Presented at Carnegie Hall by

AMERICAN SYMPHONY ORCHESTRA

Friday, March 22, 2024 at 8 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

Gurre-Lieder

Leon Botstein, Conductor

Setting of Jens Peter Jacobsen's dramatic poem *Gurresange* (1868), from his novella *A Cactus Blooms*, translated into German by Robert Franz Arnold

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ARNOLD SCHOENBERG
(1874–1951)

Gurre-Lieder (*Gurre Songs*)

Part I

Orchestral Prelude
Waldemar: Nun dämpft die Dämmerung jeden Ton
Tove: O, wenn des Mondes Strahlen milde gleiten
Waldemar: Roß! mein Roß! Was schleichst du so träg?
Tove: Sterne jubeln, das Meer, es leuchtet
Waldemar: So tanzen die Engel vor Gottes Thron nicht
Tove: Nun sag ich dir zum ersten Mal
Waldemar: Es ist Mitternachtszeit
Tove: Du sendest mir einen Liebesblick
Waldemar: Du wunderliche Tove!
Orchestral Interlude
Voice of the Wood-Dove: Tauben von Gurre!

INTERMISSION

Part II
Waldemar: Herrgott, weißt Du, was Du tatest

Part III
Die wilde Jagd
Waldemar: Erwacht, König Waldemars Mannen wert!
Peasant: Deckel des Sarges klappert und klappt
Waldemar's Men: Gegrüßt, o König, an Gurre-Seestrand!
Waldemar: Mit Toves Stimme flüstert der Wald
Klaus the Jester: Ein seltsamer Vogel ist so'n Aal
Waldemar: Du strenger Richter droben
Waldemar's Men: Der Hahn erhebt den Kopf zur Kraht
Des Sommerwindes wilde Jagd (Melodrama)
Orchestral Prelude
Narrator: Herr Gänsefuß, Frau Gänsekraut
Chorus: Seht die Sonne

Dominic Armstrong, Waldemar
Felicia Moore, Tove
Krysty Swann, Waldtaube (Wood-Dove)
Alan Held, Bauer (Peasant)
Brenton Ryan, Klaus-Narr (Klaus the Jester)
Carsten Wittmoser, Sprecher (Narrator)

Bard Festival Chorale
James Bagwell, Director

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

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From the Music Director

Bryan Gilliam, in his elegant and expert notes for this performance of *Gurre-Lieder*, observes that Schoenberg's belief in the "historical obligation of musical style" has "lost all meaning" in our current century. What Schoenberg understood as the "historical obligation" was actually an ethical imperative. Any style adopted by composers of music had to match and confront the distinct circumstances and unique challenges of the contemporary historical moment. Music was not based on an invariant, universal, and eternal set of rules. Neither was music merely a species of entertainment or even primarily an aesthetic experience (both escapist and cynical), even though writing entertaining and alluring music, as Schoenberg knew all too well, demanded exceptional skill, craft, and virtuosity. There was some ambivalence in Schoenberg's views. Although within historical contexts, there were standards and criteria of a proper style of music that fit an age, some valid standards of judgment about musical thinking were invariant. In other words, music changed and progressed alongside history, but music nonetheless retained an autonomy by maintaining basic objective formal criteria that applied to Bach as well as Wagner and himself. Unfortunately, from the perspective of the audience, tonality was not one of them.

At the core of this idea was Schoenberg's belief in the power of music as a public art form and means of human expression. Music, as a component of European culture, occupied a sacred space within the human experience; as an art form distinct from words and images it was a medium of truth-telling that possessed a unique communicative power, particularly to challenge smug conventions, hypocrisy, injustices, and cruelty abroad in the world. Music's purpose was not to conform or please the reigning tastes of the largely privileged audience for concerts. Music needed to engender ethical progress and not be manipulated to affirm a social consensus that protected evil and injustice.

This ethical imperative for the musical artist during the period in which *Gurre-Lieder* was conceived, completed, and performed, from 1900 to 1913—the years immediately preceding World War I—was striking. The audience for music had never been larger and so too the social standing of musicians of prominence. Composers and performers of classical music were the Taylor Swifts of the fin de siècle. It was evident, at the same time, during early years of the 20th century, that militarism, radical nationalism, racial hatred (including a virulent antisemitism), heightened international tension, social strife, political disenfranchisement, economic dislocation, and radical industrial and technological transformation were all flourishing. The era demanded therefore something more than the convenient continuation of the practices and lush and alluring harmonies and sonorities of late Romanticism. They seemed only to affirm a corrupt status quo (including the extreme inequalities of wealth of what in America was

called the Gilded Age) that permitted easy listening and favored a cloying sentimentality found in the endless numbers of mediocre operettas of the so-called Silver Age.

The idea that being a painter, writer, or composer—a creator of art—demanded more than talent in one's chosen medium, but required as well an allegiance to an ethical credo that linked aesthetics with ethics, was central to a fin de siècle community of artists in Vienna, the city in which Schoenberg was born, learned music, and made his career. Schoenberg was influenced not only by musicians such as Bruckner and Brahms (who both died when Schoenberg was around 20), Alexander Zemlinsky (his teacher, whose sister he married), and Gustav Mahler (who died in 1911), but by three fellow Viennese, all prominent non-musicians: Karl Kraus, Adolf Loos, and Richard Gerstl. Kraus was the radical journalist, writer, and polemicist who obsessed about ethical criteria behind the use of language and language's relationship to thought. Kraus edited and published the legendary periodical *Die Fackel* (*The Torch*). Schoenberg was a devoted reader of *Die Fackel*. Kraus derided Freud and psychoanalysis, celebrated the early 19th century genius of the comic theater, Johann Nepomuk Nestroy, and gave one-man public renditions of Offenbach with Eduard Steuermann, a Schoenberg protégé, at the piano.

Loos was a pioneering architect who believed in foregrounding structure as opposed to non-functional decoration in buildings. Structures had to tell the truth in their design about their place and function and mirror the unique character of modernity. Loos authored a legendary 1908 essay, a modernist manifesto, "Ornament and Crime." His plain, unadorned 1912 corner building, right across the Imperial Palace in the heart of Vienna, was itself the subject of intense public debate, including widespread outrage. Richard Gerstl, a brilliant young expressionist painter, taught Schoenberg how to paint; the composer was in search of income to live. Gerstl became part of the family but then entered into an affair with Schoenberg's wife, Mathilde. Gerstl committed suicide after Mathilde returned, under pressure, to her husband.

These influences shaped Schoenberg's strange synthesis of radicalism and virulent conservatism. As Schoenberg's most performed piece *Verklärte Nacht*, written in 1899, and *Gurre-Lieder* both demonstrate, Schoenberg, although largely self-taught, commanded the craft of composition in the post-Wagnerian style of late Romanticism. Schoenberg may have gained notoriety and fame (among the young) as a radical, but he was also rigidly conservative (even in politics), someone who revered the complex musical procedures and structures pioneered by Haydn, Mozart, Beethoven, and Brahms. As he once quipped when someone confessed that he failed to understand his music, "Why pick on me? Try Beethoven, whose music you only think you understand."

But as Gilliam points out, by the time he completed *Gurre-Lieder* he considered his debt to late Romanticism obsolete and out of date and

incapable of meeting head on, through the art of music, the demands of the contemporary world. Schoenberg admired Gustav Mahler (who anonymously helped his younger colleague financially by buying his paintings at a time when Schoenberg was seriously short of money), not so much for his compositions, but for being a musician of conscience and ethical ideals. Schoenberg remained distant from Mahler's own musical debts to late Romanticism. The first time Schoenberg felt truly overwhelmed by the force and originality of Mahler's music was in 1908 when he heard the Seventh Symphony, whose biographical background had been one of tragedy, defeat, and humiliation for the composer and whose musical character was decidedly confrontational, ironic, progressive, critical, and arresting.

Schoenberg's bitterness and sarcasm regarding the successful February 1913 premiere of *Gurre-Lieder* (conducted by none other than the composer Franz Schreker, who after the war recruited Schoenberg to teach in Berlin) was only deepened by the fact that barely one month later, in March of 1913, Schoenberg participated in a concert in Vienna of music by himself, Mahler, Alban Berg, and Anton von Webern that sparked a riot requiring intervention by the police. The very audience that cheered *Gurre-Lieder* for its vast sonorities, mythic narrative, and dramatic power flew into a rage a month later at the appearance of a radical modernism that seemed incomprehensible and written just to offend their hard-earned musical connoisseurship. But it is well to remember that Schoenberg, at the end of the first decade of the 20th century, had already become notorious as an enfant terrible, particularly as a composer in the arena of chamber music. *Gurre-Lieder*'s success was actually an anomaly, a brief detour from Schoenberg's path to becoming the most reviled exponent of musical modernism in the 20th century who offended and alienated the vast public for concert music that had developed over the course of the 19th century. In his American years, after moving to California, Schoenberg lamented how rare performances of his music were. Yet he became legendary as a teacher, and among his many students were John Cage, Marc Blitzstein, Dave Brubeck, Lou Harrison, Oscar Levant, Dika Newlin, and Leon Kirchner.

Until the closing decades of the 20th century, Schoenberg represented the distinctively "modern" in music, rivalling the reputation and influence of Igor Stravinsky. But his approach to musical modernism was never embraced by the audience, and so-called conservative or old-fashioned new music was still being written by most of his contemporaries. Furthermore, by the centennial of his birth, in 1974, Schoenberg's music—even after he abandoned tonality and inaugurated, in the early 1920s, his 12-tone serial approach to composition—had begun to sound more tied to the 19th century and less radical. Nevertheless, still today, when one programs a work by Schoenberg, one can be sure that a large fraction of the audience will stay away, more out of fear and ignorance than any qualities of the music. Too little of his music, early and late, is now performed. Schoenberg's stature as a historical figure, as a theorist and polemicist, remains undiminished. There are many truly great works to be listened to, and no shortage of astonishingly brilliant writings about music.

An encounter with *Gurre-Lieder* reminds one that Schoenberg possessed a musical mind with a rare intensity of imagination in harmony, thematic development, orchestration, and sonority. First performed on the eve of the catastrophe of August 1914 that brought the 19th century to a close, it can be regarded as perhaps the crowning achievement of a musical tradition from German-speaking Europe that took shape during the age of the Viennese classicism of Haydn, Mozart, and Beethoven, all masters, who, along with Brahms, Schoenberg venerated. Schoenberg's reputation and accomplishment have earned him a thriving Arnold Schönberg Center in Vienna. But although musical institutions seem to love anniversaries, 2024, the 150th anniversary of this composer's birth will go largely unnoticed, certainly in the US. Managers are still afraid the audience will not show up if they program his music. Younger artists are reluctant to revisit an apparently failed, abstract, and unpopular style. When searching the history of music for repertoire, we now prefer to stick to the proven audience-friendly "winners" and extend ourselves, as we always should, to living composers. The ironic truth is that despite himself, much of Schoenberg's output is accessible without concessions and communicates a compelling idealistic commitment to music's importance and nature.

This concert is the ASO's own birthday tribute to Arnold Schoenberg and a reaffirmation of a unique dimension of ASO's mission, which is to protect great music from the past that has become vulnerable to shifts in tastes and fashion from disappearing from today's concert life.

—Leon Botstein

The Program

ARNOLD SCHOENBERG (1874–1951)
Gurre-Lieder **(*Gurre Songs*)** (1900-03, 1910-11)

Premiere: February 23, 1913, in Vienna, at the Musikverein conducted by Franz Schreker. Premiered in the US on April 8, 1932, by The Philadelphia Orchestra, conducted by Leopold Stokowski.

Instruments for This Performance: 8 flutes, 4 piccolos, 5 oboes, 2 English horns, 7 clarinets, 2 E-flat clarinets, 2 bass clarinets, 3 bassoons, 2 contrabassoons, 11 French horns, 4 Wagner tubas, 6 trumpets, 1 bass trumpet, 1 alto trombone, 3 tenor trombones, 2 bass trombones, 1 contrabass trombone, 1 tuba, timpani, percussion (bass drum, chain, cymbals, Glockenspiel, ratchet, snare drums, tam-tam, field drum, triangle, xylophone), 4 harps, celeste, 28 violins, 12 violas, 12 cellos, 8 double basses, 6 vocal soloists, and chorus

Enjoying Schoenberg

Tonight the American Symphony Orchestra, along with the Bard Festival Chorus and soloists, presents one of the most remarkable works of the early 20th century, *Gurre-Lieder*, a "grand cantata" scored for more than 200 musicians and voices. The connection between the ASO and this largest work by Arnold Schoenberg is important; their founding conductor, Leopold Stokowski, conducted the US premiere on April 8, 1932 with the Philadelphia Orchestra and recorded it a day later for an unprecedented 27 78 RPM disks. The ASO themselves performed it in 1999 as part of a Schoenberg and His World event at Bard College.

In his late essay, "My Evolution," Schoenberg defined his compositional career as existing in three periods: the tonal (1890s–1908), free atonal (1908–1923), and 12-tone (1923–1951). He described his transition from tonality to atonality as finding music in a state of "organic disorder," where music had been stretched to the limits. With hyper-chromaticism, tonality had reached a breaking point, but music had also reached an end in terms of sonic size, such as Mahler's Symphony No. 8, "Symphony of a Thousand," and Richard Strauss's massive Alpine Symphony (1915). Schoenberg's *Gurre-Lieder*—which surpasses the Strauss and Mahler in acoustical space and chromaticism—can be seen as a self-fulfilling prophesy in a most dramatic way.

It is worth outlining Schoenberg's gargantuan instrumentation for a work with an orchestra of more than 150 players:

> 8 flutes (four doubling piccolo), 5 oboes (two doubling English horn), 7 clarinets (four doubling bass clarinet), 3 bassoons, 2 contrabassoons, 10 horns (four doubling Wagner tubas), 6 trumpets, 1 bass trumpet, 4 tenor trombones, 1 alto trombone, 1 bass trombone, 1 contrabass

trombone, 1 tuba, 4 harps, 20 first violins, 20 second violins, 16 violas, 16 cellos, 12 double basses, 6 timpani, tenor drum, snare drum, bass drum, cymbals, triangle, tam-tam, ratchet, glockenspiel, xylophone, and even large iron chains. Vocal soloists include: soprano, mezzo-soprano, two tenors, bass-baritone, and narrator; and then three four-part male choruses and an eight-part mixed chorus.

The work is overtly tonal, supercharged with slippery, sinuous harmonies that surpass even Wagner and Strauss. With the rejection of tonality, Schoenberg never again wrote for such substantial forces, composing (between early 1900 sketches and *Gurre-Lieder*'s 1913 premiere) string quartets, a chamber symphony, solo piano music, and songs.

The period of *Gurre-Lieder*'s gestation was long, dating from initial composition in 1900–1901 and the world premiere in 1913. Schoenberg, himself, explained the unique genesis of the work, which was conceived and composed during his tonal period, but not premiered until he had made the turn toward atonality:

> In March 1900, I composed Parts I and II as well as much of Part III. Then, long pause, filled with scoring operettas [for money]. March (in other words early) 1901, completed the remainder. Then, instrumentation begun August 1901 (again kept from it by other work, I've after all always been kept from composing). Continued in Berlin in the middle of 1902. Then big interruption because of operetta scores. Worked on it for the last time in 1903 and got as far as about page 118 [just after the beginning of the passage for the Peasant in Part III]. Thereupon let it be and abandoned it altogether! Took it up again in July 1910. Scored everything but the final chorus, completed that in Zehlendorf [a suburb of Berlin] 1911.
>
> So the whole composition was finished in, I believe, April or May 1911. Only the final chorus was in mere sketch form, though the most important lines and the whole shape were fully worked out. There were just minimal notes about instrumentation in the original composition. In those days I didn't write such things down: after all, you remember the sound. But apart from that, it's obvious that the instrumental style of those parts scored in 1910 and 1911 is quite different from what you find in parts I and II. I had no intention of concealing that. On the contrary, it stands to reason that ten years later I'd be orchestrating quite differently.
>
> In the course of finishing the score, I revised only a very few spots. It's a matter merely of passages of eight to 20 measures, especially, for example, in the Klaus the Jester piece and in the final chorus. All the rest (including things I'd have liked to be different) stayed just the way it was. I couldn't have hit the style any more, and any halfway skilled expert ought to have no problem finding the four or five fixed up places. These corrections caused me more trouble than, at its time, the whole composition.

There were, according to the composer, three reasons behind the hiatus of just over a dozen years: First, the growing belief that he was composing a work that may not ever materialize into performance; second, the need to make money by orchestrating operetta scores; and third, the fact that during this time, he was quickly evolving away from tonality in his approach to composition. In short, he was losing interest in his post-Romantic compositional project.

That project began as a song cycle for tenor, soprano, and piano with the intention to submit it to a composition competition for works with voice and piano. His teacher, Alexander von Zemlinsky, suggested that he might expand it into an orchestrated cantata with five soloists, choruses, and even a narrator. He had shown Strauss some early sketches, and the composer was impressed enough to get him a stipend and a position at the Stern Conservatory in Berlin (1901).

The songs were based on texts by the Danish writer Jens Peter Jacobsen (1847–1885), which tell the story in poetry of King Waldemar and his young lover, Tove, in Gurre Castle. When his wife, Queen Helwig, discovered the affair, she had Tove poisoned. Waldemar cursed God himself for allowing her to die and is punished for his blasphemy by being forced to ride each night on a wild hunt with his ghostly vassals. The dark curse was broken by the return of spring and the blazing sun. A massive, exhilarating chorus praises the sun as Waldemar and Tove are transformed, becoming at one with nature.

Thus, the work is divided into three parts:

I. Love songs between Waldemar and Tove
II. Waldemar's curse
III. The night ride and the break of day

Schoenberg ingeniously lures us into this imaginary world of Gurre with an evocative introduction, one that Theodor Adorno would have called phantasmagoric with the undulating static figures in the flutes and piccolo, weaving a crystalline sonic tapestry, almost like exotic gamelan music with added pointillism in the four harps and celeste. Adorno rightly argues that such music conjures an image of a "fairy land." We remain in that world for nearly two hours, through love and death, darkness and light, as the exhilarating final chorus sings:

Behold the sun!
Bright, on the margin of the sky,
morning dreams greet her in the East!
Smiling, she rises
out of the night-tides,
from her radiant brow there streams
the splendor of her locks of light!

This breathtaking finale of a brilliantly sustained C Major is difficult to describe and better simply experienced as we have a full-throttled chorus and a magnificent orchestra where the return of the opening phantasmagoria is just one of many layers in this mammoth symphonic tumult. Notable are the sustained 6/4 stretches that even Strauss would envy, and, in fact, the chorus might well have been the model for the brilliant C Major finale of his *Die Frau ohne Schatten* (*The Woman without a Shadow*, 1919). He had admired Schoenberg's sketches. Whatever the case, the premiere in Vienna in 1913 was a spectacular success, with a standing ovation and abundant curtain calls to a loudly cheering audience. But, paradoxically, Schoenberg was not impressed. He had by then moved beyond this stylistic period. Indeed, during that ovation he never faced the audience, having later explained:

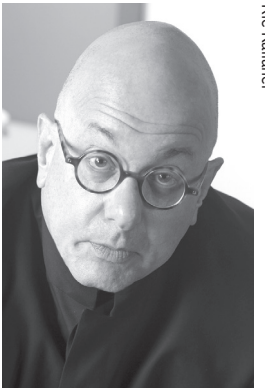
> I was rather indifferent, if not even a little angry. I foresaw that this success would have no influence on the fate of my later works. I had, during these thirteen years [1900–1913], developed my style in such a manner that to the ordinary concertgoer, it would seem to bear no relation to all preceding music. I had to fight for every new work; I had been offended in the most outrageous manner by criticism; I had lost friends and I had completely lost any belief in the judgement of friends. And I stood alone against a world of enemies.

In the 21st century, when the Schoenbergian paradigm of the "historical obligation of musical style" has lost all meaning, we can simply enjoy this magnificent work to the fullest simply for what it is.

—Bryan Gilliam
Professor Emeritus of Music at Duke University

The Artists

Leon Botstein


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 2003–2011. 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* (Bölau), and *Von Beethoven zu Berg* (Zsolnay). He is also the editor of *The Musical Quarterly*. For his contributions to music, he has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class from the government of Austria. Other recent awards include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music and the Leonard Bernstein Award for the Elevation of Music in Society. In 2011, he was inducted into the American Philosophical Society.

Dominic Armstrong, Tenor

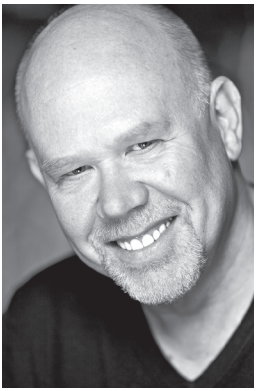
Dominic Armstrong has established himself internationally as an artist of superb and distinguished musicality. The tenor holds degrees from Truman

Fay Fox

State University, The Juilliard School, and the Curtis Institute. This season, he joins Maryland Opera to sing Cavaradossi in *Tosca*, following his performance as Waldemar with the American Symphony Orchestra for Schoenberg's *Gurre-Lieder* at Carnegie Hall. In the 2022–2023 season, Armstrong debuted the role of the Steuermann in *Der fliegende Holländer* with Utah Opera and returned to the role of Alfredo in *La traviata* with Opera Carolina.

An in-demand interpreter of contemporary operas, Armstrong's notable performances include Peter Quint in *The Turn of the Screw* (NYCO, Castleton, OnSite Opera), Arthur Dimmesdale in *The Scarlet Letter* (Opera Colorado, world premiere), Jump Master in *The Falling and the Rising* (Opera Carolina), Steve in *A Streetcar Named Desire* (Lyric Opera of Chicago, Carnegie Hall), Count Almaviva in *The Ghosts of Versailles* (Wexford Festival), and *Candide* (Wolf Trap). Armstrong made his New York Philharmonic debut in acclaimed performances of Britten's Spring Symphony. He has appeared in *Salome* with the Philadelphia Orchestra and Opera Philadelphia, and in performances of the same opera with the Boston Symphony and Detroit Symphony Orchestra.

Pierre Gatreau



Alan Held, Bass-Baritone

American bass-baritone Alan Held has appeared in major roles in the world's finest opera houses, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Washington National Opera, Canadian Opera Company, the Royal Opera House, Paris Opera, Teatro alla Scala, Vienna State Opera, and the Munich State Opera. His many roles include Wotan in Wagner's *The Ring Cycle*, the title roles in *Wozzeck* and *Der fliegende Holländer*, Kurwenal in *Tristan und Isolde*, Scarpia in *Tosca*, the Four Villains in *Les Contes d'Hoffmann,* Jochanaan in Salome, Orestes in *Elektra*, and Balstrode in *Peter Grimes*.

Held has performed with the Chicago Symphony Orchestra, Cleveland Orchestra, Pittsburgh Symphony, National Symphony Orchestra, Met Opera Orchestra, Los Angeles Philharmonic, BBC Symphony Orchestra, Orchestre de Paris, and Berliner Philharmoniker. He has also appeared at the Salzburg, Tanglewood, and Saito Kinen festivals and at the BBC Proms.

Held received his vocal training at Millikin University and at Wichita State University, where he currently serves as associate professor. He is a recipient

of the Birgit Nilsson Prize and the 2014 Dora Mavor Moore Award for Outstanding Male Performance in an Opera, and is also a noted clinician who regularly gives master classes at Yale University.

Felicia Moore, Soprano


Gillian Riesen

Noted by *The Wall Street Journal* for her "opulent, Wagner-scaled soprano" and recognized by *Opera News* as "a genuine jugendliche dramatische soprano of exciting potential (and present accomplishment)," Felicia Moore is a powerful and innovative artist. She has made music in partnership with Alan Gilbert, Anne Manson, Sir Donald Runnicles, Ken-David Masur, Yannick Nézet-Séguin, and Susanna Mälkki, among others.

Highlights this season include a debut at Deutsche Oper Berlin in the company's first revival of Stefan Herheim's *Ring Cycle*, with performances led by Sir Donald Runnicles and Nicholas Carter; a Metropolitan Opera company premiere of Anthony Davis's groundbreaking and influential opera, *X: The Life and Times of Malcolm X* in a new production by the theater luminary and Tony-nominated director Robert O'Hara; a revival of *Nabucco* under the baton of Daniele Callegari; and a return to the Lakes Area Music Festival.

An innovative highlight of past seasons was Moore's performance of the role of Susan B. Anthony in *The Mother of Us All* at the Metropolitan Museum of Art as a part of Project 19, the New York Philharmonic's multi-season initiative marking the centennial of the 19th amendment, which guarantees women the right to vote in the US.

Brenton Ryan, Tenor


Gillian Riesen

Brenton Ryan is widely recognized at internationally acclaimed opera houses and orchestras as a singer of great vocal diversity and dramatic depth. This season, Ryan returns to Royal Opera Covent Garden to sing Mime and cover Loge in Barrie Kosky's new production of *Das Rheingold*. He makes house debuts at Gran Teatro del Liceu in Barcelona as Eros in John Adams's *Antony and Cleopatra* and at the Palau de les Arts Reina Sofía in Valencia as Monostatos in *Die Zauberflöte*. Ryan returns to Bayerische Staatsoper as Tanzmeister in *Ariadne auf Naxos* on tour in Hong Kong and to Santa Fe Opera as CM in the premiere of Gregory Spears's *The Righteous*. Concert work includes the world premiere

of Matthew Aucoin and Peter Sellars *Music for New Bodies* with Dacamera in Houston.

Ryan's previous concert appearances include semi-staged performances of *Wozzeck*, which received a 2018 Grammy Award for Best Opera Recording with the Houston Symphony, and his Los Angeles Philharmonic debut in Beethoven's *Choral Fantasy*, conducted by Gustavo Dudamel. Recital work includes his debut at the Kennedy Center and concerts with the New York Festival of Song. Ryan is a winner of the Birgit Nilsson Prize at the 2016 Operalia competition.

Dario Acosta

Krysty Swann, Mezzo-Soprano

Krysty Swann opened the 2023–2024 season as Jade Boucher in *Dead Man Walking* at the Metropolitan Opera, followed by a performance as the Mother in New Orleans Opera's production of Jeanine Tesori and Tazewell Thompson's *Blue*. Additional appearances this season include performances in *Champion*, as Cousin Blanche, with Lyric Opera of Chicago, and *Sanctuary Road*, based on the writings of William Still, with Princeton Pro Musica.

Last season, Swann returned to the Metropolitan Opera as Cousin Evelyn in *Champion*, and sang Rossweisse in Detroit Opera's *The Valkyries*, *Elijah* with Hilton Head Symphony Orchestra, Verdi's Requiem with the Bach Festival Society of Winter Park, *The Ordering of Moses* for Oberlin Conservatory, and Handel's *Messiah* with Pacific Symphony.

In recent seasons, Swann debuted at the Metropolitan Opera as the Third Maid in *Elektra* and appeared in the revival of Philip Glass's *Akhnaten*. For Lincoln Center Theater, she created the role of Mayme in the world premiere of *Intimate Apparel*, directed by Bartlett Sher and written by Lynn Nottage and Ricky Ian Gordon. On the concert stage, Swann performed *The Ordering of Moses* for the Bach Festival Society of Winter Park, and the alto solo in Beethoven's Ninth Symphony for the Lubbock Symphony Orchestra.

Carsten Wittmoser, Bass-Baritone

Bass-baritone Carsten Wittmoser started his career as an Ensemble Member at Staatsoper Stuttgart, followed by engagements at the Landestheater Linz, Stadttheater Freiburg, and Staatsoper Hamburg. Since 2008, he has been performing as a freelance artist. Wittmoser has worked in prestigious opera houses all over the world, such as the State Opera Berlin, Deutsche Oper Berlin, Komische Oper Berlin, State Opera Munich, Teatro

Real de Madrid, Monte Carlo Opera, Seattle Opera House, Detroit Opera House, Ópera de Bogotá, Ópera de Bellas Artes Mexico City, and the Metropolitan Opera in New York.


Jesús Cornejo

Wittmoser has performed at the Festivals of Bayreuth and Luzern, at the Gergiev Festival in Rotterdam, at Bard SummerScape in New York, and at festivals in Taiwan and Singapore. The bass-baritone has sung in some of the most important concert halls, including the Musikverein in Vienna, the São Paulo Concert Hall in Brazil, the Herkulessaal in Munich, the Brucknerhaus in Linz, the KKL in Luzern, and Carnegie Hall in New York.

Wittmoser has worked with conductors Leon Botstein, Christian Thielemann, Valery Gergiev, Mariss Jansons, Michael Boder, Simone Young, Ton Koopman, Pinchas Steinberg, Paavo Järvi, Semyon Bychkov, Sebastian Weigle, Dennis Russel Davies, and Simon Rattle.

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.

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.

James Bagwell

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 (TŌN) 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 *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.

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
Ashley Horne
Ragga Petursdottir
Pauline Kim Harris
Elizabeth Nielsen
John Connelly
Katherine Livolsi-Landau
Naho Parrini
Bruno Peña
Maya Lorenzen
Samuel Katz
Jeremiah Blacklow
Kathryn Aldous

Second Violins
Richard Rood
Principal
Wende Namkung
James Tsao
Diane Bruce
Dorothy Strahl
Alexander Vselensky
Akiko Hosoi
Sarah Zun
Hannah Cohen
Margarita Milkis
Meghan Williams
Sarah Franklin
Anna Parks
Sarah Kim

Violas
William Frampton
Principal
Sally Shumway
Shelley Holland-Moritz
Rachel Riggs
Martha Brody
Adria Benjamin
Veronica Salas
Jason Mellow
David Blinn
Greg Williams
Laura Sahin
Chelsea Wimmer

Cellos
Eugene Moye
Principal
Jordan Enzinger
Maureen Hynes
Sarah Carter
Eliana Mendoza
Anik Oulianine
Zsaz Rutkowski
Theo Zimmerman
Iona Batchelder
Diana Golden
Amy Kang
Suzanne Hughes

Basses
Jordan Frazier
Principal
Jack Wenger
Louis Bruno
Richard Ostrovsky
William Ellison
Patrick Swoboda
Milad Daniari
John-Paul Norpoth

Flutes
Keith Bonner
Principal
Rie Schmidt
John Romeri
Reva Youngstein
Diva Goodfriend-Koven
Piccolo
Peter Arfsten
Piccolo
Hilary Jones
Piccolo
Michael Alampi
Piccolo

Oboes
Alexandra Knoll
Principal
Lillian Copeland
Jeffrey Reinhardt
Melanie Feld
English Horn
Erin Gustafson
English Horn

Clarinets
Shari Hoffman
Principal
Alec Manasse
Angela Shankar
Benjamin Baron
E-flat Clarinet
Nuno Antunes
E-flat Clarinet
Lino Gomez
Bass Clarinet
David Gould
Bass Clarinet

Bassoons
Gina Cuffari
Principal
Oleksiy Zakharov
Nik Hooks
Gilbert Dejean
Contrabassoon
Brad Balliett
Contrabassoon

Horns
David Peel
Principal
David Smith
Lawrence DiBello
Chad Yarbrough
Theodore Primis
Daniel Salera
Sara Cyrus
Wagner Tuba
Kyle Hoyt
Wagner Tuba
Liana Hoffman
Wagner Tuba
Steven Sherts
Wagner Tuba
Kyle Anderson
Assistant

Trumpets
Gareth Flowers
Principal
John Dent
Maximilian Morel
Andrew Kemp
Matthew Gasiorowski
Changhyun Cha
Mark Broschinsky
Bass Trumpet

Trombones
Richard Clark
Principal, Alto Trombone
Michael Lormand
Nicole Abissi
Christopher Olness
Jonathan Greenberg
Bass Trombone
Jeffrey Caswell
Bass Trombone
James Rogers
Contrabass Trombone

Tuba
Kyle Turner
Principal

Timpani
David Fein
Principal

Percussion
Jonathan Haas
Principal
Kory Grossman
Charles Descarfino
James Musto
Shiqi Zhong

Harps
Victoria Drake
Principal
Ruth Bennett
Tomina Parvanova
Frances Duffy

Celeste
Betsy DiFelice
Principal

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Marc Cerri

The Wagner Tuben used in *Gurre-Lieder* were furnished through the courtesy of the New York Philharmonic.

Bard Festival Chorale

James Bagwell, Director

Sopranos
Hirona Amamiya
Kendra Berentsen
Nina Berman
Erin Brittain
Zahra Brown
Megan Brunning
Eileen Clark
Leonie Donato
Lori Engle
Amy Goldin
Hannah Goodman
Manami Hattori
Berit Johnson
Julie Liston Johnson
Rachel Rosales
Ellen Taylor Sisson
Christine Sperry
Amanda Yachechak

Altos
Jane Ann Askins
Maya Ben-Meir
Sarah Bleasdale
Jennifer Borghi
Donna Breitzer
Teresa Buchholz
Hai-Ting Chinn
Brooke Collins
Allison Gish
Erica Koehring
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Margaret O'Connell
Guadalupe Peraza
Elizabeth Picker
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Nancy Wertsch
Carla Wesby
Anna Willson

Tenors
Cristóbal Arias
James Bassi
Daveed Buzaglo
Christopher Carter
Jack Colver
Jack Cotterell
Rashard Deleston
Joseph Demarest
Mark Donato
Sean Fallen
Ethan Fran
Brandon Hornsby-Selvin
Matthew Krenz
Eric William Lamp
Alex Longnecker
Douglas Purcell
Erik Rasmussen
Nathan Riehl
Nathan Siler
Michael Steinberger
Sam Strickland

Basses
Jordan Barrett
Roosevelt Credit
Matthew Curran
Jason Eck
Roderick Gomez
James Gregory
Nicholas Hay
Brian Michael Henry
Paul Holmes
Bert Johnson
Ian Joyal
Jonathan Lawlor
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