

Sunday Evening, June 5, 2022, at 8:00
Conductor's Notes Q&A with Leon Botstein at 7:00



presents

American Masters

LEON BOTSTEIN, *Conductor*

MELINDA WAGNER **Concerto for Flute, Strings, and Percussion**

I. Playful

II. Sad, Simple; Warm

III. Quarter = Ca. 100

TARA O'CONNOR, *Flute*

ROBERTO SIERRA ***Ficciones*, Concerto for Electric Violin and Orchestra**

TRACY SILVERMAN, *Electric violin*

Intermission

RICHARD WERNICK **Viola Concerto ("Do not go gentle...")**

I. "Do not go gentle..."

II. "...into that good night"

MATTHEW LIPMAN, *Viola*

SHULAMIT RAN ***Symphony***

This piece will be played in three movements

This evening's concert will run approximately 2 hours and 10 minutes with one 20 minute intermission.

The 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.

Rose Theater
Frederick P. Rose Hall

*Please turn off your cell phones and other
electronic devices.*

From the Music Director

Contemporary Continuities

by Leon Botstein

Tonight's concert features four works by distinguished American composers with long and sustained careers. Each has been recognized and been the recipient of numerous awards; two of the pieces on the program, by Shulamit Ran and Melinda Wagner, won the coveted Pulitzer Prize in the 1990s. The viola concerto by Richard Wernick was written in the late 1980s, a decade after he won the Pulitzer. Roberto Sierra's work is a premiere, but his music has been a presence for decades and he has been the recipient of numerous honors.

Performing arts organizations seem unreasonably focused on finding new talent and bringing new works to the stage. Admirable as this is, it has crowded out the opportunity to revisit new music from the recent past by our finest senior composers, music that was admired at first hearing but never enjoyed repeat performances. We would rather commission new works by veteran composers than make their existing work more familiar. We seem never to tire of yet another performance of a so called "warhorse" from before 1945, but rarely provide the opportunity for new works to obtain a return presence in the future concert repertory.

This concert offers audiences a chance to reflect on how music and musical thinking has changed in recent decades. Although at least two of the works on this program have what one might call a "program,"

the Wernick and the Sierra, all four offer extended essays that rely on the development of musical ideas and depend on the audience's capacity to follow the logic of compositional practices.

All four composers reveal a remarkable command of the craft of musical composition as defined during the heyday of modernism—the second half of the twentieth century. At the same time, each of these composers sought to break from a nearly puritan self-righteousness within modernism that reveled in its own complexity and isolation from the audience. There is an urgency to communicate in these works and achieve an immediate and memorable impact honoring the formal practices of how pitch, sonority, rhythm and time are used to weave a musical fabric at once unique and alluring and also inspiring in terms of meanings and emotions.

The world of concert music ought not imitate the patterns of Hollywood and the fashion industry. What is the "newest" may help define a brief moment but is not always the best in the contemporary scene. Music written at the end of twentieth century may inevitably mirror the period of its origin. But bringing it back permits it to be reinvented for the present. Revisiting the recent past helps show how music has a nearly unique capacity to shed the marks of its historical moment. The pieces on this program merit a re-hearing so that they might make another contribution to the way we shape the present and future of music.

From the Composer

by Roberto Sierra

*Born October 9, 1953, in Vega Baja,
Puerto Rico*

Ficciones, Concerto for Electric Violin and Orchestra

Composed in 2022

Premiered on June 5, 2022 in New

York, NY at Jazz at Lincoln Center

by American Symphony Orchestra

conducted by Leon Botstein with soloist

Tracy Silverman, electric violinist.

*Performance Time: Approximately 22
minutes*

Instruments for this performance: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 2 trombones, 1 tuba, timpani, percussion (xylophone, glockenspiel, bongos, claves, large gong, tom-toms, vibraphone, guiro, vibraslap, suspended cymbal, triangle, snare drum, bass drum, marimba, congas, tam-tam, cowbell, and tubular bells), piano, 18 violins, 6 violas, 6 cellos, 5 double-basses, and solo electric violin

I first read Jorge Luis Borges' short story *El Aleph* when I was a student at the University of Puerto Rico. The paradox of a point of light where one could see the totality of everything simultaneously was a moment of revelation to me. In *El Aleph* what seems empirically impossible is possible. In this first movement I composed dissimilar sections and gestures that only when the movement concludes they are perceived as forming a totality and belonging together. The differences

are subsumed by the strict use of pitch content governed by four modular scales. Borges' short story is a metaphor for what I always believed: we comprehend musical form only when the totality of the musical content is absorbed.

Tlön, Uqbar, Orbis Tertius is a profoundly philosophical story that describes the existence of a planet called Tlön. In this strange world, with an ontological structure based on philosophical idealism, there are poems created by just one enormous word, and all that exists is just a pure creation of the mind. How is the music of *Tlön*? My answer is: if the note C is present at all moments, any chord, melody, or rhythm can happen. The only way to write music in Tlön is by the omnipresence of C!

In *La casa de Asterión* Borges rewrites the myth of the minotaur. The desperate life of Asterión is ended by Theseus, who, in a surprising Borgean turn of events, tells Ariadne that the minotaur did not fight back. Here I constructed a musical labyrinth that starts with all the 12 chromatic pitches that are gradually dropped until only ethereal noise remains.

In Borges' *The Immortal*, Marco Flaminio Rufo was a Roman military tribune who, after drinking from a river, becomes immortal. He ends up tragically roaming the world in search of the waters of another river that can make him mortal again. The perpetual motion of this movement ends in exuberance, perhaps just as Flaminio felt when he recovered his mortality.

Notes on the Program

by Mark Mandarano

MELINDA WAGNER

Concerto for Flute, Strings, and Percussion

Born February 25, 1957, in Philadelphia, Pennsylvania

Composed in 1998

Premiered on May 30, 1998 in Purchase, New York New York at the Performing Arts Center at Purchase College by Westchester Philharmonic Orchestra conducted by Mark Mandarano with soloist Paul Lustig Dunkel, flute.

Performance Time: Approximately 23 minutes

Instruments for this performance: timpani, percussion (glockenspiel, crotales, xylophone, triangle, finger cymbal, castanets, vibraphone, chimes, tam-tam, high bongo, 5 tom-toms, temple blocks, suspended cymbal, sizzle cymbal, marimba, tambourine, bell tree, bass drum, snare drum, chimes), 1 harp, piano, celesta, 18 violins, 6 violas, 4 cellos, 2 double-basses, and solo flute

A native of Philadelphia, Melinda Wagner pursued studies in upstate New York and at the University of Chicago (with Shulamit Ran) before returning to Philadelphia to study at the University of Pennsylvania where she received training from George Crumb and Richard Wernick. Eventually she settled in the New York area with her husband, percussionist James Saporito and embarked on her composing career. In the mid-1990s, an early work for orchestra, *Falling Angels*, came to the attention of Paul Dunkel, flutist and conductor of the American Composers Orchestra, who approached Ms. Wagner about the idea of writing a concerto for him and his orchestra in Westchester County which was approaching its 15th anniversary season.

Over two terribly hot, humid nights at the end of May 1998 in the auditorium at SUNY Purchase, the Westchester Philharmonic with Dunkel as soloist and Mark Mandarano as conductor gave the world premiere performances of a work that would surprise the world by going on to win the Pulitzer Prize for music, the *Concerto for Flute, Strings and Percussion*. Another performance was given at Carnegie Hall in September with the American Composers Orchestra. In many ways the hero of the story is Mr. Dunkel, a supremely gifted flutist and an advocate for new music whose passion, foresight and stubborn insistence created the circumstances that made this work possible.

Wagner has said of this work: "From the outset, I had a strong desire to write a truly serious work for the flute" in which the flute's role would be "to participate fully in the compositional and formal rigor—not as a 'hero' beating the odds, but as an artistic beacon, or navigator." In devising the soundworld of the work, the choice to eliminate other winds from the accompaniment effectively places the spotlight on the flute's versatile timbre, from wounded, lamenting lows to a plaintive and lyrical midrange, to brilliant, vivacious, frolicking highs and mad swoops between them all. In the orchestra, the strings sustain harmonies, amplify rhythms and add athleticism, while the chiming percussion lend an other-worldly mystery, with tingling, metallic unknowns and rumblings in the lower depths. Keyboard instruments such as piano and celesta echo and race in combination with the other sonorities. Handing down its recommendation, the jury of the Pulitzer committee wrote: "Her concerto is brilliantly virtuosic not only in the solo flute part but in the superbly integrated orchestra accompaniment. At times passionate, at others poignantly lyric, the work's kaleidoscopic textures and instrumental colors

keep the listener completely engrossed.” The *Concerto* is cast in a fairly traditional three-movement structure. The first movement springs into action with an attention-grabbing announcement for the flute alone that launches the piece into a floating gallop. Lightning-quick forward charges gradually expand into slower cascading sighs. These two moods maintain a dialogue throughout the movement. After hearing the opening of this work, one is left deeply impressed with Wagner’s ear for matching harmony and gesture to the precisely apt combinations of timbre. Although the expressive intentions range widely, the music always retains a sonic tapestry that’s attractive and ripening from one moment to the next, at times beguiling, seductive, shimmering, quixotic, or propulsive.

The second movement is a true jewel, multi-layered with slow-motion, spacious arches of melody in high strings, orbiting pings of bells and oscillating keyboards, all surrounding an emotionally restless solo flute that roves through the music’s empty spaces craving resolution and solace. The final movement features a more mechanical rhythmic pulse (note the rare use of the snare drum) that frequently breaks down into contemplation, only to start up on its forward march once again. Highlights of the work include: in the first movement, when the blustering activity winds down to a brief halt and then is revved back into gear via a gesture borrowed from the scherzo of Beethoven’s Seventh Symphony; the inexplicable logic of the final measures of the slow movement, where a procession of rising chords comes to rest and fades in a glimmering vision where sensuous musicality coalesces with a spiritual discovery; and, in the finale, the way the flute’s valiant cadenza leads back to the opening fanfare and concludes with the first movement superimposed on the finale in a mad rush to the end.

RICHARD WERNICK
Viola Concerto (“Do not go gentle...”)

Born January 16, 1934, in Boston, Massachusetts

Composed in 1986

Premiered on May 8, 1987 in Annandale-on-Hudson, New York at Bard College Chapel by Hudson Valley Chamber Orchestra conducted by Leon Botstein with soloist Walter Trampler, viola.

Performance Time: Approximately 20 minutes

Instruments for this performance: 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 2 French horns, 2 trumpets, 1 trombone, 1 tuba, timpani, percussion (crotales, vibraphone, glockenspiel, xylophone, suspended cymbal, tam tam, tambourine, bass drum), 1 harp, 18 violins, 6 violas, 6 cellos, 5 double-basses, and solo viola

Born in 1934, Richard Wernick is the eldest of the composers represented on this program. As a professor for many years at the University of Pennsylvania, he was a mentor to Melinda Wagner among many others. He served as a consultant for new music to the Philadelphia Orchestra and its music director, Riccardo Muti from 1983-1993 – in other words, during the period when the *Symphony* by Shulamit Ran was commissioned and performed. Thus, he forms the nexus around which much of this program is built. The world premiere performances of Wernick’s *Viola Concerto* took place in 1987 at Bard and Vassar colleges. The soloist at the premiere was Walter Trampler, with Leon Botstein conducting the Hudson Valley Philharmonic Chamber Orchestra.

This concerto is unusual in several respects. For example, its subtitle is far more than an airy literary allusion. The score is inscribed with the complete text of the defiant villanelle by Dylan Thomas, “Do not go gentle

into that goodnight," and each of the two movements is titled with words from half of the title of the poem. While this type of poetic association may not quite be unique, it is out of the ordinary. An earlier parallel can be found in "The Lark Ascending" by Vaughan-Williams for solo violin and orchestra, based on lines from a poem by George Meredith. Mr. Wernick interprets Thomas's image of the dying light as a symbol for impending blindness, whereas, in his own musical work, he has stated that his music refers "to a darkness that is considerably deeper."

Another aspect of this work that sets it apart is its orchestration, which calls for a string orchestra plus a string quintet, a woodwind quintet, a brass quintet and percussion. In the texture of the music, the presence of this polyphony of chamber groups creates a unique sonic landscape where the solo viola forms alliances and breaks away to discover its individuality. One further part of the work that stands out is the nature of its construction, in that the soloist doesn't stand apart from the rest of the group or steal the spotlight for soliloquies and complete paragraphs, but rather the soloist acts as a member of the ensemble, a first among equals, perhaps, exchanging thoughts and engaged in discourse within a community of musicians.

The work begins with a terse gesture, perhaps symbolizing the "rage" and resistance in the poem, constructed of a sequence of two half-steps, one full-step apart. This motive, which is woven throughout the work, happens to be a retrograde version of the B-A-C-H motive employed by J. S. Bach himself as a kind of musical signature, most famously in the final fugue of his magnum opus *The Art of Fugue*. This connection might be dismissed as a coincidence were it not for the fact that this fugue was left unfinished because of

Bach's blindness (after attempted cataract surgery) and subsequent death just a few months later – perhaps forming a connection between the subject of the poem and the "deeper darkness" alluded to by Mr. Wernick. In any case, these short outbursts alternate with moments of stasis where quietly sustained sonorities are held in alert stillness. In more romantic music, such as Wagner's *Lohengrin* or Mahler's Symphony No. 1, such moments of suspended animation evoked a vision of the heavens or the hushed wonder of the mountain air, but here, they seem to anticipate something far less benevolent. The second movement begins with the gentle but steady insistence of a repeated note on the harp, cleverly played on alternating strings tuned to the same pitch. While the soloist and groups of instruments weave strands of sound around this core, the tolling pitch resounds no less than eighty-five times before finally giving way. The ritualistic nature of a chiming beat reappears periodically throughout the movement. At the very end of the work, the knell beautifully resolves itself with a sense of profound repose — a sense that is contradicted with chilling humor by fragments of the children's song "This Old Man" stated briefly in the bassoon.

SHULAMIT RAN

Symphony

Born October 21, 1949, in Tel Aviv-Yafo, Israel

Composed in 1990

Premiered on October 19, 1990 by Philadelphia Orchestra conducted by Gary Bertini.

Performance Time: Approximately 34 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 3 clarinets, 1 E-flat clarinet, 1 bass clarinet, 3 bassoons, 1 contrabassoon, 6 French horns, 4 trumpets, 3 trombones, 1 tuba, tim-

pani, percussion (Tom-toms, suspended cymbals, bass drum, snare drum, temple blocks, triangle, bell tree, xylophone, vibraphone, orchestra bells, roto toms, crash cymbals, maracas, claves, tam-tam, chimes, wood blocks, tambourine, whip, timbales, bongos, boobams), 18 violins, 6 violas, 6 cellos, and 5 double-basses

The premiere of the *Symphony* by Israeli-American composer Shulamit Ran occurred in 1990, with two performances by the Philadelphia Orchestra conducted by Gary Bertini. Stylistically, the work is non-tonal, but also not quite strictly serialist; rather it exhibits a clear inheritance from the work of Schoenberg and, more particularly, the intense expressivity of Alban Berg. It follows a three-movement structure, with a highly argumentative first movement that introduces the thematic ideas, followed by a slow movement and a bustling finale. All of the movements share common thematic material, developed in new contexts. When it was awarded the Pulitzer Prize in 1991, the jury wrote that Ran's *Symphony* "embraces extremes of intense introspection and sweeping dramatic eloquence. It is virtuosic in its use of the orchestra and in its command of an advanced contemporary language."

The work opens with a kind of motto for solo horn (set into motion by a stroke of the chime). Expressively, it is marked "legato, broad, cantabile" and the melody follows a narrow range, with a clearly delineated rhythm of steady, firm resoluteness. The motto is followed by variants which maintain the general contour and rhythm with widening intervals and some acrobatic melodic leaps. After a high violin solo (yet another variant of the motto), a choir of winds and brass sing out a hymn, marked "majestic." This theme is heard throughout the remainder of the work, with individual voices accruing into disso-

nant harmonies and spacious chords. An agitated fanfare in the trumpet answers, followed by a scherzo-like section (trumpet marked "with whimsy"). In the second half of the movement, the chordal hymn is heard in augmentation (i.e. in slower, more sustained rhythmic values) over the trumpet fanfare plus tom-toms and other percussion. The solo horn motto returns in almost its original form, followed by a repetition softly in the flutes as the movement draws to a close.

The contemplative second movement begins with a calm melody for violins that expands over a wide range, yet remains "hushed, flautando, ethereal." A response is presented by a fascinating quartet of 2 solo violins, piccolo and clarinet. What follows is virtually a concerto for orchestra, with solos for many individual instruments including quasi-cadenzas for clarinet, bass clarinet, and viola (marked "recitativo"). The opening melody is later transformed, in smaller intervals and smoother rhythms, played by 2nd violins and violas, "extremely gentle, like a hushed prayer." The oboe joins to extend the passage, echoed by the English Horn in inversion. This form of the melody is eventually played full force in the upper strings. After this impassioned supplication, the piece dissolves into chamber music.

The finale introduces an element of perpetual motion, dominated by repeated-note triplet figures heard in bassoons. In this movement, aleatoric passages (sections of the music where the strict element of tempo is surrendered in allowing players to improvise freely within written guidelines), which were present in small sections of the first two movements, become more frequent, adding an element of the chaos of nature, perhaps, with chirping passages. Toward the end of the piece, elements from the opening movement

return in overtly familiar forms, starting with the agitated fanfare for trumpet and percussion. The hymn theme strides forth several times, interspersed with flourishes from the orchestra. Finally, the horn motto arises once again in unison passages for multiple horns. About the return of previous material, the composer has written: "I find myself progressively more drawn by the idea, and the ramifications, of a formal return in a piece of music yet, at the same time, moving onward. As in life, one can never go back in time. There is no such thing as a real recapitulation. What has happened in the intervening time has

altered things irrevocably. Pitted against this reality is an equally compelling statement, namely, the more things change, the more they remain the same. The cyclical versus the inevitability of the flow of time are two major currents at the source of all of life and nature. Music, I believe, has the unique power to reconcile and be expressive of both."

Mark Mandarano, Artistic Director of the Minnesota Youth Symphonies, Artistic Director of the Sinfonietta of Riverdale and an Associate Professor of Music at Macalester College.

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*

(Böläu), 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.



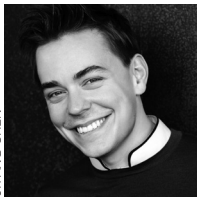
LISA MARIE MAZZUCCO

Tara Helen O'Connor,
Flute

Tara Helen O'Connor is a charismatic performer noted for her artistic depth, brilliant technique and colorful tone spanning every musical era. Recipient of an Avery Fisher Career Grant, a two-time Grammy nominee and the first wind player chosen to participate in The Bowers Program (formerly CMS Two), she is now a Season Artist of the Chamber Music Society of Lincoln Center. A Wm. S. Haynes flute artist, Tara regularly participates in the Santa Fe Chamber Music Festival, Music@Menlo, Chamber Music Festival of the Bluegrass, Spoleto Festival USA, Chamber Music Northwest, Mainly Mozart Festival, Music from Angel Fire, the Banff Centre, Rockport Music, Bay Chamber Concerts, Manchester Music Festival, the Great Mountains Music Festival, Chesapeake Music Festival and the Bravo! Vail Valley Music Festival. Along with her husband Daniel Phillips, she is the newly appointed Co-Artistic Director of the Music From Angel Fire Festival in New Mexico.

Tara is a member of the woodwind quintet Windscape, the legendary Bach Aria Group and is a founding member of the Naumburg Award-winning New Millennium Ensemble. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet and Emerson Quartet. Tara has appeared on A&E's Breakfast for the Arts, Live from Lincoln Center and has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society of Lincoln Center and Bridge Records.

Tara is Associate Professor of Flute, Head of the Woodwinds Department and the Coordinator of Classical Music Studies at Purchase College School of the Arts Conservatory of Music. Additionally, Tara is on the faculty of Bard College Conservatory of Music, the Contemporary Performance Program at Manhattan School of Music and is a visiting artist, teacher and coach at the Royal Conservatory of Music in Toronto. She lives with her husband, violinist Daniel Phillips and their two miniature dachshunds, Chloé and Ava on the Upper West Side of Manhattan.



JIYANG CHEN

Matthew Lipman,
Viola

American violist Matthew Lipman has been praised by the New York Times for his "rich tone and elegant phrasing," and the Chicago Tribune for a "splendid technique and musical sensitivity." Lipman is relied on as one of the leading players of his generation, frequently appearing as both a soloist and chamber musician.

Lipman has debuted with the Chicago Symphony Orchestra at the Ravinia

Festival and with the Chamber Orchestra of Europe at the Rheingau Music Festival in the summer of 2021. Highlights of recent seasons include appearances with the Minnesota Orchestra, BBC Philharmonic, and the Academy of St Martin in the Fields. Lipman has worked with conductors Edward Gardner, Sir Neville Marriner, Osmo Vänskä, and Nicholas McGegan. He performs regularly on tour and at Alice Tully Hall with the Chamber Music Society of Lincoln Center. Lipman was a featured performer with fellow violist Tabea Zimmermann at Michael Tilson Thomas' Viola Visions Festival at the New World Symphony and has debuted in recital at Carnegie Hall. He makes his Zurich recital debut at the Tonhalle Zurich this season.

Ascent, his 2019 release by Cedille Records, was celebrated by The Strad as a "most impressive" debut album and Lipman was praised for his "authoritative phrasing and attractive sound." The album marks the premiere recording of Shostakovich's, Impromptu and of Clarice Assad's *Metamorfose*, which Lipman commissioned for the album. He has recorded Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields conducted by the late Sir Neville Marriner. Dedicated to expanding the viola repertoire, Lipman has performed premieres of works by Helen Grime, Clarice Assad, David Ludvig, and Malika Kishino.

Lipman is the recipient of a 2015 Avery Fisher Career Grant, and has won major prizes at international competitions. He studied at The Juilliard School with Heidi Castleman, and with Tabea Zimmermann at the Kronberg Academy. An alum of the Bowers Program, Lipman occupies the Wallach Chair at the Chamber Music Society of Lincoln Center. He performs on a 1700 Matteo Goffriller viola loaned through the generous efforts of the Pine Foundation.



DANIEL DUBOIS

Tracy Silverman, *Electric Violin*

Lauded by BBC Radio as “the greatest living exponent of the electric violin”, Tracy Silverman is the world’s foremost electric violin soloist, bringing concert hall legitimacy to this next-generation instrument.

Pulitzer and Grammy award winning composer John Adams raves: “No one makes that instrument sing and soar like Tracy, floating on the cusp between Jasha Heifetz and Jimi Hendrix.”

As part of Silverman’s vision for the “future of strings”, he has premiered and recorded several major new electric violin concertos written specifically for him by composers John Adams (The Dharma at Big Sur), Terry Riley (The Palmian Chord Ryddle), Nico Muhly (Seeing is Believing), Roberto Sierra (Ficciones), Kenji Bunch (Embrace), and 3 concertos of his own; appearing with the LA Philharmonic, BBC Symphony and many others at Carnegie Hall, Disney Hall, Royal Albert Hall, and stages all over the world.

Formerly first violinist with the innovative Turtle Island String Quartet, Silverman was named one of 100 distinguished alumni by The Juilliard School and is notable not only for his development and use of the electric 6-string violin, but also for what he terms “progressive string playing”, an evolution of classical string playing that embraces contemporary popular idioms such as rock, jazz and hip hop.

TV/internet and radio includes a solo Tiny Desk Concert on NPR, A Prairie Home Companion, Performance Today, St. Paul

Sunday, and a profile on CBS News Sunday Morning.

A longtime proponent of string education, Silverman is the author of *The Strum Bowing Method: How to Groove on Strings*, *The Rhythm String Player: Strum Bowing in Action*, as well as numerous etude books and online courses on the Strum Bowing Groove Academy. Silverman is on the faculty of Belmont University in Nashville, TN.

American Symphony Orchestra

Now in its 60th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with the mission of providing 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, and various other 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, performs at the Bard Music Festival, and offer chamber music performances throughout the New York City area.

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 streaming. 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

Leon Botstein, *Conductor*

Violin I

Cyrus Beroukhim,
Concertmaster
Yukie Handa
Pauline Kim Harris
Ragga Petrusdottir
Yana Goichman
Diane Bruce
Ashley Horne
John Connelly
Patricia Davis
James Tsao

Violin II

Robert Zubrycki,
Principal
Wende Namkung
Elizabeth Nielsen
Katherine Livolsi-Landau
Dorothy Strahl
Alexander Vselensky
Bruno Peña
Sami Merdinian

Viola

Maurycy Banaszek,
Principal
Shelley Holland-Moritz
Jason Mellow
Jen Herman
Entela Barci
Dudley Raine

Cello

Wendy Sutter, *Principal*
Annabelle Hoffman
Maureen Hynes
Eliana Mendoza
Deborah Assael-Migliore
Melissa Westgate

Bass

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

Flute

Laura Conwesser,
Principal
Rie Schmidt

Oboe

Julia DeRosa, *Principal*
Keve Wilson

Clarinet

Narek Arutyunian,
Principal
Benjamin Baron
Lino Gomez, *Bass*
Clarinet

Bassoon

Oleksiy Zakharov,
Principal
Atao Liu
Gilbert Dejean,
Contrabassoon

Horn

Zohar Schondorf,
Principal
David Peel
Judy Lee
Ian Donald
Joshua Schwartz
Sarah Boxmeyer,
Assistant

Trumpet

Timothy Schadt, *Principal*
Matthew Gasiorowski
Christopher Delgado
Andrew Kemp

Trombone

Richard Clark, *Principal*
Nicole Abissi
Jonathan Greenberg,
Bass Trombone

Tuba

Kyle Turner, *Principal*

Timpani

David Fein, *Principal*

Percussion

Jonathan Haas, *Principal*
Javier Diaz
David Nyberg

Piano

Margaret Kampmeier,
Principal

Harp

Victoria Drake, *Principal*

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Taneyev's At the Reading of a Psalm

Friday, July 15, 2022 at 8:00 PM

Stern Auditorium / Perelman Stage at Carnegie Hall

The ASO performs the U.S. Premiere of Sergei Taneyev's final work, *At the Reading of a Psalm*. Conceived as a massive statement of Russian Orthodox faith at the onset of WWI, this large-scale cantata for full orchestra, double chorus, and vocal soloists showcases the dramatic effect of Taneyev's contrapuntal mastery.

Tickets are now available for purchase at carnegiehall.org, by calling CarnegieCharge at 212.247.7800, or visiting the box office at 57th St & 7th Ave.