



AMERICAN SYMPHONY ORCHESTRA GIVES RARE PERFORMANCE OF  
DVOŘÁK'S REQUIEM AT CARNEGIE HALL  
JANUARY 25, 2024

Soloists are Soprano Leah Hawkins, Mezzo-Soprano Lindsay Ammann, Tenor Joshua Blue, and Bass Stefan Egerstrom with the Bard Festival Chorale



**New York, NY, December 18, 2023** — Music Director **Leon Botstein** leads the American Symphony Orchestra (ASO) and the Bard Festival Chorale in Antonin Dvořák's Requiem on Thursday, January 25, at Carnegie Hall. Featuring one of the composer's lesser-known choral jewels, the performance provides a rare opportunity to hear a work nowhere nearly as well known or performed as Dvořák's late symphonies or other choral works, such as his Stabat Mater.

The guest soloists are soprano **Leah Hawkins**, a 2023 Marian Anderson award-winner who appeared this season in The Metropolitan Opera's production of *X: The Life and Times of Malcolm X*; mezzo-soprano **Lindsay Ammann**, who can be heard on the Met Opera's Grammy Award-winning *Götterdämmerung* recording; tenor **Joshua Blue**, who performed as Peter in the Met's production of *Porgy and Bess*; and bass **Stefan Egerstrom**, who made his Met debut last season as Fourth Nobleman in the new François Girard production of *Lohengrin*.

[Dvořák: Requiem](#)

Thursday, January 25, 2024, 8 pm, Stern Auditorium / Perelman Stage at Carnegie Hall

Conductor's Notes Q&A at 7 pm

American Symphony Orchestra

Leon Botstein, conductor

[Leah Hawkins](#), soprano

[Lindsay Ammann](#), mezzo-soprano

[Joshua Blue](#), tenor

[Stefan Egerstrom](#), bass

Bard Festival Chorale

James Bagwell, choral director

### **Antonín Dvořák: Requiem, Op. 89**

Antonin Dvořák's Requiem was commissioned and given its successful premiere by the Birmingham Music Festival in 1891 with Dvořák on the podium, one year before he embarked on his American adventure. As the commission asked for a large choral work, the composer's London publisher Alfred Littleton suggested that he try writing a Requiem. Dvořák's resulting version of the Latin Mass for the Dead is one of the largest of the myriad settings of this traditional text. The work is close to Fauré's or Cherubini's contributions to the genre in its often-introspective mood and its overall lyricism. The use of a four-note chromatic motive in almost all sections unifies the piece thematically. While rich in invention, its examination of the mysteries of life and death make Dvořák's Requiem more deserving of further exploration in the public sphere than it has previously received.

**Tickets:** Priced at \$25–\$65, tickets are available at [carnegiehall.org](http://carnegiehall.org), by calling CarnegieCharge at 212.247.7800, or visiting the box office at 57th St. and 7th Ave.

### **American Symphony Orchestra**

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 offers 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.

For more information, please visit [americansymphony.org](http://americansymphony.org).

### **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 and principal guest conductor of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. In 2018, he assumed artistic directorship of Campus Grafenegg and the Grafenegg Academy in Austria. Mr. Botstein also has an active career as a guest conductor with orchestras around the globe and has made numerous recordings. He is a prolific author and music historian and the recipient of numerous honors for his contributions to the music industry. In 2019, *The New York Times* named Leon Botstein a “champion of overlooked works...who has tirelessly worked to bring to light worthy scores by neglected composers.” More info online at [LeonBotstein.com](http://LeonBotstein.com).

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Images: Leah Hawkins ©Kerry Hallihan, Lindsay Ammann ©Rod Evans, Joshua Blue ©Caitlin Odham, Stefan Egerstrom ©Holli Egerstrom.

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