly!
li - el.. de - li - rio va - no è que - stol..

Allegro ♩ = 120

Poor lonely wo - man friend - less and is - o -
Po - ve - ra don - na, so - la, ab - ban - do -

- la - ted, a - bando_ned to my - self in this
 - na - ta in que - sto po - po - lo so de -

crowd - ed de - sert they call Par - is what can I do? what can I
 - ser - to che appel - la - no Pa - ri - gi, che spero or più?.. che far deg -

hope for? For plea - sure! and end my life in en -
 - g'i - o?.. Gio - i - re!.. di vo - lut - tà ne'

- joy - ment and end my life in joy! Ah!
 vor - ti - ci, di vo - lut - tà pe - rirl.. gio -

con forza *dolce*

a piacere *allarg:.....*

- ir! *Ah gio - - ir!*

Allegro brillante ♩ = 84

Allegro brillante ♩ = 84

mf

assai brillante

Free as air I long to flit and flut - ter :
Sem - pre li - be - ra - deg - g'i - o fol - leg -

p

on from pleasure to pleas - ure, Till my life is one long
 - gia - re di gio - ja in gio - ja, vo' che scor - ra il vi - ver

mad and mer - ry circ - le of de - light; And as
 mi - o pei sen - tie - ri del - pia - cer. Na - sca il

each day suc - ceeds to the oth - er, fresh ex - cite - ment is - my
 gior - no, o il gior - no muo - ja, sem - pre lie - ta ne' - ri -

lode - star The en -
 - tro - vi, a di -

con effetto questo ripiglio

- joy - ment of the mo - ment must put Care and sor - row to
- let - ti sem - pre nuo - vi dee vo - la - re il mio pen

flight, Care - - - to flight, Care - - - to flight, Care - - - and
- sier, dee - - - vo - lar, dee - - - vo - lar, dee - - - vo

sor - row Sor - row to flight, Care - - - to flight, Care - - - and
- la - - - re il mio pen - sier, dee - - - vo - lar, dee - - - vo

sor - row to - - - - - row to - - - - - lar - - - - - il pen.

Andantino $\text{♩} = 96$

flight.
sier.

Oh!
Oh!

Andantino $\text{♩} = 96$

ALFREDO: Ah, this is love this ec - static sen - sa - tion, Light of the U - ni - verse,
A - mor, u - mor ð pal - pi - to del - l'uni - ver - so, del

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a whole note G4. The piano accompaniment starts with a piano (p) dynamic and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature is three flats (B-flat major/D minor) and the time signature is 3/8.

'Tis jol - ly!
Oh, amo - re!

pulse of all cre - a - tion sweet and mys - ter - ious, cru - el and im -
- l'uni - versu in - fe - ro, mi - ste - ri - o - so, mi - ste - ri - o - so, al -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment includes a triplet of eighth notes in the right hand. The key signature and time signature remain the same.

'Tis Fol -

- per - lous tor - ment, torment and rapt - ure, torment and rapt - ure, tearing the
- te - ro, cro - ce, croce e de - li - sia, croce e de - li - sia, de - li - sia al

The third system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment includes a triplet of eighth notes in the right hand. The key signature and time signature remain the same.

Allegro

fol - ly! 'Tis fol - ly! 'Tis fol - li - el' Fol - li - el' Fol - li - el'

Allegro
heart!
cuor!

ff

dolce a piacere

ly! el' Ah! Gio -

allarg:.....

ir, Ah! gio - irl'

I. Tempo ♩ = 84

assai brillante

Free as air I love to flit and flut - ter
Sem - pre li - be - ra deg - g'i o fol - leg -

I. Tempo ♩ = 84

p

on from pleasure to pleas - ure, Till my life is one long
 - gia - re di gio - ja in gio - ja, vo' che scor - ra il vi - ver

mad - and mer - ry cir - cle of de - light, And as
 mi - o pei sen - tie - ri del pia - cer. Nasca il

each day suc - ceeds to the oth - er, fresh ex - cite - ment is - my
 gior - no, o il gior - no muo - ja, sem - pre lie - ta ne' - ri -

lode star The en -
 - tro - vi, a di -

con effetto questo ripiglio



- joy - ment of the mo - ment must put care and sor - row to
- let - ti sem - pre nuo - vi dee vo - la - re il mio pen -



flight, Care - to flight, Care - to flight, Care - and
- sier dee vo - lar, dee vo - lar, dee vo -



sor - row, sor - row to flight, Care - to flight, Care - and
- la - re il mio pen - sier, dee vo - lar, dee vo -



sor - lar - row to
- lar - row to
il pen -

p

flight - sier, Care to flight,
 - sier, dee vo lar,

ALFREDO Light of the U ni - verse Pulse of ere -
 A - mor e pal pi - to del - l'is - ni -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a series of eighth notes, followed by a melodic phrase that rises and then falls. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking 'p' (piano) is present at the beginning of the piano part.

care to flight, ah! ah! ah! ah!
 dee vo lar, ah! ah! ah! ah!

- a tion
 - ver so...

The second system continues the vocal line with a series of 'ah!' exclamations, each marked with an accent (>) and a slur. The piano accompaniment continues with the same eighth-note accompaniment. The system concludes with a fermata over the final notes of the vocal line.

Care and sor - row to flight,
 dee vo - lar il pen - sier,

Light of the
 A - mor e

The third system begins with a vocal line that continues the melodic phrase from the first system. The piano accompaniment remains consistent. A dynamic marking 'A' (Allegretto) is present above the vocal line. The system concludes with a fermata over the final notes of the vocal line.

care - to flight, care to
 dee - vo - lar, dee - vo -

u - ni - verse
 pal - pi - to pulse of cre - a - tion.
 del l' u - ni - ver - so...

flight ah! Ah! Ah! Ah!
 - lar, ah! ah! ah! ah!

dee - sor - row and care to
 vo - lar il mio pen -

flight, sor row and care
- sier, il mio pen - sier

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "flight, sor row and care - sier, il mio pen - sier". The piano accompaniment consists of a right hand with arpeggiated chords and a left hand with a steady eighth-note bass line.

and care - to
il mio pen -

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "care" and then continues with "to". The piano accompaniment maintains the same rhythmic pattern as the first system.

flight.
- sier.

The third system shows the vocal line with a fermata over "flight." and "sier." followed by a final note. The piano accompaniment continues with the same rhythmic pattern.

The fourth system shows the final part of the piano accompaniment, ending with a double bar line and repeat signs.