

Friday Evening, July 15, 2022, at 8:00  
Isaac Stern Auditorium / Ronald O. Perelman Stage



presents

# At the Reading of a Psalm

LEON BOTSTEIN, *Conductor*

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MANÉ GALOYAN, *Soprano*  
EVE GIGLIOTTI, *Mezzo-soprano*  
TERRENCE CHIN-LOY, *Tenor*  
CHRISTIAN ZAREMBA, *Bass*

BARD FESTIVAL CHORALE  
JAMES BAGWELL, *Director*

SERGEI TANEYEV *At the Reading of a Psalm* (1915)

First Movement

- i. Chorus (*Allegro tempestoso*)
- ii. Double Chorus (*Andante sostenuto*)
- iii. Chorus. Triple Fugue (*Fuga a tre soggetti, Andante – Allegro molto*)

Second Movement

- iv. Chorus (*Allegro moderato*) – *Fuga. (Allegro tenebroso)*
- v. Quartet (*Andante*)
- vi. Quartet and Chorus (*Adagio ma non troppo*)

Third Movement

- vii. Interlude (*Allegro appassionato*)
- viii. Aria (Alto Solo) (*Adagio piu tosto largo*)
- ix. Double Chorus (Finale) (*Adagio pietoso e molto cantabile – Allegro moderato – Allegro molto*)

*Program continues on following page*

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This evening's concert will run approximately 70 minutes with no intermission.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

The ASO's Vanguard Series is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

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# FROM THE Music Director

Sergei Taneyev,  
*At the Reading of a Psalm*  
by Leon Botstein

This first United States performance of Taneyev's masterpiece *At the Reading of a Psalm* is not only part of the American Symphony Orchestra's longstanding mission to revive neglected or unknown works of music that merit public performance and rediscovery, but it is taking place several weeks before the opening of the 2022 Bard Music Festival, which this year is dedicated to the life and career of Sergei Rachmaninoff, one of Taneyev's students. The author of the Program Note for this concert is Phillip Ross Bullock, who is also the editor of the scholarly volume *Rachmaninoff and His World*, published by the University of Chicago Press, this year's annual volume designed to accompany the Bard Music Festival.

Furthermore, this performance could not have happened at a more sensitive moment in history, owing to the Russian aggression against Ukraine. Vladimir Putin's imperialist ambitions to conquer Ukraine and deny its legitimacy as a distinct nation seek to justify themselves by associating the unjustified aggression and brutality of the war with the long history of the Russian Empire, particularly before the Bolshevik Revolution and the subsequent years of the Soviet Union, to whose memory Putin has remained loyal. Russia, which included Ukraine, was ruled under the Romanov dynasty, especially from

the reign of Nicholas I on to the fall of the monarchy, in accordance with an ideology based on three vital pillars. These were autocracy, orthodoxy, and nationality, and together they defined the Russian state. The absolute power of the monarch, unchecked by the parliamentary and legal practices of liberal democracy, was justified in turn by loyalty to a construct of a distinctive national character shaped by true Russians. This, in turn, demanded the exclusive allegiance to the Russian Orthodox Church. The church was an indispensable ally of autocracy and national identity, as it remains today.

However, the question of what ought to pass for a culture that was authentically Russian was never settled to anyone's satisfaction. Was Russia part of Europe, or was its true character shaped by cultures from the East? Theories of a middle ground between Occident and Orient—the Eurasian—flourished amidst the competing claims of links to Europe and decisive roots in Asia.

As the literary, musical, and aesthetic culture of Russia blossomed during the nineteenth century among the few who were literate and wealthy—mostly aristocratic landowners, urban merchants, and professionals—the tensions around how Russia should be defined and expressed in a unique manner mounted. In music, two distinct camps emerged. First, there was the brashly nationalist group based in St. Petersburg, often known as the “Mighty Handful”,

that included Rimsky-Korsakov, Musorgsky, Balakirev, Cui, and Borodin. Then there was an opposing school centered in Moscow, a more European-oriented group that included Anton Rubinstein and Taneyev. Since Taneyev was one of the leaders of the Moscow group and was probably Tchaikovsky's closest musical confidant, Tchaikovsky was more closely identified with those for whom Western musical culture was a source of admiration and influence. But Tchaikovsky was nineteenth-century Russia's most famous composer, and he was admired by both groups. He kept good relations with all of his contemporaries. He found a way to assert his Russian identity and integrate the elements from the Western European compositional tradition he admired. The fact that he was invited to open Carnegie Hall suggests the extent of his fame. And his music never failed to communicate something distinctively Russian.

Taneyev was more resolutely tied to the ambition to make Russia a major cultural voice within Europe and more persuaded of the indispensable legacy of Western European compositional craftsmanship and its universal validity. His textbook on counterpoint is astonishing in its breadth and depth. He kept his distance from the reductive and essentialist markers of Russian identity that distinguish much of the music of the Mighty Handful. The composition dearest to his heart was his opera *Oresteia*, written in the 1890s, which Bard SummerScape produced in 2013. It is no accident that the subject Taneyev chose for his opera was unlike that of most other Russian operas. It is not based on Russian literature or folklore but is drawn from Greek antiquity. And although the music, like Tchaikovsky's, does not fail to signal that it is unmistakably Russian, it avoids the exoticism and stereotyped musical rhetoric that most Western audiences expect to encounter in music by Russian composers. Rather, it foregrounds the beauties of the Russian language in a libretto that is an adaptation of Aeschylus, the Greek tragedian, and delivers music that is indebted to late European Romanticism.

Taneyev's last great work—the one on tonight's program—is even more remark-

able as evidence of his ideals. Rachmaninoff and Tchaikovsky too wrote liturgical music closely allied to the official state religion, Russian Orthodoxy. And they used chants taken from sacred rites. The faith and religiosity in Taneyev's cantata, in contrast, are not reminiscent of the official orthodox liturgy. Its Russian literary text is set in a distinctly European manner without imitation of Orthodox ritual. Its contrapuntal virtuosity is stunning and an homage to Western practice. The polyphonic complexity and sonorities are reminiscent of a massive cathedral, whose interior integrates lyricism and drama.

Taneyev, like his friend Tchaikovsky and his protégé Rachmaninoff, was nonetheless a patriot, but one who defied the dominant exclusionary and nativist nationalism. He shunned any manner of fundamentalist allegiance to the tenets and practices of the Orthodox Church. What this work suggests is an affinity with the radical Christianity espoused by Leo Tolstoy in his later years that challenged the practices and traditions of the organized church. Indeed, Taneyev can be thought of as the composer most comparable to Tolstoy, whom he knew and with whose wife he had a particularly close relationship. Tolstoy's contribution to world culture was not only through literature. The way he reimagined Christianity and assumed the role of moral prophet and critic of modernity was not lost on Taneyev, and exercised a powerful influence, in Europe, America, and throughout the world. It profoundly affected readers at the turn of the century, including Mahatma Gandhi, Max Weber, and later Martin Luther King Jr.

As this towering achievement of music and faith demonstrates, Taneyev's music deserves an enthusiastic response, as an antidote to today's unholy alliance of church and state in Russia, but also throughout the world as a tribute to how an artistic tradition dating back hundreds of years and shared by multiple linguistic and ethnic groups can inspire new music written by subsequent generations of composers, music that makes a claim for a shared, universal world defined by respect for human dignity, love, compassion, and tolerance.

# THE Program

by Philip Ross Bullock

Sergei Taneyev

Born November 25, 1856, in Vladimir, Russia

Died June 19, 1915 in Zvenigorod, Russia

**At the Reading of a Psalm**

Composed in 1915

Premiered on March 11, 1915 in Saint Petersburg, Russia

conducted by Serge Koussevitzky

Performance Time: Approximately 70 minutes

Instruments for this performance: 3 flutes, 1 piccolo, 3 oboes, 2 English horns, 3 clarinets, 1 bass clarinet, 4 bassoons, 1 contrabassoon, 5 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (bass drum, snare drum, piatti, suspended cymbals, triangle, tam tam), 1 harp, 18 violins, 6 violas, 6 cellos, and 5 double-basses

The cantata is not a genre often associated with Russian composers, who are perhaps most famous – at least in the West – for their operas, symphonies, concertos, and tone poems. Who, for instance, knows Tchaikovsky's graduation piece from the St. Petersburg Conservatory, a setting of Schiller's *Ode to Joy* (1865), his *Cantata for the Opening of the Polytechnic Exhibition* (1872), or his *Moscow* (1883)? Later on, the cantata became a bombastic vehicle for Soviet propaganda, as in the case of Prokofiev's *Cantata for the Twentieth Anniversary of the October Revolution* (1937), *Hail to Stalin* (1939), and *On Guard for Peace* (1950), or Shostakovich's *Poem of the Motherland* (1947), *Song of the Forests* (1949), and *The Sun Shines over our Motherland* (1952). It was, though, the early twentieth century when the cantata reached its zenith in Russia. Rachmaninoff composed two – a short setting of Nikolay Nekrasov's *Spring* (1902) and an ambitious version of Edgar Allen Poe's *The Bells* (1913), in a Russian translation by Konstantin Balmont.

Rachmaninoff's teacher at the Moscow Conservatory, Sergey Taneyev, was just as fascinated by the creative potential of the cantata. He made his debut as a composer in 1880 with a work designed to celebrate the unveiling of a monument to the poet, Alexander Pushkin, and his first numbered opus took a poem about the early Christian theologian, John of Damascus, with words by Alexey Tolstoy. His final composition – and according to some, his masterpiece – was *At the Reading of a Psalm*, a vast work for soloists, chorus, and orchestra based on a poem by the nineteenth-century poet and religious philosopher, Alexey Khomyakov. Taneyev began work on the score in 1912 or 1914 and completed the orchestration on 3 January 1915. The premiere took place in wartime Petrograd on 11 March that year, conducted by Serge Koussevitzky. Taneyev's death in June 1915 – and the October Revolution of 1917 – meant that the work was soon forgotten, although in recent decades, its significance has been recognized more and more, whether in Russia, or in Europe and the United States.

As a young man, Taneyev made a profound study of the music of J. S. Bach, as well as of the Renaissance counterpoint of Ockeghem, Josquin, and Lassus. The influence of these composers can be felt in many of his compositions, and as a teacher, he insisted that his students should have a full command of form and counterpoint. Tchaikovsky famously described him as “the finest contrapuntist in Russia,” even wondering “whether his like is to be found in the West.” The Russian musicologist Boris Asafyev claimed that “no other Russian composer lived and worked immersed in the world of ideas, in the development of abstract concepts.” Certainly, his music is very different from the colorful, exotic, and sometimes unruly canvases of the Russian nationalist composers.

This risks portraying Taneyev’s music as premeditated and overly cerebral, and Nikolay Rimsky-Korsakov was not alone in finding some of his scores “most dry and labored in character.” On paper, *At the Reading of a Psalm* certainly attests to its composer’s formidable erudition. Its formal structure is almost religious in its symbolism: it comprises three main movements, each further subdivided into three sections. The recurrence of certain melodic motifs, as well as a sophisticated set

of harmonic relationships between the individual sections, invest the cantata with a profound sense of musical architecture. Various configurations of the relationship between the chorus, soloists, and orchestra provide for variations in timbre, and Taneyev’s command of counterpoint can be heard throughout, especially in the triple fugue that brings the first movement to its monumental conclusion.

*At the Reading of a Psalm* reveals Taneyev’s commitment to putting his profound intellectual talents at the service of his art. At the same time, it is also a profoundly human document, dedicated to the memory of his late mother, who had often read the poetry of Khomyakov to him. In Khomyakov’s biblical paraphrase, God rejects the extravagant sacrificial gifts of humanity, preferring instead the simplicity of a pure heart and the selfless pursuit of brotherly love. As well as moments of grandeur and exaltation, Taneyev’s score contains passages of introspective contemplation, inviting us to love – as well as admire – its composer’s genius.

*Philip Ross Bullock is Professor  
of Russian Literature and  
Music at the University of Oxford.*

# Text AND TRANSLATION

SERGEI TANEYEV (1856–1915)  
*At the Reading of a Psalm* (1915)

## First Movement

### I.

*...Zemlya trepeshchet.  
Po efiru katitsya grom iz kraya v kray.  
To Bozhiy glas: on sudit miry  
"Izrail'," moy narod, unimay!*

The earth is trembling  
Thunder rolls through the heavens from  
edge to edge.  
It is the voice of God: He judges the world.  
Israel, my people, listen to me!

### II.

*Izrail'! Ti mne stroish' khramy,  
I khramy zolotom blestyat.  
I v nikh kuryatsya fimiamy,  
I den', i noch'ogni goryat.  
Izrail'! Ti mne stroish' khramy,  
I khramy zolotom blestyat.*

Israel! You build temples for me,  
And the temples shine with gold.  
Incense burns therein,  
Day and night the lights are shining.  
Israel! You build temples for me,  
And the temples shine with gold.

### III.

*K chemu mne pyshnykh khramov svody,  
Bezdushniy kamen', prakh zemnoy?  
Ya sozdal zemlyu, sozdal vody,  
Ya nebo ochertil rukoy.  
Khochu i slovom rasshiryayu  
Predel bezvestnykh vam chudes.  
I beskonechnost' sozidayu  
Za beskonechnost'yu nebes.  
Ya sozdal zemlyu,  
- Khochu i slovom rasshiryayu  
Predel bezvestnykh vam chudes.  
- Sozdal vody, ya nebo ochertil rukoy*

What good are magnificent temple vaults,  
Stone without soul, dust of the earth?  
I created the earth, I created the waters,  
I outlined the sky with my hand.  
With a word, I will expand the boundary  
of unknown wonders to you.  
I create infinity beyond the infinity of  
heaven.  
I created the earth!  
-With a word, I will expand the  
boundary of unknown wonders.  
-I created the waters, outlined the sky  
with my hand.  
-I create infinity beyond the infinity of  
heaven.  
I created the earth, I created the waters, I  
outlined the sky with my hand.  
With a word, I will expand the boundary  
of unknown wonders to you.  
I create infinity beyond the infinity of  
heaven.  
I created the earth, I created the waters, I  
outlined the sky with my hand!

*- I beskonechnost' sozidayu  
Za beskonechnost'yu nebes  
Ya sozdal zemlyu, sozdal vody,  
Ya nebo ochertil rukoy.  
Khochu i slovom rasshiryayu  
Predel bezvestnykh vam chudes.  
I beskonechnost' sozidayu  
Za beskonechnost'yu nebes.  
Ya sozdal zemlyu, sozdal vody,  
Ya nebo ochertil rukoy.*

## Second Movement

### IV.

*K chemu mne zlato? V glub'zemuuyu  
V utrobu vekovechnykh skal  
Ya vлил, kak vodu dozhdevuyu.  
Ognyom rasplavlenniy metall.  
On tam kipit i rvyotsya szhatiy  
V okovakh tyomnoy glubiny,  
A vashi srebro i zlato -  
Lish' vsplesk toy plamennoy volny.*

What good is gold to me? Into the depths  
of the earth, into the womb of the  
eternal rocks,  
I poured the fiery molten metal like  
rainwater.  
It boils and breaks there, compressed in  
the shackles of the dark depths.  
Your silver and gold are but a splash of  
that molten wave.

### V.

*K chemu kurennya? Predo mnoyu  
Zemlya so vsekh svoikh kontsov  
Kadit dykhanyem pod rosoyu  
Blagoukhayushchikh tsvetov.*

Wherefore the incense? Before me, every  
end of the earth pours breath under the  
dew of fragrant flowers.  
Before me, every end of the earth pours  
breath under the dew of fragrant  
flowers.

### VI.

*K chemu ogni? Ne ya l' svetila  
Zazhyog nad vashey golovoy?  
Ne ya l', kak iskri iz gornila  
Brosayu zvyozdi v mrak nochnoy?*

Wherefore the lights? Did I not kindle  
the lights above your head?  
Do I not hurl the stars like sparks from  
the forge, into the darkness of the night?

## Third Movement

### VII.

*Tvoy skuden dar..*

Your gift is meager.

### VIII.

*...Yest' dar bestsenniy.  
Dar, nuzhniy Bogu tvoyemu,  
Ti s nim yavis'. I, primirenniy,  
Ya vse dary tvoi primu.  
Mne nuzhno serdtse chishche zlata.  
I volya krepkaya v trude;  
Mne nuzhen brat, lyubyashchiy brata,  
Nuzhna mne pravda na sude!  
To dar bestsenniy  
Dar, nuzhniy Bogu tvoyemu*

There is a priceless gift that thy God  
needs.  
Come with me, and reconciled, I will  
accept all your gifts.  
I need a heart purer than gold,  
And a will that is strong in labor.  
I need a brother that loves his brother,  
I need truth in judgment!  
There is a priceless gift that thy God  
needs.

### IX.

*Mne nuzhno serdtse chishche zlata,  
I volya krepkaya v trude;  
Mne nuzhen brat, lyubyashchiy brata.  
Nuzhna mne pravda na sude!*

I need a heart purer than gold, and a will  
that is strong in labor.  
I need a brother that loves his brother, I  
need truth in judgment!

*Translation by Michael Chadwick*

# THE Artists

LEON BOTSTEIN, *Conductor*

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RIC KALLAHER



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

Mr. Botstein is also active as a guest conductor and can be heard on numerous

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

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



## TERRENCE CHIN-LOY, *Tenor*

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Jamaican-American tenor Terrence Chin-Loy is an artist praised for his “beautiful lyric tenor” and the “silken quality” of his voice (Opera News). In the 2021-2022 season, he made his debut at the Metropolitan Opera in the historic *Fire Shut Up in My Bones* composed by Terence Blanchard. Terrence closed the season by performing the role of Benny Paret in the composer’s first opera, *Champion*, at Boston Lyric Opera. He recently completed a two-year artist residency at Arizona Opera where he performed Ferrando in Mozart’s *Così fan tutte* and Henrik in Sondheim’s *A Little Night Music*. Other favorite roles include Edgardo in *Lucia di Lammermoor* (Indiana University), Brighella in *Ariadne auf Naxos* (Santa Fe Opera), and the Astrologer in Rimsky-Korsakov’s *Zolotoy petushok*, or *The Golden Cockerel* (Santa Fe Opera). On the concert stage, Terrence premiered Daniel Roumain’s *Twin Stars*, a piece commissioned by the Norfolk Chamber Music Festival in summer 2021. Other concert work includes performances with the New York Festival of Song as part of the Schwab Vocal Rising Stars, Janáček’s



JYANG CHEN

*The Diary of One Who Vanished* with the Brooklyn New Music Collective, and *Carmina Burana* with the Westmoreland Symphony Orchestra.

Terrence is a graduate of Indiana University, where he received a Performer Diploma. He also holds a BA in Music from Yale University and an MM in Voice from Mannes College. Terrence is 2021 Sullivan Foundation Grant Winner, a 2020 George London Foundation Competition Finalist, and a 2018 Metropolitan Opera National Council Auditions National Semifinalist.

## MANÉ GALOYAN, *Soprano*

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Armenian soprano Mané Galoyan has been acclaimed by *Houston Press* as “radiant as dewy Gilda in her first throes of love, heavenly as a daughter disgraced, and positively stoic as martyr... possesses a crystalline voice that cuts through any orchestral texture. She waltzed through Verdi’s dramatic coloratura without effort. She can float incandescent pianissimos then belt with Verdian thunder.”

In the 2021-2022 season, she will continue as an Ensemble member with Deutsche Oper Berlin, where she will sing Pamina in *Die Zauberflöte*, Vio-



KRISTIN HOEBERMANN

letta in *La traviata*, and Corinna in *Il viaggio a Reims*, among other roles. As a guest artist, she will make her debut with Dutch National Opera as Violetta, and perform the title role in *Luisa Miller* with the Glyndebourne Festival. In the 2020-2021 season, she debuted with Zürich Opernhaus as Adina in *L'elisir d'amore* and performed Garsenda in *Francesca da Rimini* with Deutsche Oper Berlin.

Cancellations due to Covid-19 pandemic include performances at the Metropolitan Opera as Gretel in *Hansel and Gretel*, as well as with Deutsche Oper Berlin as Violetta Valéry in *7 Deaths of Maria Callas*, Micaëla in *Carmen*, Pamina, Violetta in *La traviata*, and the soprano soloist in a staged version of the *St. Matthew Passion*, among other projects.

In the 2019-2020 season, Ms. Galoyan made her Metropolitan Opera debut as Prilepa/Chlœ in *The Queen of Spades*, conducted by Vasily Petrenko. She also returned to Houston Grand Opera as

Gilda in *Rigoletto*, and debuted with Hawaii Opera Theatre as the Countess in *Le nozze di Figaro*.

Mané Galoyan is the winner of numerous international competitions, including First Prize in the 27th Eleanor McCollum Competition and Concert of Arias with Houston Grand Opera, Third Prize in the XV International Tchaikovsky Competition, Fourth Prize in the 6th International Vocal Competition China in Ningbo, Third Prize in the 2017 Dallas Opera Guild Vocal Competition, a 2014 prize in the Hans Gabor Belvedere Competition, and First Prize in the Bibigul Tulegenova International Singing Competition in Kazakhstan.

Ms. Galoyan is a graduate of the Houston Grand Opera Studio, and holds two degrees from the Yerevan State Komitas Conservatory in Armenia, where she was named the 2013 winner of the President of the Republic of Armenia Youth Prize. She is based in Berlin with her husband, conductor Roberto Kalb.

## EVE GIGLIOTTI, *Mezzo-soprano*

ARIELLE DONERSON



Mezzo-soprano Eve Gigliotti has a voice that been described as “powerful and agile” (*New York Times*), and is an “incisive actress” (*Opera News*). During

the 2021-2022 season, she returns to The Metropolitan Opera to perform a variety of roles, singing Mother Goose in *The Rake's Progress*, 2nd Serving woman in Elektra, Giovanna in *Rigoletto*, and the Nurse in *Boris Godunov*. Her cover assignments include Gertrude in Brett Dean's *Hamlet*, Madame de la Haltière in *Cinderella*, and Magdalene in *Die Meistersinger*. Ms. Gigliotti is also involved as creative producer and performer in various works in development including ‘*Untitled: Inspired by Film Stills*’ with National Sawdust and “*No One Is Forgotten*” an operatic adaptation of the play by Winter Miller.

For the COVID-19 impacted 2020-2021 season, her planned engagements

included a return to the Metropolitan Opera, performing Gertrude in *Romeo et Juliette*, Annina in *La traviata*, Mother Superior in *The Fiery Angel*, and Mercedes in *Carmen*, while covering Mrs. DeRocher in *Dead Man Walking*, Amneris in *Aida*, and Brangäne in *Tristan und Isolde* (all cancelled due to the pandemic). She was also slated to make her Opera Maine debut as Mary in *The Flying Dutchman* (cancelled), and sang multiple roles in White Snake Projects' technologically-immersive *Alice in the Pandemic*.

Ms. Gigliotti has garnered attention for her interpretation within the new American repertoire, having won critical acclaim for her emotional portrayal as Ruth in the World Premiere of Nico Muhly's *Dark Sisters*, produced by Gotham Chamber Opera, Music Theater Group, and Opera Philadelphia.

Eve Gigliotti appears courtesy of the Metropolitan Opera.

## CHRISTIAN ZAREMBA, Bass

Whether “stealing the evening. . . as the dancing master” (*The Washington Post*) or “chilling in espousing the theories of Negro management” (*Opera News*), French-American bass, Christian Zarembo, is intent on leaving a strong impression each time he performs. Last season, Mr. Zarembo was seen as Angelotti in *Tosca* at the Metropolitan Opera, Sparafucile in *Rigoletto* with Michigan Opera Theater, Zuniga in *Carmen* with Austin Opera, and the bass soloist in Verdi's Requiem with The Greenwich Symphony. Recent highlights include Il Re in *Aïda* with the National Symphony, Collatinus in *The Rape of Lucretia*, Passagallo in *L'Opera Seria*, and Dr. Bartolo in *Le nozze di Figaro* with Wolf Trap Opera, Colline in *La bohème* with Portland Opera and Opera Omaha, Sarastro in *Die Zauberflöte* and Ashby in *La fanciulla del West* with Minnesota Opera, and the Bass Soloist in *The Little Match Girl Passion* with the Glimmerglass Festival and Portland Opera.

In the 2018-2019 season, Mr. Zarembo returns to The Metropolitan for productions of *Gianni Schicchi* and *Tosca* before greeting the New Year with a return to Austin Opera as the French General in *Silent Night* and to Min-



BRANDON PAVAN

nesota Opera as Mountain Landis in the world premier of *The Fix* by Joel Puckett. He then makes debuts with The Lyric Opera of Kansas City as Nouribad in *Les pêcheurs des perles* and reprises his Sparafucile in *Rigoletto* with Opera Theatre of St. Louis.

Future seasons will see him join the cast of *Agrippina* at the Royal Opera House in London, as Colline in *La bohème* with Lyric Opera of Kansas City, Lesbo in *Agrippina* with the Metropolitan Opera, Sparafucile in *Rigoletto* with Nashville Opera, Sarastro in *Die Zauberflöte* with Opéra de Montreal, and in a much-anticipated titular role debut with Austin Opera.

## AMERICAN SYMPHONY ORCHESTRA

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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.

## BARD FESTIVAL CHORALE

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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.

## JAMES BAGWELL, *Director, Bard Festival Chorale*

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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 2009–15 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 *Möise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip

Glass' *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.

Mr. 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 twenty-five 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 2005–10 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*

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### VIOLIN I

Cyrus Beroukhim,  
*Concertmaster*  
Yukie Handa  
Ragga Petursdottir  
Yana Goichman  
Patricia Davis  
John Connelly  
Bruno Peña  
Ming Yang  
Claire Chan  
Mary Jo Stilp

### VIOLIN II

Samuel Katz,  
*Principal*  
Wende Namkung  
James Tsao  
Alexander Vselsensky  
Dorothy Strahl  
Mara Milkis  
Caroline Drexler  
Katie von Braun

### VIOLA

William Hakim,  
*Principal*  
Debra Shufelt-Dine  
Sally Shumway  
Shelley Holland-  
Moritz  
Rachel Riggs  
Jason Mellow

### CELLO

Mariko Wyrick,  
*Principal*  
Emily Brausa  
Sarah Carter  
Melissa Westgate  
Suzanne Hughes  
Zsaz Rutkowski

BASS  
Steve Sas, *Principal*  
Jack Wenger  
Louis Bruno  
Richard Ostrovsky  
Peter Donovan

### FLUTE

Laura Conwesser,  
*Principal*  
Rie Schmidt  
Diva Goodfriend-  
Koven, *piccolo*

### OBOE

Keisuke Ikuma,  
*Principal*  
Matthew Maroon  
Tuck Lee, *English*  
*horn*

### CLARINET

Benjamin Baron,  
*Principal*  
Amalie Wyrick-Flax  
Lino Gomez, *Bass*  
*Clarinet*

### BASSOON

Oleksiy Zakharov,  
*Principal*  
Joshua Hodge  
Gilbert Dejean,  
*Contrabassoon*  
Atao Liu

### HORN

Karl Kramer,  
*Principal*  
Judy Lee  
Kyle Hoyt  
Ian Donald  
Kyle Anderson,  
*Assistant*

### TRUMPET

Brandon Ridenour,  
*Principal*  
Timothy Schadt  
Andrew Kemp

### TROMBONE

Richard Clark,  
*Principal*  
Nicole Abissi  
Jeffrey Caswell,  
*Bass Trombone*

### TUBA

Kyle Turner,  
*Principal*

### TIMPANI

Dave Fein, *Principal*

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*Principal*

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James Bagwell, *Director*

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Nina Berman  
Lori Engle  
Jennifer Gliere  
Aine Hakamatsuka  
Manami Hattori  
Jessica Marsten  
Marie Mascari  
Kathryn Papa  
Rachel Rosales  
Ellen Taylor Sisson  
Christine Sperry  
Motomi Tanaka

## ALTOS

Jennifer Borghi  
Yiselle Blum  
Donna Breitzer  
Brooke Collins  
Tracy Cowart  
Michele Eaton  
Stephanie  
Feigenbaum  
Laura Green  
Allison Gish  
Catherine Hedberg  
Erica Koehring  
Guadalupe Peraza  
Elizabeth Picker  
Hillary Schranze  
Suzanne Schwing  
Carla Wesby

## TENORS

Eric Carey  
Christopher Carter  
Jackson Colver  
Mark Donato  
Neil Farrell  
Ethan Fran  
Chad Kranak  
Matthew Krenz  
Morgan Mastrangelo  
Robert May  
Nicholas Prior  
Douglas Purcell  
Craig Simonetti  
Michael Steinberger  
Nathan Riehl  
Nate Widelitz

## BASSES

Jordan Barrett  
Dennis Blackwell  
Anicet Castel  
Jason Eck  
David Flight  
Roderick Gomez  
James Gregory  
Jonathan Guss  
Nicholas Hay  
Paul Holmes  
Andrew Martens  
Darren Lougee  
Steven Moore  
Wayne Arthur Paul  
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John Rose

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