

Friday Evening, October 16, 2015, at 8:00
Isaac Stern Auditorium/Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 7:00



presents

Mimesis: Musical Representations

LEON BOTSTEIN, *Conductor*

GUNTHER SCHULLER *Seven Studies on Themes of Paul Klee*

Antique Harmonies
Abstract Trio
Little Blue Devil
The Twittering-machine
Arab Village
An Eerie Moment
Pastorale

HENRI DUTILLEUX *Correspondances*

Gong (1)
Danse Cosmique
Interlude
À Slava et Galina...
Gong (2)
De Vincent à Théo

SOPHIA BURGOS, *Soprano*

Intermission

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

NICO MUHLY *Seeing is Believing*

TRACY SILVERMAN, *Electric Violin*

RICHARD STRAUSS *Also sprach Zarathustra*, Op. 30

Einleitung, oder Sonnenaufgang (Introduction,
or Sunrise)

Von den Hinterweltlern (Of Those in Backwaters)

Von der großen Sehnsucht (Of the Great Longing)

Von den Freuden und Leidenschaften (Of Joys
and Passions)

Das Grablied (The Song of the Grave)

Von der Wissenschaft (Of Science and Learning)

Der Genesende (The Convalescent)

Das Tanzlied (The Dance Song)

Nachtwandlerlied (Song of the Night Wanderer)

(No pause between sections)

This evening's concert will run approximately
two hours and 11 minutes including one 20-minute intermission.

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FROM THE **Music Director**

Mimesis: Musical Representations

by Leon Botstein

This season's opening concert addresses a basic and persistent question that has remained the subject of endless debate and speculation. The answer remains unresolved and contested, a fact that inspired Leonard Bernstein to appropriate the title of a work by Charles Ives, "The Unanswered Question," for his Harvard Norton Lectures on music. This concert invites the audience to explore the character of music through the medium of "classical" (or, as Bernstein once put it, "exact") music written during the past century and a half.

The program seeks to inspire each of us to ask: How does music mean? What resemblances or divergences does it have to words and images? What did composers intend to communicate and can we know that from hearing the music? Do we perceive or attribute significance in music differently from previous generations? Is listening, like seeing, a human experience that changes over time, rendering listening as an historical phenomenon? Has something changed over the past century in our perception of the musical experience?

The oldest piece in this concert, and its closing work, was written at the end of

the 19th century. It is the best known and perhaps the most candidly philosophical work of the four on tonight's program. Richard Strauss was influenced, as were many in his generation, by Nietzsche's startling poetic masterpiece, the epic *Also sprach Zarathustra* (*Thus Spoke Zarathustra*). Strauss read literature and philosophy closely. His encounter with Nietzsche informed, among other things, his lifelong atheism and his skeptical attitude to an idealistic view of music as a medium of metaphysical truth. Despite his deep admiration for how Wagner wrote music, he remained skeptical about Wagner's extravagant claims on behalf of music with regard to philosophy and politics.

As the famous opening of Nietzsche's poem (and Strauss' tone poem) make plain, Nietzsche's ambition is to force us to fundamentally invert our inherited scale of values. It is not a metaphysical God or the Sun whom we should worship and feel beholden to. Rather it is the Sun who should be grateful to the human individual, for only humans create value and meaning. If it were not for someone to shine on, the Sun would have neither purpose nor meaning. It is not God (our invention), the heavens, or our soul that is of greatest value, but the body, the physical, the time bound, mortal character of real human existence on earth that is our greatest gift and merits celebration. It is we, after all, who have invented the idea of the soul. Our very mortality and earth-bound world permit us to love, sense beauty, and think. The glorious, triumphant, and sensual opening (made famous by Kubrick's film *2001: A Space Odyssey*) of Strauss' tone poem is not a musical depiction of the sun rising, but is rather the bold expression of an individual imagination that helps vest what we see with a grandeur that is not inherent in what is out there, but exists only in the act of lending experience meaning.

What Strauss drew from Nietzsche is the conviction that the making of art, and music in particular, was the highest and most fully human expression of greatness and the most powerful medium by which to define, represent, and conjure human reality and experience. As Strauss traverses Nietzsche's poem, he displays his unrivaled command of musical thought and sonority to evoke the language, events, and ideas of the text, and to match the poetry with a musical interpretation as moving, beautiful, and dramatic as the literary text itself.

Next in chronological sequence is the late Gunther Schuller's best known orchestral work, the *Seven Studies on Themes of Paul Klee*. Written in the late 1950s, a half-century after Strauss, Schuller's concerns were more formalist in nature. Schuller, an eclectic and astonishingly versatile modernist composer, explored the formal parallels between music and the visual arts. By the mid-20th century, modernist painting rejected the illusions of visual realism, in which art gave the viewer the sense of seeing some "objective" external reality or seeing how the painter saw external reality subjectively. Consider a portrait, a landscape, or a genre scene. The most aggressive retreat from any such connection between representation and the clearly artificial frame of a painting was abstraction and non-objective art, both of which sought to celebrate the self-referential formal elements of the visual as autonomous and divorced even from an impressionist or expressionist subjective response to the external world. In Klee, Schuller found a painter who sought to do something similar to what modernist composers in the 20th century hoped to achieve: a distancing from any overt inherited connection between musical rhetoric—the shape of melodies and the use of rhythm and harmony—and ordinary meaning. Music ought not illustrate

or represent reality in any manner reminiscent of realist painting. Music had to become free of overt mimesis and create new meaning within the framework of its own elements and practices, using sound, silence, and time. Klee, who was also a fine musician and a devoted listener, found inspiration for his visual creations in music, and Schuller, in turn, took inspiration from Klee's unabashedly "musical" approach to painting.

Henri Dutilleux, one of the great composers of the late 20th century, in his song cycle *Correspondances* explores, as Byron Adams points out, not only the link between language and music, but between the visual and music. Using the tradition of speculation about art centered in Baudelaire, Dutilleux also references letter writing. Dutilleux uses music to augment and divert from linguistic meaning and seeks to work out from language. The letter, as a medium, is the most direct form of communication; it is private writing between two people. Dutilleux explores how composed, written music can create sensibilities and meanings beyond the range of words. In letters there is a writer and a recipient: two subjective voices. In music, a unifying temporal frame is created. The writer and reader meet simultaneously, and share in a transformative reading that extends the boundaries of the text. Music neither represents nor interprets the text. Yet it reveals a nascent presence of something in words that without music never comes into being. The descriptive language about the visual experience only deepens the link between music and words. The irony in the title becomes evident. When we write, do we actually

correspond, and match our understandings? Does the reading of a recipient match the intentions of the writer? If that is clearly a complex and open question, might one also ask whether there are correspondences between music and words?

Last but not least, this first ASO concert of the season presents a contemporary work by a celebrated young American composer, Nico Muhly, whose long association with the American Symphony Orchestra dates from well before he came into the limelight. Muhly's music explores not only the nature of music, but also its potential connections to reality, to the contemporary social fabric, and the cultural conceits and expectations of audiences. What are the unique possibilities facing new music today? What functions can be ascribed to contemporary music written within the classical tradition in the context of the rich varieties of music that flourish today?

Music is not strictly mimetic in the literary sense, particularly as most famously elaborated by Erich Auerbach's classic book *Mimesis*. But it is clearly in some sense mimetic of the human experience, of memory, joy and suffering, tied to concrete realities that disappear, fade, and dissolve. Music does so in a manner that neither falsifies nor hides the more familiar physical and historical dimensions of the external world. Music's temporal nature, its capacity to be remade, reheard, and recreated, its distance from but affinity to the linguistic and the visual, may ironically make it the most profoundly mimetic, with respect to the human experience, of all the arts.

THE Program

by Byron Adams and Nico Muhly

Gunther Schuller

Born November 22, 1925, in Jackson Heights, New York
Died June 21, 2015, in Boston

Seven Studies on Themes of Paul Klee

Composed in 1959

Premiered on November 27, 1959, at the Northrop Memorial Auditorium in Minneapolis by the Minneapolis Symphony Orchestra conducted by Antal Dorati
Performance Time: Approximately 21 minutes

Instruments for this performance: 3 flutes, 3 piccolos, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 4 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (vibraphone, glockenspiel, snare drum, bass drum, wood block, guiro, claves, triangle, hi-hat, suspended cymbal), 1 piano, 1 harp, 32 violins, 12 violas, 12 cellos, and 8 double-basses

Gunther Schuller was a brilliant polymath: a virtuoso horn player, a visionary administrator, a celebrated conductor, an author, an influential teacher, and a gifted, self-taught composer. His career began as a choirboy at St. Thomas Church Choir School in New York, where he also began lessons on the French horn. By 1943 he was appointed principal horn of the Cincinnati Symphony Orchestra—at the age of 18. He then joined the horn section of the Metropolitan Opera Orchestra, where he remained until 1959. Schuller taught composition at the Manhattan School and at Yale University before joining the New England Conservatory; he was president of that institution from 1967 to 1977. He taught composition at the Berkshire Music Center from 1963 to 1984. Much honored for his music as well as for his championship of American composers, Schuller earned a Grammy in 1974 for a recording of Scott Joplin’s music. He received a McArthur Foundation “Genius” Award in 1991 and he was awarded the Pulitzer Prize for Music in 1994.

An unusually intellectual composer, Schuller made a connection between the expressionism of Schoenberg and the bebop style of jazz developed during the 1950s by Thelonius Monk, Dizzy Gillespie, and John Coltrane. Never a snob, Schuller sought to combine progressive classical music and modern jazz into a “third stream.” In addition to jazz, Schuller was powerfully inspired by visual art. Several of his scores, such as the coruscating *Seven Studies on Themes of Paul Klee*, are musical analogues of sculpture or paintings. Schuller wrote that in *Seven Studies on Themes of Paul Klee* he sought a “retranslation into musical terms of the ‘musical’ elements in certain Klee pictures.... Each of the seven pieces bears a slightly different relationship to the original Klee picture from which it stems.” *Seven Studies on Themes of Paul Klee* includes one of Schuller’s chief preoccupations: the movement entitled *Little Blue Devil* is an engaging example of the composer’s “third stream” practice, a witty evocation of Klee’s sinister and gleeful image.

Henri Dutilleux

Born January 22, 1916, in Angers, France

Died May 22, 2013, in Paris

Correspondances

Composed in 2003

Premiered September 5, 2003, at the Philharmonie in Berlin by the Berliner Philharmoniker, which commissioned the piece in 1983, conducted by Simon Rattle with soprano Dawn Upshaw

Performance Time: Approximately 23 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 3 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (suspended cymbal, tam-tam, 3 bongos, 3 tom-toms, snare drum, bass drum, marimba), 1 celeste, 1 harp, 1 accordion, 32 violins, 12 violas, 12 cellos, 8 double-basses, and solo soprano

A noble man who participated in the French Resistance during the Second World War, Henri Dutilleux was, with Messiaen, one of the two true heirs to the grand tradition established by his predecessors Fauré, Ravel, Dukas, and Debussy. But these composers in turn inherited the aesthetic principals bequeathed to them by the incandescent poet Charles Baudelaire. Both Fauré and Debussy set poetry by Baudelaire, and Ravel cultivated the idea of the Baudelairean dandy in both his life and art. Like Ravel, Dutilleux was a fastidious composer who refused to court easy popularity. Dutilleux composed slowly and meticulously: he was undisturbed if a score took 20 years to complete. In other words, he valued perfection over facility, elegance over prolificacy, and the lapidary over the ephemeral.

So it comes as no surprise to learn that Dutilleux's ravishing song cycle *Correspondances* was commissioned by the Berliner Philharmoniker in 1983 and premiered in its final form on September 5, 2003—20 years later. Dedicated to Dawn Upshaw and Sir Simon Rattle, *Correspondances* is a Baudelairean score filled with subtle connections between

music, literature, and painting. As the composer noted, "The work's general title, *Correspondances*, beyond the different meanings that could be given to this word, refers to Baudelaire's famous poem, 'Correspondances,' and to the synaesthesia he himself evoked." The opening lines of Baudelaire's poem may well provide a clue to Dutilleux's music: "Nature is a temple where living pillars / Let escape sometimes confused words."

As Baudelaire's aesthetic of synaesthesia, the blending of sensory stimuli and responses, included the visual as well as the auditory, Dutilleux likewise followed Baudelaire's example by evoking painting through setting a text drawn from a letter written by Vincent Van Gogh to his devoted brother Théo: "I go outside in the night to paint the stars...to feel the stars and the clear infinite shining heavens above." Indeed, during this movement, Dutilleux, himself the grandson of a distinguished painter, quotes from his orchestral score *Timbres, espace, mouvement ou La Nuit étoilée* (1978), a work that was inspired by Van Gogh's magnificent painting *Starry Night*.

Nico Muhly

Born August 26, 1981, in Vermont

Seeing is Believing

Composed in 2007

Original version premiered on January 7, 2008, at the Royal Academy of Music in London by the Aurora Orchestra conducted by Nicholas Collon with violinist Thomas Gould

Full orchestra version premiered on January 23, 2015, at the Destiny Worship Center in Miramar Beach, Florida, by the Sinfonia Gulf Coast conducted by

Demetrius Fuller with violinist Tracy Silverman

Performance Time: Approximately 25 minutes

Instruments for this performance: 2 flutes, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 2 French horns, 2 trumpets, 1 trombone, 1 bass trombone, 1 tuba, percussion (vibraphone, claves, bass drum, marimba, wood block, metal pipe), 1 piano, strings, and solo six-string electric violin

Seeing is Believing references the exciting and superstitious practice of observing and mapping the sky; while writing it, I wanted to mimic the process by which, through observation, a series of points becomes a line—this seemed like the most appropriate way to think about a soloist versus an orchestra. The electric violin is such a specifically evocative instrument and has always reminded me of the 1980s, and I tried, at times, to reference the music attendant to '80s educational videos about science, which always sounded vast and mechanical—and sometimes, quite romantic.

The music begins and ends with the violin creating its own stellar landscape through a looping pedal, out of which instruments begin to articulate an unchanging series of 11 chords which governs the harmonic language of the

piece. Three minutes in, the woodwinds begin twittering in what seems to be random, insect-like formations. Eventually, the piano and solo violin “map” them into the celestially pure key of C major; rapturous pulses ensue. A slightly more stylized and polite version of the insect music appears, and the violin sings long lines above it. After a brief return to the first music, slow, nervous music alternates with fast, nervous music. The fast music takes over, pitches are scattered around, the violin calls everybody back to order with 40 repeated notes; rapturous pulses again ensue. The piece ends as it began, with looped educational music depicting the night sky.

Nico Muhly is a composer of chamber music, orchestral music, sacred music, opera, ballet, and music for collaborators across a variety of fields.

Richard Strauss

Born June 11, 1864, in Munich

Died September 8, 1949, in Garmisch-Partenkirchen, Germany

Also sprach Zarathustra, Op. 30

Composed in 1896

Premiered on November 27, 1896, in Frankfurt conducted by Strauss

Performance Time: Approximately 34 minutes

Instruments for this performance: 3 flutes, 2 piccolos, 3 oboes, 1 English horn, 2 clarinets, 1 B-flat clarinet, 1 bass clarinet, 3 bassoons, 1 contrabassoon, 6 French horns, 4 trumpets, 3 trombones, 2 tubas, timpani, percussion (glockenspiel, triangle, cymbals, bass drum, suspended cymbal, chimes), 1 organ, 2 harps, 32 violins, 12 violas, 12 cellos, and 8 double-basses

It is difficult to overestimate the dark glamour that the life and work of the German philosopher Friedrich Nietzsche had for his contemporaries during the *fin de siècle*. André Gide traced his intellectual heritage to both Nietzsche and Wilde, and H.L. Mencken wrote the first book in English on Nietzsche. The works of such disparate authors as Jack London, Eugene O'Neill, and D.H. Lawrence rest on a foundation of Nietzsche's philosophy. Indeed, in his great novel, *Doktor Faustus*, Thomas Mann based aspects of the unhappy fate of his protagonist, the composer Adrian Leverkühn, upon Nietzsche's own: Mann's hero dies of syphilis, the same disease from which the philosopher perished.

Mann's expropriation of Nietzsche's biography demonstrated his canny awareness of the connections between the philosopher's career and German musical life of the early 20th century. Like Schopenhauer, Nietzsche was fascinated with music. Nietzsche had attempted to compose music, with varying success, and was first a worshipful friend—and later a bitter foe—of Richard Wagner. (In the diaries kept by Cosima Wagner, it is clear that her husband treated the young

professor neither better nor worse than he might have treated an overenthusiastic St. Bernard.) Gustav Mahler set a text drawn from Nietzsche's philosophical *Bildungsroman*, *Also sprach Zarathustra*, in his Third Symphony (1896), while Frederick Delius based his great choral fresco, *A Mass of Life* (which the ASO will be performing at Carnegie Hall in April 2016), on extended excerpts from the same volume.

The most famous musical work inspired by Nietzsche is unquestionably the tone poem *Also sprach Zarathustra*. (It is worth noting that Nietzsche was still alive, although in the throes of dementia, when Strauss composed his tone poem.) Strauss carefully described his score as "freely after Nietzsche"; he had earlier read attentively the philosopher's writings. What Strauss sought to find were musical analogies to Nietzsche's abstract ideas and exalted prose. In 1895 Strauss wrote to Friedrich von Hausegger, "While reading Schopenhauer or Nietzsche or some history book, I will get an uncontrollable urge to go to the piano.... The intellect alone is engaged."

Byron Adams is professor of musicology at the University of California, Riverside.

Texts AND Translations

Correspondances

HENRI DUTILLEUX

I. Gong (1)

Poem by Rainer Maria Rilke

Timbre

*qui n'est plus par l'ouïe mesurable.
Comme si le son qui nous surpasse de
toutes parts
Était l'espace qui mûrit.*

No longer for ears...: sound
which, like a deeper ear,
hears us, who only seem

to be hearing. Reversal of spaces.

From: *Ahead of All Parting: The Selected Poetry and Prose of Rainer Maria Rilke* by Stephen Mitchell. Copyright © 1995 Modern Library, New York

II. Danse Cosmique (The Cosmic Dance)

Poem by Prithwindra Mukherjee

*Des flammes, des flammes qui
envahissent le ciel,
Qui es-tu, ô danseur, dans l'oubli du
monde?
Tes pas et tes gestes font dénouer tes tresses,
Tremblent les planètes et la terre sous tes
pieds.*

Flames, o Flames that invade the sky,

Who are you, o Dancer in oblivion of
the world?

Your steps and your gestures undo your
locks,

The earth and the planets all tremble
under your feet.

*Des flammes, des flammes qui
envahissent la terre,
Des flammes de déluge pénétrant tous les
cœurs,
Effleurant les ondes de l'océan des nuits,
Des foudres se font entendre au rythme
des éclairs.*

Flames, o Flames that invade the earth,

Flames like a deluge rush inside hearts,

Teasing the waves of a nocturnal ocean
Thunders peel in a lightning rhythm.

*Des flammes, des flammes dans les gouffres
souterrains,
Des bourgeons de tournesol ouvrent
leurs pétales,
Des squelettes du passé dans la caresse
du feu
Engendrent les âmes d'une création
nouvelle.*

Flames, o Flames inside abysmal caverns

Where buds of sun-flower keep on
blooming,
Skeletons of the past, caressed by fire

Start souls invoking a new creation.

*Des flammes, des flammes dans le coeur
de l'homme,
Qui es-tu, ô barde céleste, qui chantes
l'avenir?*

Flames, o Flames inside the heart of
Man:

Who are you, heavenly Bard, voicing
Tomorrow?

Copyright © *La danse cosmique, trilingual edition of selected poems*
Le Décaèdre/ Findakly, 2003, 63p; English translation by the author

III. À Slava et Galina... (Dear Galochka and Slava!)

Letter by Aleksandr Solzhenitsyn

A l'approche du dixième anniversaire de mon exil, des scènes des années terribles et accablantes reprennent vie devant mes yeux. Alia et moi avons repensé à ces moments: sans votre protection et votre soutien, jamais je n'aurais pu supporter ces années-là. J'aurais fait naufrage, car ma vigueur était déjà près de s'éteindre. Je n'avais pas de toit pour m'abriter: à Riazan, on m'aurait étouffé. Et vous, vous avez protégé ma solitude avec un tact tel que vous ne m'avez même pas parlé des contraintes et du harcèlement auxquels vous étiez soumis. Vous avez créé une atmosphère que je n'aurais pas imaginée possible. Sans elle, j'aurais probablement explosé, incapable de tenir jusqu'en 1974.

Se rappeler tout cela avec gratitude, c'est bien peu dire. Vous l'avez payé bien cruellement, surtout Galina qui a perdu à jamais son théâtre. Toute ma gratitude ne suffira jamais à compenser de telles pertes. Tout au plus peut-on retirer une certaine force de la conviction qu'en ce siècle, nous autres Russes sommes tous voués au même et terrible destin et d'espérer que le Seigneur ne nous punira pas jusqu'au bout.

*Merci, mes chers amis.
Bien à vous pour toujours.*

From: *Galina. A Russian Story*, Copyright © 1984 Galina Vishnevskaya and Harcourt, Inc. for the English translation by Guy Daniels. All Rights Reserved.

IV. Gong (2)

Poem by Rainer Maria Rilke

*Bourdonnement épars, silence perverti,
Tout ce qui fut autour, en mille bruits se
change,
Nous quitte et revient: rapprochement
étrange
De la marée de l'infini.*

As the tenth anniversary of my exile approaches, scenes of the terrible, trying years preceding it come alive. Alya and I have been thinking back: without your protection and support, I simply would not have survived those years. I would have foundered—my strength was already coming to an end. I simply had nowhere to live; in Ryazan they would have smothered me.... And you tended my solitude with tact, you didn't even tell me of the growing constraints and harassment you were subjected to. You created an atmosphere I never dreamed possible.... Without it, I most likely would have burst, and wouldn't have held out until 1974.

To recall all that with gratitude is to say little. You paid a cruel price for it, especially Galya, who lost her theatre forever. No gratitude of mine can compensate for such losses. One can only derive strength from the knowledge that in our time we Russians are fated to a common doom, and one can only hope that the Lord will not punish us to the end.

Thank you, my dear friends.... Yours always....

A scattered humming, perverted silence, all that was around changes to a thousand noises, leaves us and returns: the strange harmony of infinity's tide.

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V. De Vincent à Théo (From Vincent to Theo)

Letter by Vincent van Gogh

...Tant que durera l'automne, je n'aurais pas assez de mains, de toile et de couleurs pour peindre ce que je vois de beau.

...J'ai un besoin terrible de religion. Alors, je vais la nuit, dehors, pour peindre les étoiles. Sentir les étoiles et l'infini, alors, la vie est tout de même presque enchantée.

...Tout et partout, la coupole du ciel est d'un bleu admirable, le soleil a un rayonnement de soufre pâle et c'est doux et charmant comme la combinaison des bleus célestes et des jaunes dans les Vermeer de Delft. Malheureusement à côté de soleil du Bon Dieu il y a, trois quarts du temps, le Diable Mistral.

...Dans mon tableau "café de nuit", j'ai cherché à exprimer que le café est un endroit où l'on peut se ruiner, devenir fou, commettre des crimes. Enfin, j'ai cherché par des contrastes de rose tendre et de rouge sang et lie de vin, avec les vertsjaunes et les verts-bleus durs, tout cela dans une atmosphère de fournaise infernale, j'ai cherché à exprimer, dans une atmosphère de fournaise infernale, j'ai cherché à exprimer comme la puissance des ténèbres d'un assommoir.

...As long as autumn lasts, I shall not have hands, canvas and colours enough to paint the beautiful things I see.

...It does not prevent me from having a terrible need of [shall I say the word— of] religion—then I go outside in the night to paint the stars.... And all the same to feel the stars and the infinite high and clear above you. Then life is almost enchanted after all.

...Everywhere and all over the vault of heaven is a marvelous blue, and the sun sheds a radiance of pale sulphur, and it is soft and as lovely as the combination of heavenly blues and yellows in a Van der Meer of Delft.... Unfortunately, along with the Good God sun three quarters of the time there is the devil mistral.

...In my picture of the "Night Café" I have tried to express the idea that the café is a place where one can ruin oneself, go mad or commit a crime. So I have tried to express, as it were, the powers of darkness in a low public house, by contrasting soft pink with blood-red and wine-red...with yellow-greens and harsh blue-greens, and all this in an atmosphere like a devil's furnace, of pale sulphur.

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THE Artists

LEON BOTSTEIN, *Conductor*

RIC KALLAHER



Leon Botstein is now in his 24th year as music director and principal conductor of the American Symphony Orchestra. This season he also begins his tenure as the music director of The Orchestra Now, an innovative training orchestra composed of top musicians from around the world. Mr. Botstein has been hailed for his visionary zeal, often creating concert programs that give audiences a once-in-a-lifetime chance to hear live performances of works that are ignored in the standard repertory, and inviting music lovers to listen in their own way to create a personal experience. At the same time, he brings his distinctive style to core repertory works. He is also 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. In addition, he is conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11.

Mr. Botstein leads an active schedule as a guest conductor all over the world, and can be heard on numerous recordings with the London Symphony (including their 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, where they have cumulatively sold more than a quarter of a million downloads. Upcoming engagements include the Royal Philharmonic, Wiesbaden, UNAM Mexico, and the Simon Bolivar Orchestra in Caracas. He recently conducted the Russian National Orchestra, the Taipei Symphony, the Los Angeles Philharmonic, and the Sinfónica Juvenil de Caracas in Venezuela and Japan, the first non-Venezuelan conductor invited by El Sistema to conduct on a tour.

Highly regarded as a music historian, Mr. Botstein's most recent book is *Von Beethoven zu Berg: Das Gedächtnis der Moderne* (2013). He is the editor of *The Musical Quarterly* and the author of numerous articles and books. He is currently working on a sequel to *Jefferson's Children*, about the American education system. Collections of his writings and other resources may be found online at LeonBotsteinMusicRoom.com. 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 Caroline P. and Charles W. Ireland Prize, the highest award given by the University of Alabama; the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music; the Leonard Bernstein Award for the Elevation of Music in Society; and Carnegie Foundation's

Academic Leadership Award. In 2011 he was inducted into the American Philosophical Society.

Mr. Botstein is represented worldwide by Susanna Stefani Caetani and in the United States by Columbia Artists Management Inc.

SOPHIA BURGOS, Soprano

Chicago-born soprano Sophia Burgos was influenced early on by the music of her Puerto Rican culture. During the summer of 2015 she participated as a vocal fellow at the Tanglewood Music Center. There, she had the privilege of premiering two songs by André Previn, performing a scene from Osvaldo Golijov's *Ainadamar*, and performing George Crumb's *Ancient Voices of Children*. Following Tanglewood, she continued her collaboration with Golijov in presenting freshly composed excerpts of his most-recent opera, *Iphigenia in Aulis*, for the Metropolitan Opera. During the summer of 2014 she was invited to the Lucerne Festival Academy as a soloist in Luciano Berio's *Coro* and was selected for master classes and private instruction with Barbara Hannigan, performing as soloist in Schoenberg's String Quartet No. 2 and Matthias Pintscher's *Twilight Song*. She also performed the title role of Handel's rarely-performed oratorio *Esther*, with the Bard College Baroque Ensemble conducted by James Bagwell.

An advocate of contemporary music, Ms. Burgos is an active soloist with the



[Switch~ Ensemble] and has performed with various contemporary music ensembles including the Eastman Musica Nova Ensemble and as soloist for the Ritsos Project in Athens, Greece.

Ms. Burgos received her bachelor's degree in vocal performance from the Eastman School of Music, where she studied with Jan Opalach. She is currently completing her master's studies at the Bard College Conservatory of Music studying with Edith Bers, Kayo Iwama, and Dawn Upshaw.

NICO MUHLY, *Composer, Seeing is Believing*

MATTHEW MURPHY



Nico Muhly is a composer of chamber music, orchestral music, sacred music, opera, ballet, and music for collaborators across a variety of fields. He has been commissioned by St. Paul's Cathedral and Carnegie Hall, and has written choral music for The Tallis Scholars and The Hilliard Ensemble, songs for Anne Sofie von Otter and Iestyn Davies,

an encore for violinist Hilary Hahn, and a viola concerto for Nadia Sirota. The Metropolitan Opera recently commissioned him to compose *Marnie* for its 2019–20 season, based on Winston Graham's 1961 novel that was adapted into an Alfred Hitchcock movie.

Mr. Muhly has scored ballets for choreographer Benjamin Millepied, including the most recent work for Paris Opera Ballet, and films including *The Reader*, *Kill Your Darlings*, and *Me and Earl and the Dying Girl*, in addition to arranging music by Antony & the Johnsons and the National. His debut CD, *Speak Volumes* (2007), was the first of many collaborations with the artists of Reykjavik's Bedroom Community label, and with singer-songwriter Thomas Bartlett (Doveman), he is half of the gamelan-inspired song project Peter Pears. He lives in New York City.

TRACY SILVERMAN, *Electric Violin*

MARTIN CHERRY



Tracy Silverman is the world's foremost concert six-string electric violinist, and was named one of 100 distinguished alumni by The Juilliard School. Formerly first violinist with the Turtle

Island String Quartet, he has contributed significantly to the repertoire and development of what he calls "21st century violin playing." His work has inspired several major concertos composed specifically for him, including Pulitzer winner John Adams' *The Dharma At Big Sur*, premiered with the Los Angeles Philharmonic at the gala opening of Walt Disney Concert Hall in 2003 and recorded with the BBC Symphony on Nonesuch Records. Legendary "Father of Minimalism" Terry Riley's electric violin concerto, *The Palmian Chord Ryddle*, was premiered by Mr. Silverman with the Nashville Symphony at Carnegie Hall in 2012 and recorded by Naxos Records, and Kenji Bunch's concerto *Embrace* was co-commissioned by nine orchestras and

premiered by Mr. Silverman in 2014. His 2014 recording for Delos/Naxos Records, *Between the Kiss and the*

Chaos, features the Calder Quartet collaborating on Mr. Silverman's second electric violin concerto of the same title.

THE AMERICAN SYMPHONY ORCHESTRA

Now in its 54th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of making orchestral music accessible and affordable for 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 orchestra's Vanguard Series consists of multiple concerts annually at Carnegie Hall. ASO also performs at the Richard B. Fisher Center for the Performing Arts at Bard College in Bard's

SummerScape Festival and the Bard Music Festival. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS.

Many of the world's most accomplished soloists have performed with the ASO, including Yo-Yo Ma, Deborah Voigt, and Sarah Chang. The orchestra has released several recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and many live performances are also available for digital download. In many cases these are the only existing recordings of some of the rare works that have been rediscovered in ASO performances.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

VIOLIN I

Erica Kiesewetter,
Concertmaster
Brian Krinke
Ragga Petursdottir
Elizabeth Nielsen
Ashley Horne
Mara Milkis
Nazig Tchakarian
Philip Payton
Emma Sutton
Lisa Matricardi
Wendy Case
Brian Fox
Emily Bruskin
Sebu Sirinian
Mioi Takeda
Kate Light

VIOLIN II

Richard Rood,
Principal
Sophia Kessinger
Yana Goichman
Heidi Stubner
Lucy Morganstern
Alexander Vselensky
Naho Parrini
Kathryn Aldous
Shinwon Kim
Lisa Steinberg
Lisa Tipton
Laura Bald
Roy Lewis
Wei Tan
Laura Smith
Sharon Gunderson

VIOLA

William Frampton,
Principal
Sally Shumway
Martha Brody
Shelley Holland-
Moritz
Rachel Riggs
Crystal Garner
Adria Benjamin
Louis Day
Gillian Gallagher
Ariel Rudiakov
Adrienne Sommerville
David Fallo

CELLO
Eugene Moye,
Principal
Robert Burkhart
Tatyana Margulis

Anik Oulianine

Igor Scedrov
Kate Spingarn
Christine Kim
Joseph Kimura
Jordan Enzinger
Miho Zaitsu
Alexandra Jones
Clara Kennedy

BASS

Jordan Frazier,
Principal
Jack Wenger
Louis Bruno
Richard Ostrovsky
Tony Flynt
William Sloat
William Ellison
Richard Messbauer

FLUTE
Karla Moe, *Principal*
Katherine Fink
Diva Goodfriend-
Koven, Piccolo
Fania Wyrick-Flax

OBOE
Alexandra Knoll,
Principal
Erin Gustafson
Laura Covey, *English*
Horn
Setsuko Otake

CLARINET
Laura Flax, *Principal*
Benjamin Baron
Shari Hoffman, *E♭*
Clarinet
David Gould, *Bass*
Clarinet

BASSOON
Charles McCracken,
Principal
Maureen Strenge
Gilbert Dejean,
Contrabassoon
Gili Sharett

HORN
Zohar Schondorf,
Principal
David Smith
Lawrence DiBello
Kyle Hoyt
Chad Yarbrough
Theodore Primis
Shelagh Abate,
Assistant

TRUMPET
Carl Albach, *Principal*
John Dent
Matthew Mead
Dominic Derasse

TROMBONE
Richard Clark,
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But the ASO has urgent need of your support. Production costs for full-scale, orchestral concerts are ever increasing, while public philanthropy for the arts has decreased at an alarming rate. As always, we keep to our mission to maintain reasonable ticket prices, which means ASO depends even more than most other orchestras on philanthropic contributions.

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ASO'S 2015–16 SEASON AT CARNEGIE HALL

PIVAX STUDIO



Thursday, December 17, 2015

Russia's Jewish Composers

with István Várdai, cello

These Russian Jews exploded ethnic stereotypes by refusing to be known only as Jewish composers. These works identified them more with their homeland than their ethnicity.

Aleksandr Krein – *The Rose and the Cross* (N.Y. Premiere)

Anton Rubinstein – Cello Concerto No. 2

Mikhail Gnesin – *From Shelley* (U.S. Premiere)

Maximilian Steinberg – Symphony No. 1 (U.S. Premiere)

KATHY CHAPMAN



Thursday, March 17, 2016

Giant in the Shadows

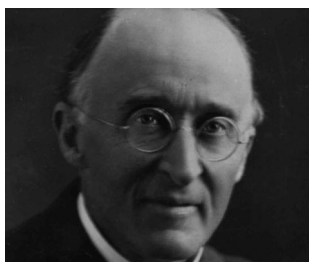
with Peter Serkin, piano

The reputation of Max Reger today belies his dominant presence in music during his lifetime and the legacy he left. Here we celebrate two of his works, and one by his friend and contemporary, Adolf Busch.

Adolf Busch – Three Études for Orchestra

Max Reger – Piano Concerto

Max Reger – *Variations and Fugue on a Theme of J.A. Hiller*



Tuesday, April 5, 2016

A Mass of Life

with the Bard Festival Chorale

Delius was a fervid follower of Nietzsche, and here he set passages from the philosopher's book *Also sprach Zarathustra* to music, creating a grand and compelling work celebrating life at its highest.

Frederick Delius – *A Mass of Life*