

Friday Evening, January 25, 2019, at 8:00  
Isaac Stern Auditorium / Ronald O. Perelman Stage  
Conductor's Notes Q&A with Leon Botstein at 7:00



A M E R I C A N  
S Y M P H O N Y  
O R C H E S T R A

presents

# Sounds of the American Century

LEON BOTSTEIN, *Conductor*

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ROBERT MANN *Fantasy for Orchestra*

VIVIAN FINE *Concertante for Piano and Orchestra*  
(New York Premiere)  
Andante con moto  
Allegro risoluto

CHARLIE ALBRIGHT, *Piano*  
Charlie Albright will perform his own cadenza

*Intermission*

JACOB DRUCKMAN *Prism*  
After Marc-Antoine Charpentier  
After Francesco Cavalli  
After Luigi Cherubini

WILLIAM SCHUMAN *Symphony No. 3*  
Part I: Passacaglia and Fugue  
Part II: Chorale and Toccata

This evening's concert will run approximately 2 hours including one 20-minute intermission.

American Symphony Orchestra welcomes the many organizations who participate in our Community Access Program, which provides free and low-cost tickets to underserved groups in New York's five boroughs. For information on how you can support this program, please call (212) 868-9276.

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# FROM THE Music Director

Composers, Teachers, and New York  
by Leon Botstein

This concert is exemplary of the original and ongoing mission of the ASO. The four composers on the program are all American, and they represent a 30-year period, from Pearl Harbor to the Vietnam War, that witnessed unprecedented growth in the concert and classical music world of this country. These composers enjoyed enormous recognition and success in their lifetimes.

With the passage of time, however, memories fade and tastes change. Major figures are remembered largely as names in history books, and perhaps then only with a passing mention or a footnote. Their music is now more widely recorded and low resolution postings of performances can be found on the internet. Such a legacy, however, becomes academic, literally and figuratively.

Live performances of the music of the once central figures who have passed into history become rare, and not because the music falls short. Books can be reissued and paintings from the past taken out of storage and sold, downloaded, and hung in public gallery spaces more easily than music, especially music written for large forces, can be put on the stage. And music must be heard live and with an audience to be realized.

Music in the classical field deals with its history as if it were a winner-take-all proposition. But this is wrong because it distorts history and we rarely get the chance to change our minds. This concert of music by Mann, Fine, Druckman, and Schuman could catch someone's

eye because of the name Schuman, only to realize that it is not Robert, nor spelled the same way. The remaining three are not well enough known to be recognized by the audience we should be reaching. The ASO fights against these trends. We are determined to advocate for the unfairly neglected from the past and to push against the winds of fashion.

All these composers overlapped with one another and knew one another. They were centered, for a great part of their careers, in New York City, although some, like Fine, migrated to New York. And all of them taught. They were profoundly influential. Vivian Fine was a legend at Bennington. She, like Schuman, was a tireless organizer and performer in New York. This concert is a journey to our own past, to a different time, with different cultural ambitions and conflicts, and a time of great excitement, energy, confidence, growth, and faith in future generations of musicians and listeners.

It is a particular honor to perform a work by the late Robert Mann, the legendary violinist, quartet leader, and teacher. He was a fine composer and a great advocate of the new music of his time. Dimitri Mitropoulos, the fabulous conductor and music director of the New York Philharmonic, and also a partisan of the new, was himself a composer. Earlier this month I had the privilege of conducting the first performance of a new edition of a Concerto Grosso by Mitropoulos in Athens. Mitropoulos recognized Mann's gifts and premiered his *Fantasy for Orchestra*, which opens tonight's concert. Years ago Mann mentioned the work to me, in passing

and all too modestly. The ASO dedicates this performance to Robert Mann's memory. I would like to think he would be pleased to see the work revived and performed again in Carnegie Hall.

William Schuman is the best-known composer on this program, and his Symphony No. 3 is the one work being performed tonight to approximate a repertory staple. This symphony is a contender for the status of one of the major American symphonies of the 20th century. We hope that it is brought back regularly, and that more of Schuman's music gets played. Schuman, like his contemporary Leonard Bernstein, was a man of many talents. He was, like Fine, a terrific organizer and institutional leader, somewhat in the mold of musicians who devoted their time and energy to creating and leading institutions designed to sustain music. He headed Juilliard

and Lincoln Center. If Rimsky-Korsakov and Gabriel Fauré could manage it, why not William Schuman?

Jacob Druckman was a widely admired composer until his untimely death in 1996. He taught for many years at Bard and two of his students later became famous as members of Steely Dan. He then moved to Juilliard, where he remained. In his lifetime he won many prizes and was noted for the subtlety, refinement, and distinctiveness of his structures and sonorities.

Vivian Fine was not only a great teacher and an avid performer, but mentor to many generations of American composers. She exemplifies the spirit of this program: a conviction in the potential of new music in America, great craft and ambition, a determination to reach the public, and an abiding belief in how important musical culture is to this city and the nation.

# THE Program

by Matthew Mugmon

## Robert Mann

Born July 19, 1920, in Portland, Oregon

Died January 1, 2018, in New York City

### *Fantasy for Orchestra*

Composed in 1957

Premiered on February 23, 1957, at Carnegie Hall, with the New York Philharmonic, conducted by Dimitri Mitropoulos

Performance Time: Approximately 13 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 5 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (bass drum, side drum, tam-tam, small gong, crash cymbals, triangle), 22 violins, 8 violas, 8 cellos, 6 double basses, 1 harp, piano, and celeste

A celebrated violinist who died last year at 97, Robert Mann was an outsize figure in the world of chamber music performance. He spent more than 50 years, from 1946 to 1997, as the renowned Juilliard String Quartet's founding first violinist. By the time Mann's *Fantasy for Orchestra* appeared on a New York Philharmonic program in 1957, he was a composer of some note. The *Fantasy* came about because Dimitri Mitropoulos, the orchestra's music director, caught wind of some of Mann's music and asked him for an orchestral work.

The New York Philharmonic never again performed the *Fantasy* after its premiere—or any of Mann's other works, for that matter. Nor are commercial recordings available. But program notes for the premiere highlighted the straightforward multipartite structure of this single-movement work; it begins with “a slow introduction, in a somewhat reflective vein,” followed by a fast, bustling section, a return of the introduction's sensibility, and, finally,

“a brief allusion” at the work's conclusion to the faster material.

Even if the *Fantasy* faded from view after its premiere, Mann's stature as a musician in New York certainly lent weight to the event; Harold C. Schonberg, in his review in *The New York Times*, wrote that Mann “blossomed out as a composer” with the work, which was dedicated to the memory of the distinguished patron Alma Morgenthau (1887–1953). Although Schonberg found the *Fantasy* to be more of a technical than a “personal” expression, he praised Mann's orchestration, linked its “rhythmic devices” to American compositional trends, and offered an (admittedly backhanded) compliment about its cinematic quality (“One could easily imagine it as the background music of a very expensive grade A film”). In calling it “an elaborate mood piece with, possibly, a hidden program,” Schonberg hinted at the work's potential to move audiences with its stirring soundscapes, characterized by what the critic described as pervasive dissonance.

## Vivian Fine

Born September 28, 1913, in Chicago, Illinois  
Died March 20, 2000, in Bennington, Vermont

### *Concertante for Piano and Orchestra*

Composed in 1943–44

Premiered in 1944

Performance Time: Approximately 17 minutes

Charlie Albright will perform his own cadenza

Instruments for this performance: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, timpani, 22 violins, 8 violas, 8 cellos, 6 double basses, and piano

Vivian Fine's multifaceted output as a composer included vocal, chamber, orchestral, and theater works. Fine was also a highly regarded pianist, and her *Concertante* reflects her deep attachment to the keyboard. The work is readily connected to neoclassicism—a term that suggests a strong interest in forms and styles of the baroque and classical periods. A number of significant twentieth-century musical figures were associated with neoclassicism, including Igor Stravinsky and Aaron Copland. Both Copland and Stravinsky wrote piano concertos, but Fine's term "concertante" suggests something subtly different: it points to the work's heritage in compositions that featured multiple soloists. In Fine's piece, the piano is obviously the highlighted soloist, complete with a cadenza in the second (and final) movement. But the title "concertante" invites us to hear the piano and orchestra as existing on a more equal footing than they might in a typical classical or romantic concerto. In fact, Fine said that the work was "modeled after the *concerti grossi*" of baroque composers. Following the spirit of such works, Fine's *Concertante* eschews extended passages for the

soloist in favor of a more extensive interplay among instrumental forces.

For Fine, its heritage in baroque music meant that the musical language of the *Concertante* was tonal—"deliberately" so, as Fine said, "while most of my other pieces, while not atonal, are freely atonal and freely tonal at the same time." The *Concertante* begins with a study of contrasts: forceful, declamatory orchestral declarations yield to songlike piano passages. This alternation quickly gives way to a more fluid interaction between soloist and orchestra, but the basic sense of division—sometimes jarring and sudden—between sweeping and delicate melodies, on the one hand, and gritty, even strident passages, on the other, characterize the wide-ranging and dramatic opening movement. A faster and more playful second movement rounds out the work. Here, rhythmic energy and verve suggest a swirling dance between piano and orchestra. One highlight, though, is a brief, tender woodwind passage that temporarily interrupts the movement's defining buoyancy. A lively piano cadenza flows into a jovial conclusion for piano and orchestra.

## Jacob Druckman

Born June 26, 1928, in Philadelphia, Pennsylvania

Died May 24, 1996, in New Haven, Connecticut

### *Prism*

Composed in 1979–80

Premiered on May 21, 1980, in Baltimore, with the Baltimore Symphony,  
conducted by Sergiu Comissiona

Performance Time: Approximately 22 minutes

Instruments for this performance: 2 flutes, 1 alto flute, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 5 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (bass drum, tam-tam, crash cymbals, suspended cymbal, triangle, vibraphone, marimba, glockenspiel, crotales, chimes, temple blocks, bongos, timbales, tom-tom, conga), 22 violins, 8 violas, 8 cellos, 6 double basses, 1 harp, piano, and synthesizer

Jacob Druckman's *Prism* is perhaps best understood, at first, through the lens of a work Druckman admired: the Italian composer Luciano Berio's *Sinfonia* (1968), which Druckman called "a masterful example of the general tendency to reach backwards and forwards simultaneously." The third movement of Berio's *Sinfonia* employs the scherzo of Gustav Mahler's (1860–1911) Second Symphony as the backdrop for a dizzying array of sonic explorations. Composed 12 years after the *Sinfonia*, *Prism*, like its predecessor, carries its own blend of reminiscence and innovation. In Druckman's case, the "backwards" is not just the operatic work of the 17th- and 18th-century composers he quotes—Marc-Antoine Charpentier (*Médée*), Francesco Cavalli (*Il Giasone*), and Luigi Cherubini (*Médée*)—but the ancient myth of Jason and Medea, the subject of those operas. The "forwards" is in Druckman's inventive use of the orchestra, what Bernard Holland in a *New York Times* review described as "timbral devices" that "whirl around us in Cineramic brilliance." It is also, to some extent, in the idea of splicing together a composition

out of old masterpieces, fascinating effects, and surprising juxtapositions, allowing Druckman to capture not the myth itself but what he called "the many-layered quality of the telling and re-telling of the story. It is a reflection on the persistent re-emergence of the myth that lies at the center of the new work."

Far from another retelling of the myth then, Druckman's *Prism* views the myth, and the operas that use it as the subject, through a kind of musical prism. *Prism* also hints at a narrative shape of its own through a fairly straightforward, even conventional, three-movement format. In the introductory first (and shortest) movement, what Druckman called Charpentier's "pageantry"—complete with regal brass motifs—emerges from and recedes behind a dissonant, mysterious orchestral wash. The mostly slow and atmospheric but also whimsical second movement follows Cavalli's interpretation of the myth "as a tender and comic love story." The pace quickens in the finale, which takes as its starting point the way Cherubini "drives relentlessly toward [the myth's] tragic conclusion."

## William Schuman

Born August 4, 1910, in New York City  
Died February 15, 1992, in New York City

### Symphony No. 3

Composed in 1941

Premiered on October 17, 1941, with the Boston Symphony Orchestra,  
conducted by Serge Koussevitzky

Performance Time: Approximately 31 minutes

Instruments for this performance: 3 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 E-flat clarinet, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 5 French horns, 4 trumpets, 4 trombones, 1 tuba, timpani, percussion (bass drum, side drum, crash cymbals, xylophone), 22 violins, 8 violas, 8 cellos, 6 double basses, and piano

When William Schuman completed his Symphony No. 3 in 1941, he had an illustrious advocate: Boston Symphony Orchestra conductor Serge Koussevitzky, an active supporter of American music. It was Koussevitzky who led the premiere of Symphony No. 3; he had already performed Schuman's Symphony No. 2, and Schuman would go on to write his *Symphony for Strings* (1943) as a commission for the Koussevitzky Music Foundation.

Schuman shaped his Symphony No. 3 into two parts, each divided into two contrasting subsections and named for baroque precedents. The first section of Part I, *Passacaglia*, refers to a slow work in the mold of a theme and variations, with an illustrious heritage in the finale of Johannes Brahms' Fourth Symphony. Schuman's similarly solemn movement builds gradually from a lone viola to the entire string section to the winds and brass, and it follows Brahms' example in its fiery contrasts of mood and sensibility, ranging from delicate melodic wanderings to sturdy climaxes. This leads seamlessly into the next section of Part I—the spiky, colorful *Fugue*. Especially exhilarating, early on in the section, is a stretto—a series of melodic

imitations in quick successions—in the trumpets that serves as a rousing fanfare before a calmer pastoral passage for winds. Schuman's textures accumulate quickly, with focuses on single instruments and sections giving way to full-bodied orchestral outpourings; one such accumulation gives way to a brief unaccompanied timpani solo with a response in the French horns and, soon after, an amassing of forces.

Part II returns to the passacaglia's musical world, with an opening section (*Chorale*) that begins with another pensive string passage; wind instruments are invited in, starting with a languid trumpet solo over a hazy string accompaniment, and followed by a flute. Despite its similarities to Part I, the *Chorale* lacks the polyphonic mayhem of Part I. It leads to the animated *Toccata*—a term that suggests spontaneity and virtuosity. Schuman makes a special point to highlight percussion in this movement, particularly in the opening (in which a snare drum engages with various wind instruments) and in the electrifying finish.

*Matthew Mugmon is assistant professor of musicology at the University of Arizona.*

# THE Artists

## LEON BOTSTEIN, *Conductor*

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RIC KALLAHER



Leon Botstein has been music director and principal conductor of the American Symphony Orchestra since 1992. He is also music director of The Orchestra Now, an innovative training orchestra composed of top musicians from around the world. He is co-artistic director of Bard SummerScape and the Bard Music Festival, which take place at the Richard B. Fisher Center for the Performing Arts at Bard College, where he has been president since 1975. He is also conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. In 2018 he assumed artistic directorship of the Grafenegg Academy in Austria.

Mr. Botstein is also active as a guest conductor and can be heard on numerous recordings with the London Symphony

(including a Grammy-nominated recording of Popov's First Symphony), the London Philharmonic, NDR-Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available online. His recording with the ASO of Paul Hindemith's *The Long Christmas Dinner* was named one of the top recordings of 2015 by several publications, and his recent recording of Gershwin piano music with the Royal Philharmonic was hailed by *The Guardian* and called "something special...in a crowded field" by *Musicweb International*.

Mr. Botstein is the author of numerous articles and books, including *The Complete Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). He is also the editor of *The Musical Quarterly*. For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class from the government of Austria. Other recent awards include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music; and the Leonard Bernstein Award for the Elevation of Music in Society. In 2011 he was inducted into the American Philosophical Society.



## CHARLIE ALBRIGHT, *Piano*

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Pianist, composer, and improviser Charlie Albright is the recipient of numerous national and international awards and competitions, including the prestigious Avery Fisher Career Grant, Gilmore Young Artist Award, Ruhr Klavier Festival Young Artist Award presented by Marc-André Hamelin, and the Young Concert Artists International Auditions.

Mr. Albright has appeared regularly worldwide with such orchestras as the BBC Concert Orchestra (14-concert tour); the Boston Pops; the Chamber Orchestra of Philadelphia; and the Baltimore, Buffalo, California, Edmonton (Canada), Des Moines, Fort Smith, Houston, Kymi Synfonietta (Finland), Omaha, National Center for the Performing Arts (Beijing), Phoenix, Seattle, San Francisco, and Victoria (Canada) Symphony Orchestras. He has also performed at such venues as Lincoln Center, the NCPA, and the Kennedy Center for the Performing Arts.

Mr. Albright's worldwide appearances include prominent solo and concerto performances as well as frequent collaborations with artists of all genres, such as cellist Yo-Yo Ma, violinist Joshua Bell, and vocalist Bobby McFerrin. He was named artist-in-residence for Harvard University's Leverett House, a position last filled by Yo-Yo Ma.

In addition to performing, he is a sought-after speaker, master class



instructor, teacher, and competition judge. His debut commercial recording, *Vivace*, has sold thousands of copies worldwide, and the first of a three-part *Schubert Series* of live, all-Schubert recordings was released in 2017.

Mr. Albright studied with Nancy Adsit in Washington State, and proceeded to become the first classical pianist in the Harvard College/New England Conservatory five-year A.B./M.M. joint program, completing a bachelor's degree as an economics major and pre-med student at Harvard, and a master of music degree in piano performance at NEC, having studied with Wha-Kyung Byun. He graduated with the prestigious artist diploma (A.D.) from The Juilliard School, having studied with Yoheved Kaplinsky.

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Now in its 57th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of making orchestral music accessible and affordable for everyone. Music Director Leon Botstein expanded that mission when he joined the ASO

in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live.

The orchestra's Vanguard Series consists of multiple concerts annually at Carnegie Hall. ASO has also performed at the Richard B. Fisher Center for the Performing Arts at Bard College in Bard's SummerScape Festival and the Bard Music Festival. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS.

Many of the world's most accomplished soloists have performed with the ASO, including Yo-Yo Ma, Deborah Voigt, and Sarah Chang. The orchestra has released several recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and many live performances are also available for digital download. In many cases these are the only existing recordings of some of the rare works that have been rediscovered in ASO performances.

## AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

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Jack Rosenthal and Holly  
Russell  
Rochelle Rubinstein  
Joe Ruddick and Mary Lou  
Schemp  
Michael T. Ryan  
Henry Saltzman  
Peter Lars Sandberg  
Nina C. and Emil Scheller  
Sharon Schweidel  
Gerald and Gloria Scorse  
Margret Sell  
Dr. M. Lana Sheer and  
Dr. J.P. Jesson

Georgi Shimanovsky  
Bruce Smith and Paul  
Castellano  
Gertrude Steinberg  
Suzanne Steinberg  
Susan Stempleski  
Hazel C. and Bernard Strauss  
Robert Sweeney  
Margot K. Talenti  
Catherine Traykovski  
Susan and Charles Tribbitt  
Mr. and Mrs. Jack Ullman  
Janet Whalen  
Victor Wheeler  
Donald W. Whipple  
Mr. and Mrs. David  
Wilkinson  
Leonard and Ellen Zablow  
Alfred Zoller

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Madelyn P. Ashman  
Rudolph Baker  
Karen Bedrosian-Richardson  
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Joan Brunskill  
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Cyma Horowitz	Sarah Lubby	Dr. and Mrs. Arnold Rosen
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José A. Lopez	Catherine Roach	<i>January 14, 2019</i>

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## ASO'S 2018–19 VANGUARD SERIES AT CARNEGIE HALL

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Friday, March 22, 2019

The Key of Dreams

Leon Botstein, *Conductor*

Julietta: Sara Jakubiak, *Soprano*

Michel: Aaron Blake, *Tenor*

Bard Festival Chorale

Based on the French play *Juliette, ou La clé des songes* (*Juliette, or The Key of Dreams*) by Georges Neveux, Martinů's operatic masterpiece *Julietta*, one of the greatest 20th-century works for the stage, explores the intersection of dreams and reality.

Bohuslav Martinů – *Julietta* (U.S. Premiere in Czech)