

Presented at Carnegie Hall by



Friday, June 6, 2025 at 8 PM  
Isaac Stern Auditorium / Ronald O. Perelman Stage

# Strauss's Guntram

Leon Botstein, Conductor

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RICHARD STRAUSS      *Guntram*, Op. 25 (1887–1893; rev. 1939)  
(1864–1949)

Act I

Act II

INTERMISSION

Act III

**Kevin Short**, Der alte Herzog (The Old Duke)

**Angela Meade**, Freihild, Tochter des alten Herzogs (Freihild, daughter of The Old Duke)

**Alexander Birch Elliott**, Herzog Robert, ihr Gemahl (Duke Robert, Freihild's husband)

**John Matthew Myers**, Guntram

**Christopher Job**, Friedhold

**Rodell Rosel**, Des Herzogs Narr (The Duke's Fool)

**Katharine Goeldner**, Eine alte Frau (An Old Woman)

**Bernard Holcomb**, Ein alter Mann (An Old Man)

**Roderick Gomez**, Ein Bote (A Messenger)

**Christopher Tefft**, Erster junger Mann (First Young Man)

**Brian Michael Henry**, Zweiter junger Mann (Second Young Man)

**Daniel Chiu**, **Andrew Jurden**, and **Guanchen Liu**, Drei Vasallen (Three Vassals)

**Bard Festival Chorale**

**James Bagwell**, Director

**Performance Time:** approximately two hours and 15 minutes,  
including one 20-minute intermission

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# From the Music Director

The American Symphony Orchestra (ASO) is honored and pleased to be able to mount this concert performance of Richard Strauss's first opera, *Guntram*, which the composer completed in 1893. I am particularly delighted that Bryan Gilliam, who, in my opinion, is the finest Strauss scholar working today, has written the program notes for this performance. I recommend to all Gilliam's terrific 2018 book on the operas of Strauss, *Rounding Wagner's Mountain*.

As the title of the book and Gilliam's notes suggest, *Guntram's* fate was to be consigned to the margins and essentially forgotten. The main reason was the extent to which the opera betrayed a debt to Richard Wagner. As Gilliam observes, Strauss never forgave Munich for its rejection of the work and indeed, the first in his long series of fabulous and mostly successful operas, the comedy *Feuersnot* from 1901 (which the ASO performed at Carnegie Hall in 2013), takes explicit revenge by skewering the city's cultural conceits.

Strauss's bitter reaction to the fate of *Guntram* confirms three quite common human traits. First, it has always been hard to get started as a composer without indulging in imitation. This was especially true in the 1890s, given the unprecedented dominance of Wagner, who died in 1883, having left posterity his final work, *Parsifal* (1882), a work that would fascinate—if not mesmerize—many in the younger generation, including both Strauss and Claude Debussy. *Parsifal* also repelled others, particularly Friedrich Nietzsche (for its ideology) and Igor Stravinsky (for its unjustifiable length).

Second, no one forgets or forgives negative criticism and failure, which in the case of opera is defined by being overlooked and forgotten after, at best, a few initial performances, and therefore blocked from entering the active repertory. It is humiliating to see one's work dismissed, condescended to, and pontificated about by people who see themselves as experts but are not, and yet exert real influence on the public, and therefore one's career and reputation. Failing with opera is particularly egregious, given the time and effort required to write one.

It is impressive that Strauss persevered and returned to opera, only to triumph. Failure, we are routinely told, can inspire and motivate. But even then, a negative critical response suggests the third trait, which is that no amount of success will suffice to compensate for past failure. Strauss resented not only the fate of *Guntram*, but the neglect, later in his career, of the 1928 *Die ägyptische Helena*. Strauss, however, was not paralyzed by bad press, as was, for example Paul Dukas, one of the few French composers Strauss admired, by critics and poor box office results. Rather Strauss was inspired to fight back, press a case for these works, and have the last laugh,

which he did. At the same time, all the praise and profits from *Salome* (1905) and *Der Rosenkavalier* (1910) never healed the wound (like that of Amfortas in *Parsifal* until the end when displaced) inflicted on him by *Guntram*'s failure. Its injustice haunted him. I once asked a famous writer, "How long does it take to forget a bad review?" The answer was swift and simple: "Never."

However, enough time has passed for us, in the 21st century, to discard the received wisdom and endlessly repeated critical consensus about works we have inherited but never performed. There is no need to argue with past critics, only to forget them. *Guntram* deserves a place on the stage and in concert—as Mahler realized (and Gilliam points out). The ASO takes pride in its role in bringing back to life several neglected but great Strauss operas: *Die ägyptische Helena* (performed in 2019), *Die Liebe der Danae* (performed in 2011), *Friedenstag* (performed in 2016), *Die schweigsame Frau* (performed in 2022), and *Daphne* (performed here at Carnegie Hall in 2023). If opera is to thrive as a contemporary art form, its finest works from the past must be properly and fully represented in concert and in fully staged productions. That means taking a new look at history. That, in turn, is a necessary condition for inspiring the creation of compelling new works and developing a receptive audience.

Therefore, a central part of the mission of the ASO each year, is to revive operatic masterpieces whose rarity and even disappearance are historical injustices based on obsolete judgments from the past that new generations of artists and listeners may not share. We thereby seek to bring relief to the numbing and narrow standard historic repertory that still dominates the active operatic repertory by giving us all a chance to change our minds.

I want to thank the audience for its support this season and look forward to experiencing 2025–2026 with you all.

—Leon Botstein

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# The Program

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**RICHARD STRAUSS** (1864–1949)

***Guntram*, Op. 25** (1887–1893; rev. 1939)

**Premiere:** May 10, 1894 at the Grossherzoglichen Hoftheater in Weimar, conducted by Richard Strauss

**Instruments for This Performance:** 3 flutes, 1 piccolo, 3 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 3 bassoons, 1 contrabassoon, 5 French horns, 3 trumpets, 1 bass trumpet, 2 trombones, 1 bass trombone, 1 tuba, timpani, percussion (bass drum, crash cymbals, suspended cymbals, triangle, field drum, tambourine), 2 harps, and strings (18 violins, 6 violas, 6 cellos, 5 basses)

Richard Strauss's operatic legacy of 14 operas in the 20th century is unequaled by any other composer. From *Feuersnot* (1901) to *Capriccio* (1941), Strauss produced an opera on the average of every three to four years. In the early 1890s, however, Strauss made his first assay in the operatic genre (*Guntram*, 1893) with mixed results. He had composed two successful tone poems up to that point—*Don Juan* (1888) and *Death and Transfiguration* (1889)—and after *Guntram* he composed four more: *Till Eulenspiegel* (1895), *Also sprach Zarathustra* (1896), *Don Quixote* (1897), and *Ein Heldenleben* (1898).

It is a decidedly Wagnerian work, even to the point of a libretto by the composer. It is unique in other ways as well: never again did Strauss center an opera on a male character, and never again did he compose a role (Freihild) for his wife, and opera singer of renown who had sung Elisabeth in Bayreuth for a 1894 production of *Tannhäuser*. *Guntram* premiered in Weimar of that year to moderate success.

But what was moderately successful in Weimar was an outright failure in Munich, the city of Strauss's birth. After that premiere on November 16, 1895, future performances of *Guntram* were canceled, despite promises to the contrary, and for the first time Strauss, now Kapellmeister at the Munich opera, had to deal head-on with strong conservative elements in Munich. The failure of *Guntram* was the most bitter, yet most important setback of his life, coming as it did at a time when Strauss was riding so high as a tone poet. He never forgot it, not even in the final weeks of his life. But the composer himself, in a typically honest self-appraisal, assumed much of the blame for *Guntram*'s failure. Indeed, he put up a grave marker in his back yard reading:

Here lies the venerable, virtuous young Guntram—  
Minnesinger, who was gruesomely slain by the symphony orchestra of  
his own father  
May he rest in peace!

Although Strauss never entirely forgave Munich, he also knew that he had more to learn about composing opera; he recognized his shortcomings as a librettist and saw the dangers of stepping too near Wagner's shadow.

Contemporary commentators believed *Guntram* to be one of the many Wagner-like redemption operas of the 1890s. Indeed, at the level of narrative, it appears to be a conflation of *Tannhäuser*, *Lohengrin*, and even *Parsifal*, with its Brotherhood of the Grail. This connection pertains to the music as well, for the very opening prelude creates a phantasmagoric web of sound with sustained high strings in tremolo and upper woodwinds in the manner of the prelude to *Lohengrin*. But we will later note that there are differences to be had.

This work focuses on one central male character: Guntram, a Minnesinger in the mold of *Tannhäuser's* Wolfram who, like Lohengrin, comes from afar to save an innocent woman (Freihild) and, like Tannhäuser, he transgresses and requires redemption. He meets her in Act I as she contemplates suicide by the lake. Her husband, Duke Robert, is a malevolent man who disgusts his wife. In an Act II fight, Robert draws his sword and is killed by Guntram, who is imprisoned and sentenced to death. In Wagner, he would have sought redemption through the love of a woman, and, indeed, Freihild visits him in prison and suggests that they go off together.

Also visiting Guntram is his best friend and fellow member of their brotherhood, who suggests that he receive the judgement of his peers. Freihild's malevolent husband may have brandished his sword in Act II, but Guntram, the advocate of peace and social justice, struck first. The triangular tensions between crime, punishment, and redemption all take place within Guntram himself, and, indeed, the work ends not with his redemption but with only the promise of it. He needs no eternal feminine, no ethical brotherhood, no judge or jury. His crime, as he articulates it, was not the act of murder—for he acted in self-defense—but rather the deeper motivation for that action: an unspoken love for another man's wife. Strauss's understanding of Schopenhauer, specifically *The World as Will and Representation*, Book 4, Section 60, is central: Guntram was hopelessly guided by the self-destructive force of the Will.

Even Guntram's music, such as the Act II Peace Narration that so enraged Duke Robert, could not quiet the Will for long, and Guntram ultimately realizes that redemption must come from within ("My God only speaks to me through myself") and through a rejection of art, love, and the world in ascetic solitude. His epiphany mirrors precisely what Schopenhauer observed at the very end of Book 3 as he makes the transition to the more sober Book 4: "[Art] is not the way out of life, but only an occasional consolation in it, until his power, enhanced by [artistic] contemplation, finally becomes tired of the spectacle, and seizes the serious [i.e., saintly] side of things." Guntram breaks his lute, vowing never to sing again, and sets out on his solitary redemptive path.

For those contemporaries who made autobiographical assumptions, Strauss openly declared that he was not Guntram, that he himself was no saint, and that he could never abandon the art of music. Indeed, Strauss's annotations in his copy of Book 4 bear out his lack of sympathy with a philosophy that squarely placed religious asceticism or saintliness ahead of music as the only hope for permanent release from the will and the endless striving that it causes. The typically self-deprecating Strauss made light of his rejection of saintliness in a letter to Cosima: "I can't help it, I'll never be granted the halo." The philosophical distance between the composer and his main character (and thus the potential for irony) was sharply defined in a letter to Thuille in which he referred to Guntram as a "gasbag." For Strauss, it was not for music to preach, and neither was it for "musical priests" to create sonorous sermons. Music may well be able to represent metaphysics, but it could never be metaphysics, Strauss asserted to Thuille: one should follow Wagner's example and "not preach a moral sermon."

If all this seems redolent of Nietzsche, and well it should, we should remember that he was fueling Strauss's view of art and ego during this period of epistemological turmoil: "[Nietzsche's] polemic against the Christian religion spoke deeply to my heart; it strengthened and corroborated an unconscious antipathy, which I had felt since my 15th year, for this religion frees its believers of responsibility for their own deeds and actions (through confession)."

Strauss confessed that his attraction to Nietzsche was born of his opposition to the three enemies of art: hypocrisy, the impudence of dilettantes, and philistinism. Thus, for Strauss, the highest form of existence "is to be alone with the great spirits ... to be alone with oneself ... the more I am alone, the better I amuse myself; I only get bored when I'm in incompatible company."

But beyond the philosophical roots, *Guntram* is a work of great musical beauty, a significant work in Strauss's oeuvre, as it provides a glimpse into the development of his musical language and dramatic sensibilities. The opera is characterized by sumptuous orchestration, a highly expressive use of melody, and intricate post-Tristanian harmonic progressions—elements that would later define Strauss's signature style.

Outstanding are the three great monologues for Guntram in each act: his expository speech of Act I, the peace narrative of Act II, and his moving farewell at the end of the final act. Strauss creates compelling sexual passion in Act III, when Freihild confesses her love for Guntram while he is in prison and offers to free him as they would escape together. Gustav Mahler was impressed by *Guntram*'s musical beauty, and he conducted excerpts from the opera in Vienna and even in New York at Carnegie Hall. Tonight, in this same hall, we shall hear the work in its entirety.

—Bryan Gilliam  
Professor Emeritus of Music at Duke University

# The Artists

## 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 2003–2011. In 2018 he assumed artistic directorship of the Grafenegg Academy in Austria.



Ric Kallaher

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*.

Botstein is the author of numerous articles and books, including *The Compleat 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.

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## Alexander Birch Elliott, Baritone

This season, Alexander Birch Elliott makes his debut with Florida Grand Opera, returning to the role of Escamillo in *Carmen*. The baritone also



returns to the roster of the Metropolitan Opera, covering Figaro in *Il barbiere di Siviglia*. Elliott's concert calendar this season includes performances of Brahms's *German Requiem* with the Charlotte Symphony, Handel's *Messiah* with the Nashville Symphony, and an appearance with the Pacific Vocal Series in Newport Beach, California.

Last season featured an exciting role debut with Houston Grand Opera as Captain Von Trapp in *The Sound of Music* and returns to the Metropolitan Opera, singing Papageno in the holiday presentation of *The Magic Flute*

and covering Schaunard in *La bohème*. Elliott also made two notable role reprisals, singing Figaro in *Il barbiere di Siviglia* with Arizona Opera and Des Moines Metro Opera, and Enrico in *Lucia di Lammermoor* with New Orleans Opera. With the Grand Teton Music Festival, he performed Papageno under the baton of Sir Donald Runnicles.

Elliott began the 2022–2023 season with an anticipated role and house debut as Enrico in Simon Stone's production of *Lucia di Lammermoor* with LA Opera. He also returned to Pittsburgh Symphony Orchestra as the baritone soloist in Mozart's Great Mass and Handel's *Messiah*, while the spring of 2023 brought a return to the Metropolitan Opera to cover both the title role in *Don Giovanni* and Schaunard in *La bohème*.

Alexander Birch Elliott appears courtesy of the Metropolitan Opera.



### **Katharine Goeldner, Mezzo-Soprano**

Katharine Goeldner's unique gifts have taken her to stages and concert platforms throughout the US and Europe in an astonishing range of repertory. Goeldner's future and most recent projects include Diane Foley in the world premiere of Charlotte Bray's *American Mother* (Theater Hagen), Geneviève in *Pelléas et Mélisande* (The Dallas Opera), Dalila in *Samson et Dalila* (Opera Colorado), Fricka in *Die Walküre* (Staatstheater Augsburg), Annina in *Der Rosenkavalier* (The Metropolitan Opera), Herodias in *Salome* (Minnesota Orchestra,

Virginia Opera, Tulsa Opera, and the Fisher Center at Bard), Larina in *Eugene Onegin* (Santa Fe Opera, Lyric Opera of Chicago, Detroit Opera, and Hawaii Opera Theater), Brigitta in *Die tote Stadt* (Toulouse and RTÉ Dublin), Marcellina in *Le nozze di Figaro* (Dutch National Opera and Lyric Opera of Chicago), Berio's *Folk Songs* (Mozarteum Orchestra Salzburg), and Verdi's Requiem (Jacksonville Symphony).



She has made a specialty of contemporary American opera, creating the roles of Iris Lev in *Awakenings* (Tobias Picker/Aryeh Lev Stollman), Peggy Ophuls in *Shalimar the Clown* (Jack Perla/Rajiv Joseph), Olga Arkhipova in *Arkhipov* (Peter Knell/Stephanie Fleischmann), Ma Joad in the revised version of *The Grapes of Wrath* (Ricky Ian Gordon/Michael Korie) and Jacqueline Onassis in *JFK* (David T. Little/Royce Vavrek).

Goeldner lives in Salzburg, Austria.

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### **Bernard Holcomb, Tenor**

Having “already made a name for himself in the world of opera” with his “delicate and flexible” voice, tenor Bernard Holcomb returned to the Metropolitan Opera last season for both *X: The Life and Times of Malcom X* and *Fire Shut Up in My Bones*, after recently making his Met debut in *Champion*. This season, Holcomb returns to the Met to sing the Fourth Jew in *Salome* and to Eugene Opera to sing the Duke in *Rigoletto*. He also joins Opera Parallèle in the title role of *The Pigeon Keeper*, Heartbeat Opera for the pastiche *Slayem: The Witch Trials*, and he returns to Carnegie Hall for Mozart’s “Coronation” Mass with MidAmerica Productions and for Robert Ray’s *Gospel Mass* with Manhattan Concert Productions. This summer, he’ll join Connecticut Lyric Opera to sing The Trickster God in *Amistad* before returning to Central City Opera to perform the Minstrel in *Once Upon a Mattress*. Other recent highlights include Alfredo in *La Traviata* with Eugene Opera, Beadle Bamford in Pacific Symphony’s *Sweeney Todd*, Henry Davis in *Street Scene*, and Iago in Rossini’s *Otello* with Central City, and his Opera Omaha debut in *X: the Life and Times of Malcolm X*.



James Alexander

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### **Christopher Job, Bass-Baritone**

Praised for his “commanding sonority” (*Opera News*), bass-baritone Christopher Job is a “rising star on the American opera scene” (*Grand Junction Free Press*). Job has been engaged by the Metropolitan Opera since the beginning of his career, making his house debut in Shostakovich’s *The Nose*. Other notable engagements at the Met include roles in *Tosca*, *Roberto Devereux*, *Rigoletto*, *Madama Butterfly*, *Medea*, and *La Traviata*, and productions of *Don Carlo*, *The Enchanted Island*, and *Lulu* created by world-renowned artist and director William Kentridge. Additionally, Job has



Daniel Welch

joined the company for productions of *The Hours* and *Der Rosenkavalier*, among many others, and he can be seen in seven *The Met: Live in HD* broadcasts.

A globally sought-after artist, Job has been featured in many important international opera houses. Highlights include his debut with LA Opera as Dr. Grenvil in *La Traviata*, the role of Alidoro in *La Cenerentola* with Festival Lyrique en Mer in Belle-Île, France, and the roles of Sparafucile in *Rigoletto*, and Il Podestà in *La gazza ladra* with Teatro Comunale di Bologna.

Job is a Grand Prize winner of the Denver Lyric Opera Guild Competition and a second-place winner of the Metropolitan Opera National Council auditions.

Christopher Job appears courtesy of the Metropolitan Opera.

Faye Fox



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### **Angela Meade, Soprano**

In the 2024–2025 season, Angela Meade makes notable returns to Teatro La Fenice, the Metropolitan Opera, Bayerische Staatsoper, and Teatro Carlo Felice in celebrated role portrayals. She returns to the Metropolitan Opera as Leonora in *Il Trovatore* in David McVicar's critically acclaimed production, conducted by Daniele Callegari. She sings the title role in *Lucrezia Borgia* in Munich, and makes her role debut as the title role in *Die Liebe der Danae* at Teatro Carlo Felice with Fabio Luisi. Concert appearances include Mahler's Symphony No. 8

with Nashville Symphony and Mahler's Symphony No. 2 with San Diego Symphony and Rafael Payare.

Last season, Meade returned to the Metropolitan Opera for Amelia in *Un Ballo in Maschera* conducted by Carlo Rizzi. She sang the title role in *Ermione* with Washington Concert Opera alongside Lawrence Brownlee and David Portillo, followed by her role debut as Chrysothemis in *Elektra* at the Dallas Opera. She sang the title role in *Beatrice di Tenda* at Teatro Carlo Felice and joined Teatro La Fenice for Verdi's Requiem. In the spring, she joined LA Opera for her role debut in the title role of *Turandot* conducted by James Conlon in the celebrated production by David Hockney, reprising the role later with Teatro dell'Opera di Roma at The Baths of Caracalla.

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### **John Matthew Myers, Tenor**

John Matthew Myers has garnered acclaim for his warm tone, insightful and nuanced performance, depth, and range. Some of Myers's opera roles

include Mao in *Nixon in China* (Paris Opera with Gustavo Dudamel), Pollione in *Norma* (LA Opera), Der Tenor/Bacchus in Strauss's *Ariadne auf Naxos* (Teatro La Fenice), and Der Kaiser in *Die Frau ohne Schatten* (San Francisco Opera). For the Metropolitan Opera, he has covered roles in Britten's *Peter Grimes*, Mussorgsky's *Boris Godunov*, Wagner's *Die Meistersinger*, Tchaikovsky's *Queen of Spades*, and Strauss's *Der Rosenkavalier*. He has also performed roles in concert with Seattle Opera and Ludovic Morlot, Opera Carlo Felice Genova with Fabio Luisi, and Zurich Opera.



Catlin Oldham

Myers has appeared as a soloist with the New York Philharmonic, Pittsburgh and Grand Rapids Symphonies, St. Louis Symphony Orchestra, and Saint Paul Chamber Orchestra. Following his performance at the Grant Park Music Festival, the *Chicago Tribune* wrote, "He astonished from his thrilling entrance ... his voice a thing of poignance and power." Myers won Third Prize and the Richard Tauber Prize for the best interpretation of Schubert Lieder at the 2022 Wigmore Hall Bollinger International Song Competition, and his critically acclaimed solo debut album with pianist Myra Huang was released in 2022.

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## Rodell Rosel, Tenor

Grammy-nominated tenor Rodell Rosel, originally from the Philippines, is a sought-after interpreter of character roles, appearing regularly at major opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, LA Opera, Houston Grand Opera, and the Royal Opera House. His repertoire includes Monostatos, Goro, Mime, Loge, Basilio, Tanzmeister, Spoletta, and the Four Servants in *Les Contes d'Hoffmann*.



Marc Cartwright

In the coming season, Rosel will perform as Pong in *Turandot* at the Metropolitan Opera, Goro in *Madama Butterfly* both at the Metropolitan Opera and the Lyric Opera of Chicago, Basilio in *Le nozze di Figaro* at Washington National Opera, and Monastatos in *Die Zauberflöte* with the St. Louis Symphony Orchestra.

In the 2024–2025 season, he returned to the Metropolitan Opera, Seattle Opera (*Die Zauberflöte*), Los Angeles Opera (*Madama Butterfly*), and the Edinburgh International Festival (*Capriccio*). Recent highlights include *Pagliacci* (Beppe) with Austin Opera and *Das Rheingold* (Loge) with Calgary Opera.



## Kevin Short, Bass-Baritone

Kevin Short's most recent current and future engagements include Angelotti in *Tosca*, Lepidus in John Adams's *Anthony and Cleopatra*, and Frazier in *Porgy and Bess* (The Metropolitan Opera), Il Re in *Aida*, Sprecher in *Die Zauberflöte* and Zuniga in *Carmen* (Washington National Opera), Porgy in *Porgy and Bess* (Elbphilharmonie Hamburg), Headmaster/Preacher/Mr. Dingleas in Paul McCartney's *Liverpool Oratorio* (Cincinnati Opera), Beethoven's Ninth Symphony (The Philadelphia Orchestra), Mahler's Symphony No. 8 (Grant Park Music Festival Chicago), and *Don*

*Giovanni* (title role, Joburg Theatre).

In a career where he sang more than 20 operas at the Metropolitan Opera, recent highlights have included Porgy in *Porgy and Bess*, Sam in *Un ballo in maschera*, Uncle Paul in Terence Blanchard's *Fire Shut Up in My Bones*, and Pfleger in *Elektra*. Short performed roles such as *Der fliegende Holländer* (title role), Sarastro in *Die Zauberflöte*, Méphistophélès in *Faust*, Philippe II in *Don Carlos*, and Jack Rance in *La fanciulla del West* at Santa Fe Opera, Lyric Opera of Chicago, Houston Grand Opera, LA Opera, Florida Grand Opera, Opera Company of Philadelphia, Canadian Opera Company, Vancouver Opera, New York City Opera, Opéra Comique, Staatstheater Stuttgart, Teatro Comunale di Bologna, and festivals including Baden-Baden, Aix-en-Provence, Savonlinna, and Spoleto. Concert appearances include Opera Orchestra of New York, Avery Fisher Hall, Cleveland Orchestra, San Francisco Symphony, Boston Symphony, Detroit Symphony, Baltimore Symphony, New Japan Philharmonic, and RAI Orchestra.

Kevin Short appears courtesy of the Metropolitan Opera.

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## 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.

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## **Bard Festival Chorale**

The Bard Festival Chorale was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

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### **James Bagwell, Director, Bard Festival Chorale**

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now (TÖN) and in 2009 was appointed principal guest conductor of the American Symphony Orchestra, leading them in concerts at both Carnegie Hall and Lincoln Center. From 2009–2015, he served as music director of The Collegiate Chorale, with whom he conducted a number of rarely-performed operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Môïse et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass's *Toltec Symphony* and Golijov's *Oceana*, both at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight Records and is the only complete recording of this musical. Since 2011, he has collaborated with singer and composer Natalie Merchant, conducting a number of major orchestras across the country, including the San Francisco and Seattle Symphonies.

Bagwell has trained choruses for a number of major American and international orchestras, including the New York Philharmonic; Los Angeles Philharmonic; San Francisco, NHK (Japan), and St. Petersburg Symphonies; and the Budapest Festival, Mostly Mozart Festival, American Symphony, Cincinnati Symphony, Cincinnati Pops, and Indianapolis Symphony Orchestras. Since 2003, he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at The Richard B. Fisher Center for the Performing Arts at Bard College.

He conducted some 25 productions as music director of Light Opera Oklahoma. At Bard SummerScape he has lead various theatrical works,

most notably *The Tender Land*, which received glowing praise from *The New York Times*, *The New Yorker*, and *Opera News*. From 2005–2010, he was music director of The Dessoff Choirs in New York, who under his leadership made numerous appearances at Carnegie Hall in addition to their regular season.

## American Symphony Orchestra

**Leon Botstein**, Conductor

### First Violins

Cyrus Beroukhim  
Concertmaster  
Yukie Handa  
Pauline Kim Harris  
Ragga Petursdottir  
Ashley Horne  
Elizabeth Nielsen  
John Connelly  
James Tsao  
Bruno Peña  
Samuel Katz

### Second Violins

Richard Rood  
Principal  
Wende Namkung  
Diane Bruce  
Alexander Vselensky  
Dorothy Strahl  
Naho Parrini  
Akiko Hosoi  
Sarah Zun

### Violas

William Frampton  
Principal  
Sally Shumway  
Rachel Riggs  
Debra Shufelt-Dine  
Shelley Holland-Moritz  
Adria Benjamin

### Cellos

Alberto Parrini  
Principal  
Roberta Cooper  
Emily Brausa  
Maureen Hynes  
Diane Barere  
Annabelle Hoffman

### Basses

John Beal  
Principal  
Jordan Frazier  
Jack Wenger  
Richard Ostrovsky  
Peter Donovan

### Flutes

Keith Bonner  
Principal  
Rie Schmidt  
Diva Goodfriend-Koven  
Piccolo

### Oboes

Alexandra Knoll  
Principal  
Julia DeRosa  
Melanie Feld  
English Horn

### Clarinets

Nuno Antunes  
Principal  
Benjamin Baron  
Lino Gomez  
Bass Clarinet

### Bassoons

Oleksiy Zakharov  
Principal  
Brad Balliett  
Kara LaMoure  
Jensen Bocco  
Contrabassoon

### Horns

Zohar Schondorf  
Principal  
David Smith  
Chad Yarbrough  
Rachel Drehmann  
Steven Sherts  
Assistant

### Trumpets

Gareth Flowers  
Principal  
John Dent  
John Sheppard  
Mark Broschinsky  
Bass Trumpet

### Trombones

Richard Clark  
Principal  
Nicole Abissi  
Jeffrey Caswell  
Bass Trombone

### Tuba

Kyle Turner  
Principal

### Timpani

David Fein  
Principal  
Pablo Rieppi

### Percussion

Jonathan Haas  
Principal  
Charles Descarfino  
David Nyberg  
Isabella Butler

### Harp

Victoria Drake  
Principal  
Ruth Bennett

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### Assistant Conductor

Zachary Schwartzman

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James Bagwell, Director

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Cristóbal Arias  
Daved Buzaglo  
Christopher Carter  
Rashard Deleston  
Joseph Demarest  
Sean Fallen  
Ethan Fran  
Chad Kranak  
Matthew Krenz  
Eric William Lamp  
Alex Longnecker  
Nathan Siler  
Michael Steinberger

Tyler Tejada  
Nathan Wiley

## Basses

CodyRae Caho  
Daniel Chiu  
Roosevelt Credit  
Roderick Gomez  
Jonathan Guss  
Brian Michael Henry  
Juan Jose Ibarra  
Muir Ingliss  
Bert Johnson  
Andrew Jurden

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