Sunday Afternoon, March 23, 2025, at 3:00 p.m.

Conductor's Notes Q&A with Leon Botstein at 2:00 p.m.

AMERICAN SYMPHONY ORCHESTRA
presents

Tapping into the Twenties

Leon Botstein, *Conductor*

JOHN ALDEN CARPENTER ***Skyscrapers: A Ballet of Modern American Life***

ERWIN SCHULHOFF **Concerto for Piano and Small Orchestra, Op. 43**
I. Molto sostenuto
II. Sostenuto
III. Allegro alla Jazz

ORION WEISS, *Piano*

Intermission

EDGARD VARÈSE ***Arcana***

WILLIAM GRANT STILL **Symphony No. 1, "Afro-American Symphony"**
I. Moderato assai
II. Adagio
III. Animato
IV. Lento, con risoluzione

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

David Geffen Hall
Wu Tsai Theater

Please make certain your cellular phone, pager, or watch alarm is switched off.

From the Music Director

The 1920s in Concert in the 2020s by Leon Botstein

Today's concert is a public foray into how the passage of time in history can be perceived subjectively. The music performed today was written approximately a century ago. A concert of music that might have been performed in 1925, made up of music from the 1820s would have struck the audience in 1925 as welcome, but quite old fashioned and historic. Beethoven, Schubert, and Carl Maria von Weber, for example, were still composing in the 1820s. Imagine further a concert put on in the 1820s of music written in the 1720s. The distance between past and present would have sounded even more pronounced.

However, the music from the 1920s being performed today may not seem overtly so old fashioned to us 100 years later. The 1920s, often referred to as the "Roaring Twenties" were an age of artistic experimentation and the transformation of taste and fashion. The 1920s were an era of glamor and speculation, and here in the United States, also a period of radical change and transgressions. During that decade, the United States closed its borders, bringing to an end the historic and transformative mass immigration to the United States, a period between the years of the late 19th century and the isolationist legislation enacted in the 1920s. The embrace of immigration represented by the Statue of Liberty ended in the 1920s and an inward-looking isolationism prevailed, marked, among other things, by America's refusal to join the League of Nations. This shift coincided with the enactment of Prohibition and the blatant violent disregard of the law that an unenforceable moral puritanism within the law brought into being.

Like most distinct eras in history, the 1920s were consequently rife with contradictions. There was an economic boom represented by urban growth, skyscrapers and industrial expansion. The boom in construction, production and the stock market flourished side by side with rural poverty and rapid migration to the cities of the East and Midwest. Despite Jim Crow laws, jazz, the cultural expression that came out of the Black American experience became the signature cultural export of the United States and a unifying medium of musical expression and entertainment.

The Harlem Renaissance came into being. Among its leading exponents was William Grant Still. As Antonín Dvořák predicted in the 1890s, after World War I, the music of American slaves from Africa and their descendants became central to a powerful, popular and unique music that reached audiences beyond national and racial barriers. Despite the music's origins in the life and history of an oppressed people within our nation, the power of music to bring peoples of diverse histories and traditions together rendered "cultural appropriation" in music a virtue. This is evident in Erwin Schulhoff's fabulous piano concerto. Together with Varèse's *Arcana,* and Carpenter's opening work on today's concert, the concerto represents the optimistic and experimental character of the art and culture of the 1920s.

Schulhoff came from a Jewish family in Prague; he never came to America. But jazz left a lasting impression on him as a composer. In somewhat the same spirit, his allegiance to the ideals of socialism and communism represented the post-world War I utopian desire for progress and fairness during the decade of the 1920s, before the devastation of the Great Depression that began after the Stock Market Crash of 1929. In the 1920s, the international and univer-

sal aspect of music that can transcend national and ethnic boundaries also took on a new character with the advent of musical modernism. No composer was more adventuresome and radical in this respect than Varèse, who came to the United States after World War I. As *Arcana* makes plain, Varèse helped pioneer a whole approach to sound and listening, and therefore music. He was, among other things, also one of the teachers of William Grant Still. Like Schulhoff's concerto, Still's Symphony represents an act of positive intercultural appropriation—a synthesis of European symphonic compositional traditions with musical sources unique to the Black American experience.

This brings us back to the composer whose music opens the concert, John Alden Carpenter. Jazz was crucial to Carpenter. So too as was the American comic book. *Skyscrapers*, a masterpiece of 1920s modernism, was written by the only individual on the program who qualified, in terms of the isolationist prejudices of the 1920s and, unfortunately, the nativist populism of today, as a "true American." He was the scion of a wealthy Christian American businessman. He was a Harvard College graduate. He served as president of the Harvard Glee Club, and was a member of the Hasty Pudding Club. Like Charles Ives, he was also active as a businessman. He retired from being vice president of a company at the age of 60. Carpenter also distinguished himself as a philanthropist. At the same time, he produced an impressive catalog of distinguished compositions.

The ASO, with this concert, continues a tradition begun by its founder, Leopold Stokowski, of performing new, neglected and modernist music. He conducted music by all of the composers on this program.

The special irony of today's concert may be that what might make, for some, the music of the 1920s seem old fashioned and historic is precisely its courage, its experimentalism, and the brashness of its sonorities. We might be well-advised therefore to emulate the artistic freedom of the 1920s, a hundred years ago, as we struggle to reject the resurgence of the intolerance, inequality, and injustice that marked American politics before the Crash and the Great Depression, before the welcome arrival of Franklin Delano Roosevelt as president and with his presidency, the renewal of democracy as expressed by the ideals and practices of the New Deal.

The Program

by Colin Roust and Sebastian Danila

Skyscrapers: A Ballet of Modern American Life
JOHN ALDEN CARPENTER

Born February 28, 1876, in Park Ridge, Illinois
Died April 26, 1951, in Chicago

Composed in 1923-24
Premiered on February 19, 1926 in New York, New York at the Metropolitan Opera House conducted by Louis Hasselmans featuring dance soloists Albert Troy, Rita de Leporte, and Roger Dodge

Performance Time Approximately 21 minutes

Instruments for this performance 3 flutes, 1 piccolo, 3 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 3 bassoons, 1 contrabassoon, 3 saxophones, 4 French horns, 4 trumpets, 3 trombones, 1 tuba, 1 tenor banjo, 2 pianos, 1 celeste, timpani, percussion (xylophone, cymbals, bass drum, oriental drum, snare drum, tambourine, glockenspiel, cylinder bells, gong, tam-tam, woodblock, thunder machine, compressed air whistle), and strings (18 violins, 6 violas, 6 cellos, and 5 double-basses)

Few composers in the 1920s walked a finer line than John Alden Carpenter between the rarefied aesthetic realm of the "New Music"—as exemplified by Stravinksy, Schoenberg, or the ultramodernists—and the new American, more accessible, jazz-oriented idiom. By the time he began working on *Skyscrapers* in 1923, Carpenter had already experimented with incorporating these two musical trends in a number of works—most notably in *Krazy Kat*, the composer's "jazz pantomime" of 1921. *Skyscrapers* saw his most successful and persuasive blend of the modernist ethos, with its strident orchestration, compulsive ostinatos, irregular rhythms, and loud dissonances with the vernacular, here vividly represented by popular tunes, ragtime dances, and jazz instruments (such as banjo, the first such use in a symphony orchestra).

The orchestral score is influenced by the jazz bands Carpenter heard at Colosimo's Café in Chicago. There, Carpenter heard the hot jazz styles of musicians arriving from New Orleans—Joe "King" Oliver, Louis Armstrong, and Sidney Bechet, among others.

Like Stravinsky's *The Rite of Spring* (1913) and Poulenc's one-act ballet *Les biches* (1923), *Skyscrapers* was commissioned by Serge Diaghilev for the Ballets Russes. *Skyscrapers*, however, was never produced by him; it was first staged instead in 1926 at the Metropolitan Opera House (at its original 39th Street and Broadway location), where it enjoyed a remarkable two-year run. The fact that, following a successful European premiere in 1928, it had multiple subsequent performances across Europe and Latin America, as well as the United States, attests to the score's lasting impression and the high regard it drew from Carpenter's contemporaries, easily making it his most well-known work.

Carpenter wrote that *Skyscrapers* is "a ballet which seeks to reflect some of the many rhythmic movements and sounds of modern American life. It has no story, in the usually accepted sense, but proceeds on the simple fact that American life reduces itself to violent alternations of WORK and PLAY, each with its own peculiar and distinctive rhythmic character. The action of the ballet is merely a series of moving decorations reflecting some of the obvious external features of this life."

The dichotomy of WORK and PLAY is represented musically by sharply contrasting music—and contrasting dance gestures in the original choreography, too. The WORK music features driving and mechanistic rhythms. Much like the traffic, trains, and factories in a modern metropolis, this music never stops. Dissonant chords and a large percussion section—calling for six percussionists and two pianists—evoke the clangor and cacophony of city life. The dancers moved in lockstep, miming work with sledgehammers and riveters, as

pyrotechnic devices shot flames up through a hole in the center of the stage to suggest the huge furnaces in steel mills. On either side of the stage, traffic lights flashed red toward the audience, the lights carefully coordinated with the music and notated in the score.

The PLAY music is lighter and brighter. It feels like a movie montage, as the audience's attention is pulled from one character in the crowd to the next. In one moment, we hear evocations of Broadway musicals, then the banjo and saxophones typical of hot jazz in the 1920s. There are hints of folk songs, Tin Pan Alley tunes, and spirituals. In the ballet, one scene opens in front of "an exaggeration of the Coney Island type of American amusement park," and the traffic lights go dark. Various characters emerge from the reveling crowd: a German street band, three barkers drawing crowds to their attractions, a "strutter" and his back-up dancers, a street cleaner, and a procession of men wearing sandwich boards. At one point, a merry-go-round is assembled at center stage, before dancers ride off into the wings on its wooden horses. Following a frenzied climax, the dancers return to the drudgery of WORK as the piece nears its end.

Like many American composers in the 1920s, Carpenter sought to find a distinctively American musical sound. Here, drawing inspiration from the skyscrapers rising in our metropolises and from the amusement parks surrounding them, Carpenter contrasted mechanistic modernism with the sounds of the expanding popular music industry. His moving exploration of modern American life is in turns boisterous, reflective, violent, and sentimental—all facets of the same evocative coin. By examining this dialectic—this cyclical interplay between skyscrapers and amusement parks, the moods of work and play—Carpenter perhaps subtly concludes that the two may not in fact be as incompatible as they seem on the surface, but rather complementary, as with all cycles in one's life.

Concerto for Piano and Small Orchestra, Op. 43
ERWIN SCHULHOFF

Born June 8, 1894, in Prague, Bohemia, Austria-Hungary (now Czech Republic)
Died August 18, 1942, in Wülzburg concentration camp in Bavaria

Composed in 1923
Premiered on March 15, 1925 in Prague by Tschechische Philharmonie conducted by Václav Talich with soloist Karel Šolc

Performance Time Approximately 21 minutes

Instruments for this performance 1 flute, 1 piccolo, 1 oboe, 1 clarinet, 1 E-flat clarinet, 1 bass clarinet, 1 bassoon, 2 French horns, 1 trumpet, timpani, percussion (triangle, suspended cymbal, tambourine, field drum, military drum, bass drum, Japanese drum, ratchet, cow-bell, string drum, anvil, siren (torpedo), bells (steeple), glockenspiel, xylophone), harp, strings (18 violins, 6 violas, 6 cellos, and 5 double-basses), and piano

A prolific and versatile composer, Erwin Schulhoff wrote in most musical forms and in a dazzling array of musical styles. His output, dating back to the late 1910s, is a microcosm of the early twentieth century: starting in a late-Romantic idiom, he then went on to explore folk-infused nationalism, the second Viennese school, neoclassicism, German "New Objectivity," Dadaism, and jazz.

Following World War I, Schulhoff established his professional career in Dresden, where he moved in the same circles as avant-garde composers, writers, and painters. However, the rising tide of post-war anti-Semitism in Germany eventually pushed him back to Prague in 1923. By the 1930s, the influence of the Nazi party left Schulhoff with increasingly limited opportunities to work. After the German occupation of Czechoslovakia, Schulhoff tried to flee. However, before he could finalize his arrangements the Nazi authorities arrested him and imprisoned him in the Wülzburg concentration camp, where he died from tuberculosis.

After World War I, Schulhoff's music had moved in several new directions, often juxtaposing disparate styles. He studied with Debussy in Paris, he was part of the Dada group based in Berlin, he engaged with the expressionistic music of the Second Viennese School, and he was a passionate lover of jazz—thanks in no small part to his close friendship with George Grosz, a German painter who was among the first Europeans to collect American jazz recordings.

A brilliant pianist and *enfant terrible* par excellence, Schulhoff composed early works that betrayed an unbridled enthusiasm for the grotesque, satire, and Dada provocations: for instance, in *Bass Nightingale* (1922) for solo contrabassoon, he added the following text: "The spark of the gods can be present in both a liver sausage and a contrabassoon." In the score of an earlier composition, *In futurum* (1919), for solo piano, the measures are written in impossible time-signatures and intricate rhythms, but are, however, entirely devoid of notes.

Written in the span of one month in the summer of 1923, Schulhoff's single-movement Concerto for Piano and Small Orchestra typifies the fascinating mixture of styles that characterizes his oeuvre from this period. The opening conjures the tonal language of Debussy. Two chromatic ideas appear in varied form throughout the first sostenuto section, while prolonged, idiosyncratic ostinati in the orchestral accompaniment display a certain minimalist conception. The aggressive march that follows is ironically marked "twice as slow," making it too slow for a proper march; the same minimalist treatment continues here, when, toward the end of the march section, the entire orchestra repeats the same material for eight measures.

After a grand, virtuosic cadenza, the final section is marked *Allegro alla Jazz*, which includes a massive percussion section (contradicting the "small orchestra" claim from the title of the work). The material presented here is vastly different than what came before: it is forceful, energetic and highly syncopated; even the solo piano is treated somewhat percussively. After a brief, lyrical section (marked *Alla zingaresca*) featuring only the piano and a solo violin, the main idea roars back to life starting with a rumbling in the low strings that moves upwards through the rest of the orchestra, leading to a stirring finale that slowly establishes the tonal center of C major.

Arcana
EDGARD VARÈSE

Born December 22, 1883, in Paris, France
Died November 6, 1965, in New York, New York

Composed in 1925-27
Premiered on April 8, 1927 in Philadelphia at the Academy of Music by The Philadelphia Orchestra conducted by Leopold Stokowski

Performance Time Approximately 17 minutes

Instruments for this performance
2 flutes, 3 piccolos, 3 oboes, 1 English horn, 1 Heckelphone, 2 clarinets, 2 E-flat clarinets, 1 bass clarinet, 3 bassoons, 2 contrabassoons, 8 French horns, 5 trumpets, 2 tenor trombones, 2 bass trombones, 2 tubas, timpani, percussion (medium gong, crash cymbal, high tam-tam, low tam-tam, snare drum, bass drum, triangle, slap stick, tambourine, güiro, Chinese blocks, side drum, suspended cymbal, cymbals, string drum, coconuts, xylophone, glockenspiel, rattle, bells), and strings (18 violins, 6 violas, 6 cellos, and 5 double-basses)

Edgard Varèse began his musical studies in Turin, where his family moved in 1893. He pursued advanced studies in Paris beginning in 1903, but was frustrated by the conservative attitudes that predominated at the Schola Cantorum and the Conservatoire. A decisive moment happened in 1907, when he read Ferruccio Busoni's newly published and radical treatise, *Sketch of a New Aesthetic of Music*. Varèse moved to Berlin in search of like minds and soon found himself entrenched in the avant-garde scenes in both Berlin and Paris. In addition to Busoni, he grew close to Claude Debussy, the conductor Karl Muck, the musicologist Romain Rolland, the poets Jean Cocteau and Guillaume Apollinaire, and the novelist and librettist Hugo von Hoffmannsthal, who introduced Varèse to his frequent collaborator, Richard Strauss.

In 1915, with World War I raging and with many of his early scores destroyed in a warehouse fire, Varèse found himself unable to secure any kind of permanent musical position, so he moved to New York. There, introductions from his friends in Berlin gave him access to the city's musical and artistic circles, including the Dada group led by Marcel Duchamp and Francis Picabia. In the late 1910s, he gained a reputation for conducting avant-garde musical works in New York and Cincinnati. Building on this, he sought to organize composers interested in the shared pursuit of advancing the art of music. Much of the remainder of his career was devoted to creating and promoting experimental music, both his own and by other composers, and to encouraging the development of electric instruments, the first of which he had encountered in Paris in 1913.

Responding to Arnold Schoenberg's reference to the "emancipation of the dissonance" in his atonal works, Varèse once wrote that the ultimate objective in his own music was the "liberation of sound." Varèse's conception of the pure exploration of all sonic properties of musical sound made him perhaps the first composer to think of sound in terms of a spatial, sculptural design, free from any conventional melodic, harmonic, or expressive implications.

Arcana is part of a series of works from the 1920s in which, drawing from his contemporary Igor Stravinsky and certain medieval and early Renaissance composers, Varèse developed the concept of "sound-masses," an approach to composition that removed traditional "thematic" material, and instead emphasized contrasting blocks of sounds that could be juxtaposed, alternated, overlapped, or combined. These sound-masses might be distinguished by particular combinations of rhythms, pitches, intervals, instruments, shapes, tempi, and so on. The key works in this series include *Hyperprism* (1922–23), *Octandre* (1923), *Intégrales* (1924–25), *Arcana* (1925–27), and *Ionisation* (1929–31). The title *Arcana* is drawn from Arthur Edward Waite's 1910 translation of *The Hermetic and Alchemical Writings of Aureolus Philippus Theophrastus Bombast, of Hohenheim, Called Paracelsus The Great*. In one part of *The Archidoxies*, a likely misattributed work, Paracelsus (c.1493–1541) describes the arcana as the four incorporeal and immortal elements—Primal Matter, the Philosophers' Stone, the Mercury of Life, and the Tincture—from which the spiritual universe is created, much as the ancients believed that the physical universe was created from Fire, Earth, Air, and Water. Varèse opens the score for *Arcana* with a passage from *Hermetic Astronomy*, in which Paracelsus outlines the seven incorporeal stars that govern people's souls: the Apocalyptic star, the astrological ascendant, one star for each of the arcana, and the star of imagination.

Arcana does not unfold in any conventional form, but instead repeats and reshuffles all existing material in ever-changing ideas and relationships. It is an infinite fresco that moves through colors, timbres, and tempi, leading to the climax toward the end, a shattering dissonant chord built on tritones, before it disintegrates slowly into nothingness. Dramatic as it is inventive and rhythmically and texturally mesmerizing, *Arcana* is an ever-fascinating sonic exploration, the embodiment of Varèse's concept of music as a spatial art, as "moving bodies of sound in space."

Symphony No. 1, "Afro-American Symphony"
WILLIAM GRANT STILL

Born May 11, 1895, in Woodville, Mississippi
Died December 3, 1978, in Los Angeles, California

Composed in 1929-30
Premiered on October 29, 1931 in Rochester, New York by the Rochester Philharmonic Orchestra conducted by Howard Hanson

Performance Time: Approximately 24 minutes

Instruments for this performance
3 flutes, 1 piccolo, 2 oboes and English horn, 3 clarinets, 1 bass clarinet, 2 bassoons, 4 French horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (vibraphone, triangle, wire brush, small cymbal, cymbals, snare drum, bass drum, woodblock, orchestra bells, gong), harp, celeste, tenor banjo, and strings (18 violins, 6 violas, 6 cellos, and 5 double-basses).

William Grant Still's musical career began during his undergraduate studies at Wilberforce University, in southwestern Ohio. To satisfy his mother, he enrolled in premedical courses, but his real passion was for music. After leaving Wilberforce in 1915, Still performed with bands in Dayton and Columbus, and his burgeoning skills as a composer and arranger drew the attention of W.C. Handy. After additional studies with George Chadwick at the Oberlin Conservatory, Still moved to New York City in 1920 and was soon playing in and arranging for bands led by Handy, Willard Robison, Artie Shaw, Sophie Tucker, Don Voorhees, and Paul Whiteman.

In the 1920s, Still continued his composition studies with Edgard Varèse. As a member of Varèse's International Composers' Guild, Still would also become a founding member of Varèse's Pan-American Association of Composers in 1926. Still's chameleon-like, six-decade career would reflect his versatile skills as a composer, performer, conductor, orchestrator, and more. Still appears to have done it all: he composed five symphonies and nine operas, chamber music compositions, four ballets, popular songs, radio music, television music, and film scores; he arranged and orchestrated works for jazz artists, musical theatre shows, and major Hollywood composers.

Still broke numerous racial barriers in American music. He advocated strongly for Black artists through his extensive collaborations with the writers and creators who made up the Harlem Renaissance, and he was an ardent commentator on music and race relations.

Still described his art music as moving through three style periods. The "ultramodern" period of the 1920s captures his association with Varèse, a time when Still was creating experimental music that combined the rousing sounds of jazz and the bent notes of blues with the highly dissonant language of modern music. His compositions of the 1930s reflects an effort to more overtly incorporate elements of blues, jazz, and spirituals into a lyrical and romantic context. Finally, his works composed from the 1940s through the 1960s focused on broadening the scope of his musical explorations.

Completed in just two months, Still's *Afro-American Symphony* is the quintessential piece from his second compositional period. The opening English horn solo is a plaintive blues lick that leads into a conventional sonata-form movement in which Still replaces the typical 8-bar phrases with 12-bar blues choruses. The second movement expresses sorrow; here, the melodies are infused with the call-and-response patterns found in many spirituals. The third movement introduces two lively, syncopated themes, each with its own variations, presented in the sweet jazz style associated with Paul Whiteman and George Gershwin. The finale is often described as an homage to Antonín Dvořák's *New World Symphony*—a fitting tribute given Dvořák's assertion that African American folk musics must be essential to any serious attempt to create a distinctively American musical sound. Here, a hymnlike introduction gives way to a lively and triumphal closing movement that recalls some of the themes that appear in earlier movements.

Still offered multiple hints at a program for the symphony. (Later, Still also recorded titles for each of the movements in his sketchbook for the unfinished opera *Rashana*: "Longing," "Sorrow," "Humor," and "Sincerity.") The published conductor's score offers epigraphs for each of the movements, drawn from four poems by the pioneering African American poet Paul Laurence Dunbar (1872–1906): "Twell de night is pas'," "It's moughty tiahsome layin' 'roun'," "An Ante-Bellum Sermon," and "Ode to Ethiopia." With text from the fourth poem, "Ode to Ethiopia," Still accompanies the symphony's final movement:

Be proud, my Race, in mind and soul.
Thy name is writ' on Glory's scroll
In characters of fire.
High 'mid the clouds of Fame's bright sky
Thy banner's blazoned folds now fly,
And truth shall lift them higher.

Colin Roust is a Professor of Musicology at the University of Kansas School of Music. Sebastian Danila is a composer and music theorist.

Meet the Artists


Ric Kallaher

Leon Botstein, Conductor

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 Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Bölau), 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.


Lisa-Marie Mazzucco

Orion Weiss, Piano

One of the most sought-after soloists and chamber music collaborators today, Orion Weiss is a "brilliant pianist" (*The New York Times*) with "powerful technique and exceptional insight" (*The Washington Post*). He has dazzled audiences worldwide with his "head-spinning range of colors" (*Chicago Tribune*) and has performed with all of the major orchestras of North America, including the Chicago Symphony Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic and New York Philharmonic.

In 2024 Weiss released Arc III, the final album in his Arc recital trilogy (First Hand Records). His live performance schedule includes engagements with violinist James Ehnes, who joins Weiss for his return to London's Wigmore Hall as well as for performances in Tokyo, Seoul, Hong Kong, Seattle, Bloomington, Indiana and Bergen, Norway. Among numerous engagements with U.S. orchestras, Weiss makes his David Geffen Hall debut with the American Symphony Orchestra in today's performance.

He is featured in recitals at the Santa Fe Chamber Music Festival, Italy's Teatro Marrucino Biglietteria and Washington University in St. Louis, as well as on a tour with Chamber Music Society of Lincoln Center and an appearance at La Musica Chamber Music Festival in Sarasota, Florida. Over the last year, he made his return to the Chicago Symphony Orchestra, led by Michael Tilson Thomas, debuted with the National Symphony; gave multiple performances in the United States, Canada and Asia with violinist Augustin Hadelich; and appeared at the Kennedy Center, Lincoln Center and Carnegie Hall's Zankel Hall.

Known for his affinity for chamber music, Weiss performs at venues and festivals around the United States with such artists as violinists Augustin Hadelich, William Hagen and James Ehnes; pianists Michael Brown and Shai Wosner; cellist Julie Albers; and the Ariel, Parker, and Pacifica Quartets.

A native of Ohio, Weiss attended the Cleveland Institute of Music and made his Cleveland Orchestra debut performing Liszt's Piano Concerto No. 1 in 1999. That same year, with less than 24 hours' notice, Weiss stepped in to replace André Watts for a performance of Shostakovich's Piano Concerto No. 2 with the Baltimore Symphony Orchestra. Weiss's awards include the Classical Recording Foundation's Young Artist of the Year, Gilmore Young Artist Award, an Avery Fisher Career Grant and more. His teachers include Paul Schenly, Jerome Lowenthal and Sergei Babayan. In 2004, he graduated from the Juilliard School, where he studied with Emanuel Ax. Learn more www.orionweiss.com.

American Symphony Orchestra

Now in its 63rd season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of providing great music within the means of 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 ASO's signature programming includes its Vanguard Series, which presents concerts of rare orchestral repertoire at Carnegie Hall, Bryant Park, and additional venues; its Chamber Series, which features musical programs curated by ASO musicians and performed at venues throughout New York City's boroughs; and various additional events dedicated to enriching and reflecting the diverse perspectives of American culture. During the summer months, the ASO is the orchestra-in-residence at Bard's SummerScape Festival and performs at the Bard Music Festival.

As part of its commitment to expanding the standard orchestral repertoire, the ASO has released recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and live performances are also available for digital download. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances.

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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ASO Online

In addition to presenting live performances, the ASO provides digital content on our streaming platform, ASO Online. Content includes live video recordings of Bard SummerScape operas, video recordings from ASO's musician-curated Chamber Series, and short films, all of which you can enjoy in your home for free. The latest release is a short film about the American Symphony Orchestra's massive undertaking of Arnold Schoenberg's Gurre-Lieder. The film takes a behind-the-scenes look at the rehearsal process leading up to the highly anticipated March 22, 2024 performance at Carnegie Hall with context provided by Music Director Leon Botstein and Chorus Director James Bagwell. The film was released in September in conjunction with the 150th anniversary of Schoenberg's birthday. To explore ASO Online, visit: americansymphony.org/online

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American Symphony Orchestra

Leon Botstein, *Conductor*

Violin I
Cyrus Beroukhim, *Concertmaster*
Yukie Handa
Kobi Malkin
Philip Payton
Ashley Horne
Pauline Kim Harris
Patricia Davis
Alexander Vselensky
Elizabeth Nielsen
Bruno Peña

Violin II
Richard Rood, *Principal*
Wende Namkung
Katherine Livolsi-Landau
Diane Bruce
Dorothy Strahl
John Connelly
Samuel Katz
Naho Parrini

Viola
William Frampton, *Principal*
Sally Shumway
Rachel Riggs
Veronica Salas
Jason Mellow
William Hakim

Cello
Eugene Moye, *Principal*
Roberta Cooper
Alberto Parrini
Sarah Carter
Maureen Hynes
Emily Brausa

Bass
John Beal, *Principal*
Jordan Frazier
Jack Wenger
Louis Bruno
Richard Ostrovsky

Flute
Keith Bonner, *Principal*
Rie Schmidt
Diva Goodfriend-Koven, *Piccolo*
Anna Urrey, *Piccolo*
Jillian Reed, *Piccolo*

Oboe
Alexandra Knoll, *Principal*
Julia DeRosa
Melanie Feld, *English Horn*
Erin Gustafson
Harry Searing, *Heckelphone*

Clarinet
Todd Palmer, *Principal*
Benjamin Baron, *E-flat Clarinet*
Lino Gomez, *Bass Clarinet*
Alec Manasse
Chad Smith

Saxophone
Lino Gomez, *Soprano*, *Alto*
Chad Smith, *Alto*, *Tenor*
Emma Reinhart, *Alto*, *Tenor*, *Baritone*

Bassoon
Gina Cuffari, *Principal*
Joshua Butcher
Shelley Monroe Huang
Damian Primis, *Contrabassoon*
Tylor Thomas, *Contrabassoon*

Horn
Zohar Schondorf, *Principal*
David Smith
Sara Cyrus
Kyle Hoyt
Ian Donald
Steven Sherts
Kyle Anderson
Drew Truskowski
William de Vos, *Assistant*

Trumpet
Gareth Flowers, *Principal*
John Dent
John Sheppard
Andy Kemp
Changhyun Cha

Trombone
Nicole Abissi, *Principal*
Mark Broschinsky
Jeffrey Caswell, *Bass Trombone*
Christopher Olness, *Bass Trombone*

Tuba
Kyle Turner, *Principal*
Daniel Peck

Timpani
David Fein, *Principal*

Percussion
Jonathan Haas, *Principal*
Kory Grossman
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Piano | Celeste
Betsy DiFelice, *Principal*
Peggy Kampmeier

Banjo
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Harp
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