

Presented at Carnegie Hall by



Thursday, January 25, 2024 at 8 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

Dvořák's Requiem

Leon Botstein, Conductor

ANTONÍN DVOŘÁK
(1841–1904)

Requiem, Op. 89 (1890)

Part I

Requiem aeternam
Graduale
Dies irae
Tuba mirum
Quid sum miser
Recordare, Jesu pie
Confutatis maledictis
Lacrimosa

INTERMISSION

Part II

Offertorium
Hostias
Sanctus
Pie Jesu
Agnus Dei

Leah Hawkins, Soprano
Lindsay Ammann, Mezzo-Soprano
Joshua Blue, Tenor
Stefan Egerstrom, Bass

Bard Festival Chorale
James Bagwell, Director

Performance Time: approximately two hours, including one 20-minute intermission

Conductor's Notes Q&A with Leon Botstein at 7 PM

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From the Music Director

As distinguished scholar Michael Beckerman—in his very fine notes to this performance—observes, there was no “specific reason” on Antonín Dvořák’s part for composing his Requiem. What Beckerman was referring to was some personal or perhaps public reason to honor the dead with a major monumental choral and orchestral work.

The reason Dvořák wrote the work was a commission from the Birmingham Festival in England. Although 19th-century England was often derided (primarily by its European rivals France and Germany) as an “unmusical” nation, it maintained an outstanding culture of choral singing and a nearly unmatched tradition of choral festivals. Felix Mendelssohn’s 1846 *Elijah* was also written for Birmingham, and there was no shortage of fine choral works by leading English composers of the second half of the 19th century, notably Charles Villiers Stanford (1852–1924) and Hubert Parry (1848–1918)—both teachers of Edward Elgar (1857–1934), the composer of several outstanding choral masterpieces.

Writing on commission has and will remain among the most reliable and persuasive reasons to write music. How else should a composer expect to earn a living? Our prejudices about what ought to motivate a painter to paint or a composer to write music—inspiration, for example—have been shaped by romantic notions of how creative spirits are different from the rest of us ordinary mortals and are inscrutable and impractical. Too much weight in our imaginations is given to notions of intuition, intensity, even madness, and especially tragic biographical circumstances. Too little thought is given to the simplicity of any artist’s circumstances, much like our own, and therefore to the impetus provided by patronage and the prospect of earning money from the performances of one’s works.

That however does not entirely answer the question of why Dvořák chose to compose a Requiem for Birmingham in 1890, as opposed to another type of choral/orchestral work. Dvořák’s Requiem is not for an individual or a particular group. Dvořák was certainly aware that many of the great Requiems that preceded his had indeed been written for a specific reason or occasion. Most famous was of course Mozart’s, which quickly became the stuff of legend—a mysterious commission that coincided with his last illness and his death, and resulted in an unfinished masterpiece. And there was Berlioz’s Requiem, written on a commission in 1837 to honor the soldiers who died in the July Revolution of 1830. That was a patriotic Requiem. Brahms’s Requiem from the 1860s (not a Catholic work, but a Protestant adaptation, so to speak—a “German” Requiem) was inspired by the death of his mother. Verdi’s 1874 Requiem was a mix of the personal and the political; it was written to commemorate the death of his friend, Italy’s greatest writer, Alessandro Manzoni (1785–1873), an ally in the cause of Italian unification.

It is appropriate to remember, however, that death at a young age (from our point of view) was a far more ever-present danger in daily life and more common (apart from wars) as a fact of life in the world in which Dvořák lived, a world without the progress of modern medicine and the extensive life expectancy we—even in the wake of the COVID-19 pandemic—take for granted. Dvořák himself was no stranger to this fact. He and his wife lost their first three children in the space of a few years in the late 1870s.

Furthermore, few if any aspects of life are so inspiring of religious faith as the fear of death and death itself. No encounter in the struggle of life calls out for as much consolation and resistance to its finality as death. Nothing we experience compares to the solemnity, gravity, and sense of human powerlessness inspired by death. And nothing matches the range of emotions humans express in the face of death, from rage and denial to resignation and hope.

For these reasons, no aspect of human life is so universal and so persuasively shatters all the ephemeral distinctions we make in life and on which we pride ourselves, distinctions that so often lead to deadly violence. Death, alone or on the battlefield, foregrounds our fundamental shared existential equality as humans. And our helplessness in the face of death and our relentless confrontation with death desperately call for a response through the shared experience of music. Music offers to us a unique path to consolation.

There was, therefore, no more ambitious, respectful, and demanding a way Dvořák could demonstrate his stature and achievement as one of the greatest living European composers of his time—especially to an English audience and then subsequently to audiences all over the world—than to compose a Requiem that could touch the hearts and minds of the international public for music.

Dvořák's Requiem merits a place alongside the Requiems of Mozart, Brahms, and Verdi. Why it does not, nearly a century and half later, is a mystery to me. Part of the answer lies in the still prevailing assumption that history, understood as the process of preserving and weeding out of works of music, is an objective judge of merit and creates a canon of the "greatest" works. The blunt historical fact is that history is not an objective judge of aesthetic value. Mozart had to experience a determined "revival" in the 1890s, a century after his death, in order to assume the place his music has in today's repertory. Beethoven's Violin Concerto would have receded into obscurity if it had not been for Joseph Joachim, who single-handedly saved it from history's dustbin decades after it had been written. Franck's Symphony in D Minor, a warhorse of my youth, has all but disappeared. The list of such cases is endless, as is the list of works from our musical past that never got the chance they deserve. The Dvořák Requiem is every bit "as good" (whatever that can and does mean) as the Requiems of Verdi and Brahms—the two most often performed Requiems of the second half of the 19th century.

I was first introduced to Dvořák's Requiem by the great Czech-American musician and pianist Rudolf Firkušný. He recommended it to me as the work that should close the 1993 Bard Music Festival that focused on the work and life of Dvořák. Ten years later, I chose Dvořák's Requiem to inaugurate my first season as music director of the Jerusalem Symphony Orchestra in 2003 at a performance on Mount Scopus. In 1993, I wondered why I had never heard a performance of this work growing up in New York City. Now, 30 years later, I remain astonished at why this utterly beautiful, dramatic, monumental, and disarmingly honest setting of the Requiem Mass in music—an eloquent and touching response to our experience with the loss, pain, and suffering characteristic of our shared encounter with death—has not gained its proper place in our public musical life.

—Leon Botstein

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The Program

ANTONÍN DVOŘÁK (1841–1904)

Requiem, Op. 89 (1890)

Premiere: October 9, 1891 in Birmingham, England at the Birmingham Music Festival conducted by Antonín Dvořák with soloists Anna Williams, Hilda Wilson, Iver McKay, Watkin Mills, and the Birmingham Festival Chorus

Scoring: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 4 French horns, 4 trumpets, 3 trombones, 1 tuba, timpani, percussion (tam-tam), 1 harp, organ, 18 violins, 6 violas, 6 cellos, 5 double basses, 4 vocal soloists, and SATB chorus

The late 1880s marked a period of enormous success for Dvořák. A decade earlier, he had achieved his first international triumph, seducing both the Viennese “mafia” of Johannes Brahms, critic Eduard Hanslick, and violinist Josef Joachim, and at the same time the Czech public with a series of hits such as the *Moravian Duets*, *Slavonic Dances*, and Violin Concerto in A Minor. In doing this, he established himself in the minds of many as a composer to be reckoned with—firmly in the European tradition, but with something like a Czech musical accent. He had also demonstrated that he was a master of the cantata and oratorio with such magnificent works as the *Stabat Mater*, *The Spectre’s Bride*, and *Saint Ludmila*. It was on the basis of this success that he was commissioned to write a major work for the Birmingham Festival. He began sketching the Requiem in 1889, and it was completed by October 1890. The premiere took place a year later in 1891, one year before the composer would embark on his American adventure. The performance, with the composer conducting from the podium, was brilliantly received.

It is usually noted that Dvořák had no specific reason for composing a Requiem Mass. This observation is almost always followed by the statement that the composer was a deeply religious man, as if that in itself could account for the composition. While there is no disputing Dvořák’s religious sincerity, seeing it as the entire *raison d’être* for the Requiem would open the door to suggesting that Dvořák’s four symphonic poems on demonic texts by K. J. Erben were chosen because the composer was ghoulish. In other words, Dvořák was a composer and—religious or not—chose subjects that were congenial to his musical imagination.

There are several sonic details that could contribute to the idea that there is such a thing as “Czech music,” as opposed to considering the work of Czech-speaking composers simply part of a greater European tradition. Surely the use of certain rhythmic patterns or the presence of national dances such as the polka and furiant is part of it, but there is something

even more concrete that involves the multi-generational quotation of three potent musical motives, all of which involve, essentially, four notes. The first two of these are found in Smetana's *Má vlast*: the opening four chords of "Vyšehrad," which are echoed in many compositions, and would become the signal for Czech radio during World War II; and then, the first four clarion-call notes of the 15th-century Hussite song, "Ye Who Are God's Warriors," quoted over the years by Dvořák, Janáček, Pavel Haas, and Karel Husa. Both motives are highly charged aural reminders of Czech power and resistance. But the third potent musical symbol, quite different from the other two, involves the first four notes of Dvořák's Requiem, which resurface as profound reminders of mortality in several of the great Czech 20th-century symphonic works, such as Josef Suk's monumental *Asrael Symphony*, Martinů's Third and Sixth symphonies, Jan Novák's Oboe Concerto, and perhaps most devastatingly in Viktor Ullman's one-act opera composed in Terezín, *The Emperor of Atlantis*.

Make no mistake, this is a supremely disturbing musical idea. These four notes—heard almost 200 times throughout the work—give no quarter, even though it sometimes appears as if the composer is trying to integrate them into the rest of the composition. The use of this flinty theme composed entirely of oscillating semitones means that we have no sense of tonal center or balance. If anything, like death itself, this musical idea represents a negation—it is nothing, a vacuum sucking the life out of musical space.

Contrasting with this we have what might be considered a range of redemptive themes throughout the Requiem, promising such things as resolution, peace, and comfort. Just after the dramatic opening we can hear the shift on the words, "Te decet hymnus, Deus, in Sion" ("Thou, O God, art praised in Sion"). Here, after the dark murmurings, we are almost blinded by a series of ascending modal thrusts up to a bright major key resolution. And in the last movement of the work, the "Agnus Dei," after another iteration of the opening motive, the chorus enters with a blissfully medieval reprieve.

The whole composition, featuring these very kinds of stark contrasts throughout, is presented as a vast canvas in two huge parts, both anchored by glorious choral movements in their center, each of which we hear for a second time after an intervening section. In the first, more dramatic part, it is the "Dies Irae" ("Day of Wrath") that sets the tone. Here, the grim plodding theme—a slightly expanded gloss on the work's opening bars—is punctuated by truly terrifying choral shouts and screams, some of the scariest music written in the 19th century. The brighter parallel appears in the second section of the Requiem as a delightful earworm, an almost impossibly energetic fugue on "Quam olim Abraham" ([the passage from death to life] which you promised to Abraham).

The score has many wonders, intricately structured moments for the vocal soloists, some finely wrought orchestration, including a gorgeous violin

solo in the “Recordare” and brilliant writing for brass. But perhaps the star of the show is the choir which—depending on the moment—can be everything from a modest singer of hymns, to something like a Greek chorus, commenting on the action, to a source of horror, screaming out words of warning.

Whether music is in itself philosophical has been much debated and continues to be. But there is no doubt that thinking about musical meaning after we encounter a major work can involve a range of philosophical questions. Thus, there are many ways to read the Requiem. Perhaps the most conventional of these focuses not only on the dark beginning of the work, but its end, where the “death motive” takes over just at the point one might have begun to think the work would conclude in either triumph or comfort. In this view, the main idea of the work continually undercuts all attempts at reconciliation. No matter how lovely or consonant a particular section might be—such as the exquisite “Sanctus” or the “Benedictus” where the angels seem to literally come into the room—death is still ever-present and can never be overcome. An opposing reading would caution us not to be too influenced by beginnings and endings, and rather give credence to the possibility that at the core of the work are those very moments of transcendence, and that indeed, the spiritual passage in the Requiem, as in Mozart’s *The Magic Flute* and Beethoven’s Fifth Symphony is from darkness to light. Or one could undermine both strong readings and insist that the best way to understand and experience the work is through Martinů’s idea that the responsibility of the artist is to present material—and then it is up to the audience to cooperate by putting it all together according to their lights. In this view, Dvořák has simply assembled the richest possible stew of affective and intellectual states that allow us to reconstruct the composition in an almost infinite number of ways.

The conventions of contemporary musical organizations, with orchestras essentially set up to perform symphonic works, and opera companies designed for music-theatrical productions, means that the greatest choral works, aside from perhaps Handel’s *Messiah* and J. S. Bach’s *St. Matthew Passion*, are performed only rarely. It is unusual to hear the great masses of Haydn, Mozart, or Schubert, again, not because they are inferior to the orchestral works of those composers, but because of the structure of arts organizations. This performance of the Requiem then, is significant, providing yet another chance for a live audience to hear one of the most powerful and provocative works of the 19th century.

—Michael Beckerman

Carroll and Milton Petrie Professor of Music at New York University

Text and Translations

ANTONÍN DVOŘÁK

Requiem, Op. 89

Translation: antonin-dvorak.cz

Requiem aeternam

Requiem aeternam dona eis, Domine,
et lux perpetua
luceat eis.

Te decet hymnus, Deus, in Sion,
et Tibi reddetur votum in Jerusalem.

Exaudi orationem meam,
ad Te omnis caro veniet.
Kyrie, eleison.
Christe, eleison.

*Grant them eternal rest, O Lord,
and let perpetual light
shine upon them.*

*A hymn becomes you, O God, in Zion,
and to you shall a vow be repaid in
Jerusalem.*

*Hear my prayer,
to you shall all flesh come.
Lord have mercy.
Christ have mercy.*

Graduale

Requiem aeternam dona eis, Domine,
et lux perpetua
luceat eis.

In memoria aeterna
erit justus,
ab auditione mala non timebit.

*Eternal rest grant unto them, O Lord,
and let perpetual light
shine upon them.*

*He shall be justified
in everlasting memory,
and shall not fear evil reports.*

Dies irae

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando Iudex est venturus
cuncta stricte discussurus.

*The day of wrath, that day
Will dissolve the world in ashes
as foretold by David and the Sibyl.
How much tremor there will be,
when the judge will come,
investigating everything strictly.*

Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.
Mors stupebit, et natura,

*The trumpet, scattering a wondrous
sound
through the sepulchres of the regions,
will summon all before the throne.
Death and nature will marvel,*

cum resurget creatura,
judicanti responura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.
Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.
Dies irae, dies illa,
solvat saeculum in favilla:
teste David cum Sibylla.
Quantus tremor est futurus,
quando Judex est venturus
cuncta stricte discussurus!
Tuba mirum spargens sonum

per sepulcra regionum,
coget omnes ante thronum.

Tuba coget omnes ante thronum.

Quid sum miser

Quid sum miser, tunc dicturus?
quem patronum rogaturus?
cum vix justus sit securus?

Rex tremendae majestatis,
qui salvandos salvas gratias,

salva me, fons pietatis.

Recordare, Jesu pie

Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus:

tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis,
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus.
Supplicanti parce, Deus.

*when the creature arises,
to respond to the Judge.
The written book will be brought forth,
in which all is contained,
from which the world shall be judged.
When therefore the judge will sit,
whatever hides will appear:
nothing will remain unpunished.
The day of wrath, that day
Will dissolve the world in ashes
as foretold by David and the Sibyl.
How much tremor there will be,
when the judge will come,
investigating everything strictly!
The trumpet, scattering a wondrous
sound
through the sepulchres of the regions,
will summon all before the throne.*

*The trumpet will summon all before
the throne.*

*What am I, miserable, then to say?
Which patron to ask,
when even the just may only hardly
be sure?
King of tremendous majesty,
who freely savest those that have to be
saved,
save me, source of mercy.*

*Remember, merciful Jesus,
that I am the cause of thy way,
lest thou lose me in that day.
Seeking me, thou sat tired,
thou redeemed me having suffered the
Cross:
let not so much hardship be lost.
Just judge of revenge,
give the gift of remission
before the day of reckoning.
I sigh, like the guilty one:
my face reddens in guilt.
Spare the supplicating one, God.*

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae:
sed tu bonus fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et abhoedis me sequestra,
statuens in parte dextra.

*Thou who absolved Mary,
and hearest the robber,
gave hope to me, too.
My prayers are not worthy:
however, thou, good Lord, do good,
lest I am burned up by eternal fire.
Grant me a place among the sheep,
and take me out from among the goats,
setting me on the right side.*

Confutatis maledictis

Confutatis maledictis,
flammis acribus addictis.
Voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

*Once the cursed have been rebuked,
sentenced to acrid flames.
Call, thou, me with the blessed.
I meekly and humbly pray,
my heart is as crushed as the ashes:
perform the healing of mine end.*

Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus:
Pie Jesu, Jesu Domine,
dona eis requiem sempiternam,
dona eis requiem.
Amen.

*Tearful will be that day,
on which from the ashes arises
the guilty man who is to be judged.
Spare him therefore, God:
Merciful Lord Jesus,
grant them eternal rest,
grant them rest.
Amen.*

Offertorium

Domine Jesu Chiste, Rex gloriae.
Libera animas omnium fidelium
defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis, Domine
Jesu Christe,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer
sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini eius.

*Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed
from infernal punishment
and the deep pit.
Free them from the mouth of the lion,
Lord Jesus Christ,
do not let Tartarus swallow them,
nor let them fall into darkness;
but may the standard-bearer
Saint Michael
lead them into the holy light,
which you once promised to Abraham
and his seed.*

Hostias

Domine Jesu Christe, Rex gloriae.
Hostias et preces tibi laudis
offerimus:
Tu suscipe pro animabus illis,
quarum hodie memoriam faciemus.
Libera eas.
Fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti
et semini eius.

*Lord Jesus Christ, King of glory,
O Lord, we offer You sacrifices and
prayers of praise;
accept them on behalf of those souls
whom we remember today.
Deliver them.
Let them, O Lord,
pass over from death to life,
as you once promised to Abraham
and his seed.*

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis!
Benedictus, qui venit in nomine
Domini.

*Holy, Holy, Holy
Lord God of Hosts!
Heaven and earth are full
of your glory.
Hosanna in the highest.
Blessed is he who comes in the name
of the Lord.*

Pie Jesu

Pie Jesu,
dona eis requiem sempiternam.

*Merciful Lord Jesus,
grant them eternal rest.*

Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.
Lux aeterna
luceat eis, Domine,
cum Sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.

*Lamb of God, You who take away
the sins of the world,
grant them eternal rest.
May everlasting light
shine upon them, O Lord,
with your Saints forever,
for you are kind.
Grant them eternal rest,
O Lord,
and may everlasting light shine upon
them.*

The Artists

Ric Kallisher



Leon Botstein

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.

Botstein is also active as a guest conductor and can be heard on numerous recordings with the London Symphony Orchestra (including a Grammy-nominated recording of Popov's First Symphony), London Philharmonic, NDR-Hamburg, and 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.

Lindsay Ammann

Lindsay Ammann began the 2023–2024 season with a role and house debut at Opéra National de Lyon in *Die Frau ohne Schatten* (Die Amme),

followed by returns to the Metropolitan Opera for *The Magic Flute* (Third Lady), Deutsche Oper Berlin for *Der Ring des Nibelungen* (Erda/Die erste Norn/Flosshilde), and the Bavarian State Opera for a new production of *Le Grand Macabre* (Mescalina). On the concert stage, she debuts with the Erie Philharmonic in Mahler's Symphony No. 3 and the American Symphony Orchestra for Dvořák's Requiem at Carnegie Hall.

Last season, Ammann returned to the Ensemble of the Bavarian State Opera for revivals of *La danciulla del West*, *Elektra*, *Die Zauberflöte*, *Die Fledermaus*, *Eugene Onegin*, *Die Teufel von Loudun*, and *Rusalka*. Performances also included a return to The Dallas Opera for *Das Rheingold* (Erda) and a debut at the Bard Music Festival for *Henry VIII* (Anne Boleyn). In her first season at the Bavarian State Opera, Ammann performed in *Das schlaue Fuchslein*, *Les Troyens*, and *Die Teufel von Loudun*. She returned to The Dallas Opera for *The Golden Cockerel*, The Metropolitan Opera for *Suor Angelica* and *Gianni Schicchi*, Washington National Opera for *Eugene Onegin*, and made her debut at the Seiji Ozawa Matsumoto Festival.



Rod Evans

Joshua Blue

In the 2023–2024 season, British-American tenor Joshua Blue makes his Houston Grand Opera stage debut, creating the role of Wilson in the world premiere of Jake Heggie's new work *Intelligence*; performs Moravec's *Sanctuary Road* with the Bach Festival Society of Winter Park and Princeton Pro Musica; and joins the Royal Opera House on tour to Japan covering the role of the Duke in *Rigoletto* with Music Director Antonio Pappano on the podium. Blue returns to the Metropolitan Opera as Tamino in Julie Taymor's production of *The Magic Flute*. He will reunite with conductor Leon Botstein to sing Brahms's *Rinaldo* at the Fisher Center at Bard with The Orchestra Now. Previously, Blue has been engaged by the Los Angeles Philharmonic, Washington National Opera, The Philadelphia Orchestra, National Symphony Orchestra, Orchestra of St. Luke's, and Wolf Trap Opera, collaborating with conductors James Conlon, Gianandrea Noseda, Eun Sun Kim, Fabio Luisi, James Gaffigan, Carlo Rizzi, Bertrand de Billy, Bernard Labadie, and Leonard Slatkin. He is the recipient of the Mabel Dorn Reeder Foundation Prize, and James McCracken and Sandra Warfield Opera Prize. Blue holds degrees from the Oberlin Conservatory of Music and The Juilliard School.



Caitlin Odham



Stefan Egerstrom

Bass Stefan Egerstrom joins the roster at the Lyric Opera of Chicago for the 2023–2024 season under the baton of Music Director Enrique Mazzola to cover the roles of Daland in *Der fliegende Holländer*, with director Christopher Alden, and Ramfis in *Aida* with director Francesca Zambello. He will also travel to Tourtour to take part in concerts with the Fondation des Treilles Voice Academy. Last season, Egerstrom made his debut at the Metropolitan Opera as Fourth Noble in the new François Girard production of *Lohengrin*, conducted by Yannick Nézet-Séguin;

performed the role of Peneios in *Daphne* with the American Symphony Orchestra under the baton of Leon Botstein at Carnegie Hall; and returned to the San Francisco Opera to sing Geisterbote in the David Hockney production of *Die Frau ohne Schatten* with Sir Donald Runnicles on the podium. Previously, he has performed J. S. Bach's *St. John Passion* and a number of new operas, including Ricky Ian Gordon's *Morning Star*, Gregory Spears's *Fellow Travelers*, Kevin Puts's *Silent Night*, and Paul Moravec's *The Shining*. A native of Minnesota, Egerstrom is a former Adler Fellow and Merola Opera Program participant at the San Francisco Opera, where he has performed multiple times with Music Director Eun Sun Kim.



Leah Hawkins

Soprano Leah Hawkins is a graduate of the Lindemann Young Artist Development Program at the Metropolitan Opera, 2021 winner of the Dallas Symphony Orchestra's Women in Classical Music Career Advancement Award, and 2022 Richard Tucker Career Grant recipient.

Hawkins began the 2023–2024 season as the soprano soloist in Verdi's Requiem at the Metropolitan Opera conducted by Yannick Nézet-Séguin. Other season highlights include a role debut in Anthony Davis's *X: The Life and Times of*

Malcolm X (Louise/Betty) with the Metropolitan Opera and Seattle Opera. In the spring, she will make her role and house debut at Dutch National Opera in a new production of *Il tabarro* (Giorgetta) directed by Barrie Kosky and conducted by Lorenzo Viotti. On the concert stage, she performs Dvořák's Requiem with the American Symphony Orchestra at Carnegie Hall and R. Strauss's *Vier letzte Lieder* with Opera Roanoke.

Last season, she made her role and house debut at Pittsburgh Opera in *Rusalka*. Other season engagements included debuts with The Santa

Fe Opera and Opera Memphis for *Tosca* (title role), Arizona Opera for *Ariadne auf Naxos* (title role), and her return to the Metropolitan Opera for *La bohème* (Musetta). On the concert stage, she made her debut at the inaugural Sag Harbor Song Festival and presented a recital at the Kennedy Center's Terrace Theater.

American Symphony Orchestra

Now in its 62nd season, the American Symphony Orchestra (ASO) was founded in 1962 by Leopold Stokowski, with a mission of providing great music within the means of everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live.

The ASO's signature programming includes its Vanguard Series, which presents concerts of rare orchestral repertoire at Carnegie Hall, Bryant Park, and additional venues; its Chamber Series, which features musical programs curated by ASO musicians and performed at venues throughout New York City's boroughs; and various additional events dedicated to enriching and reflecting the diverse perspectives of American culture. During the summer months, the ASO is the orchestra-in-residence at Bard's SummerScape Festival and performs at the Bard Music Festival.

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

American Symphony Orchestra

Leon Botstein, Conductor

First Violins

Cyrus Beroukhim
Concertmaster
Yukie Handa
Philip Payton
Ragga Petursdottir
Pauline Kim Harris
Patricia Davis
John Connelly
Katherine
Livolsi-Landau
Ashley Horne
Bruno Peña

Second Violins

Richard Rood
Principal
Wende Namkung
James Tsao
Diane Bruce
Dorothy Strahl
Alexander Vselensky
Sarah Zun
Akiko Hosoi

Violas

William Frampton
Principal
Sally Shumway

Debra Shufelt-Dine
Shelley Holland-Moritz
Rachel Riggs
Veronica Salas

Cellos

Wendy Sutter
Principal
Robert Cooper
Annabelle Hoffman
Sarah Carter
Maureen Hynes
Emily Brausa

Basses

Milad Daniari
Principal
Jack Wenger
Louis Bruno
Richard Ostrovsky
William Ellison

Flutes

Keith Bonner
Principal
Anna Urrey
Jillian Reed
Piccolo

Oboes

Alexandra Knoll
Principal
Erin Gustafson
Keisuke Ikuma
English Horn

Clarinets

Shari Hoffman
Principal
Benjamin Baron
David Gould
Bass Clarinet

Bassoons

Adrian Morejon
Principal
Joshua Butcher
Damian Primis
Contrabassoon

Horns

Karl Kramer-Johansen
Principal
David Smith
Chad Yarbrough
Rachel Drehmann
Kyle Anderson
Assistant

Trumpets

Gareth Flowers
Principal
John Sheppard
Andrew Kemp
Changhyun Cha

Trombones

Richard Clark
Principal
Mark Broschinsky
Jeffrey Caswell
Bass Trombone

Tuba

Kyle Turner
Principal

Timpani

David Fein
Principal

Percussion

Jonathan Haas
Principal

Organ

Christopher Creaghan
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Harp

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Lori Engle
Manami Hattori
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Nina Negri Okada
Kathryn Papa
Katherine Peck
Abigail Raiford
Rachel Rosales
Christine Sperry
Amanda Yachechak

Altos

Maya Ben-Meir
Sarah Bleasdale

Jennifer Borghi
Donna Breitzer
Sishel Claverie
Brooke Collins
Hannah Holmes
Erica Koehring
Madalyn Luna
Margaret O'Connell
Guadalupe Peraza
Elizabeth Picker
Suzanne Schwing
Carla Wesby

Tenors

Cristóbal Arias
James Bassi
Christopher Carter
Jack Colver
Jack Cotterell
Rashard Deleston
Mark Donato

Sean Fallen
Ethan Fran
Eric William Lamp
Nicholas Prior
Nathan Siler
Michael Steinberger
Sam Strickland

Basses

Blake Austin Brooks
David Flight
Roderick Gomez
James Gregory
Nicholas Hay
Paul Holmes
Ian Joyal
Christopher Judd
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