

Wednesday Evening, October 19, 2016, at 8:00  
Isaac Stern Auditorium / Ronald O. Perelman Stage  
Conductor's Notes Q&A with Leon Botstein at 7:00



presents

# Troubled Days of Peace

LEON BOTSTEIN, *Conductor*

ERNST KRENEK

*Der Diktator*, Op. 49

Maria: KAREN CHIA-LING HO, *Soprano*  
The Dictator: DONNIE RAY ALBERT, *Baritone*  
Charlotte: ILANA DAVIDSON, *Soprano*  
The Officer: MARK DUFFIN, *Tenor*

*Intermission*

RICHARD STRAUSS

*Friedenstag*, Op. 81

Commandant of the beleaguered town: DONNIE RAY ALBERT, *Baritone*  
Maria, his wife: TAMARA WILSON, *Soprano*  
Sergeant/The Holsteiner, commanding the besieging army: RICARDO LUGO, *Bass*  
Corporal: DOUG JONES, *Tenor*  
Private Soldier/The Bishop: STEVEN EDDY, *Baritone*  
Musketeer: CARSTEN WITTMOSER, *Bass-baritone*  
Bugler: STEVEN MOORE, *Baritone*  
Officer: DANIEL COLLINS, *Baritone*  
Front-Line Officer: BENJAMIN COHEN, *Baritone*  
The Piedmontese: SCOTT JOINER, *Tenor*  
The Burgomaster: MARK DUFFIN, *Tenor*  
A Woman of the People: RACHEL ROSALES, *Soprano*

BARD FESTIVAL CHORALE

JAMES BAGWELL, *Director*

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

American Symphony Orchestra welcomes the many organizations who participate in our Community Access Program, which provides free and low-cost tickets to underserved groups in New York's five boroughs. For information on how you can support this program, please call (212) 868-9276.

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## ASO'S 2016–17 SEASON AT CARNEGIE HALL

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Friday, November 18, 2016

### Bernstein and the Bostonians

This concert pays tribute to a group of composers known as the “Boston School” who lived, studied, taught, and composed in and around that city. They left a powerful impact on 20th-century American concert music.

Leonard Bernstein – *Candide* Overture

Irving Fine – Symphony

Harold Shapero – Symphony for Classical Orchestra

Arthur Berger – *Ideas of Order*

Richard Wernick – *...and a time for peace*

Friday, February 10, 2017

### Prague Central: Great 20th-Century Czech Composers

These four Czech composers, who often felt like outsiders looking in, produced what has been thought to be some of the most original and influential works of the early 20th century.

Vítězslav Novák – *In the Tatras*

Bohuslav Martinů – Symphony No. 3

Josef Suk – *Fantastické scherzo*

Erwin Schulhoff – Symphony No. 5

Friday, May 12, 2017

### The Apostles

with the Bard Festival Chorale

England's greatest composer after Purcell wrote a magnificent but rarely heard setting of the New Testament. Elgar's *The Apostles* follows the story of the Twelve through the Resurrection, and is at once sublime and heartbreakingly human.

Edward Elgar – *The Apostles*

# FROM THE Music Director

## Opera and Politics: Krenek and Strauss by Leon Botstein

We routinely invoke history as a means to understand the present. This is at one and the same time a noble and illusory enterprise. History is written with some notion of the present moment in mind, however submerged. Therefore, despite all of our disciplined efforts to render a construction of the past truthfully and objectively, the concerns of the present give an inevitably selective shape to a complex and contradictory series of events. At a minimum, however, all rigorous

accounts of the past reveal dimensions of the human experience that are continuous and constant. These can indeed shed light on the present. History may never repeat itself exactly, but an examination of the past points out resemblances that suggest the dangers and opportunities we face.

Today's concert takes place on the eve of a momentous presidential election in the United States. That election will occur at a troubled and unstable moment, marked by discontent, an exceptional frustration with democratic politics, economic



anxiety, mistrust, and sharp divisions. It will take place in a world suffused with violence and war.

The era in history that this concert explores is the period in Central Europe—particularly Germany—between the end of World War I and the outbreak of World War II. It began in 1918 with chaos, poverty, epidemics, and revolutions. In Germany a shaky new constitutional democracy emerged. Surrounding it to the east were new nation states, each struggling to establish their physical borders and a domestic sense of legitimacy.

Democracy may have been the initial rhetorical objective of populist political and social aspirations in 1918, but it was not the ultimate victor. By the mid-1930s Germany, Poland, Italy, and Hungary—to mention just a few examples—ended up embracing anti-democratic and anti-pluralist politics.

Fast forward to 1989 and the 25 following years and one can see parallels: the erosion of the ideal of the European Union; the rise of anti-liberal xenophobic politics in Poland, Hungary, France, England, and Germany; and the attendant virulent intolerance against refugees and migrants from the Middle East and Africa. The idealism spurred by the collapse of the Soviet Empire and communism has given way to intolerance and nationalism narrowly construed, all in response in part to economic stagnation and inequality. One can easily find similarities between this European populist embrace of anti-liberal and anti-democratic politics and the discourse that has surrounded the American presidential election.

In the wake of the brutality of World War I there was concerted effort among artists to break with the past and the traditions of culture associated with the

pre-war period. The values reflected in the art and culture of the late 19th century and early 20th century seemed not to resist but rather encourage the rush towards a global destructive war. Ernst Krenek's 1926 *Der Diktator* plainly rejects the lush romanticism of Wagner, the sentimental beauties of Puccini. In their place we find a brevity, a condensed sense of time, and a transparent mix of neo-classical and romantic musical rhetoric articulated with new sonorities in a drama made up of fleeting episodes. But at the center is the exploration of the irrationalities of charisma, the will to power and the allure of the tyrannical. Krenek (an Austrian and a pupil of Schoenberg's who briefly was Mahler's son-in-law) wrote his own libretto. By placing the story in neutral Switzerland, he sought to probe exclusively into the psychological attraction that Mussolini, and later Hitler and Franco—all "strongmen" who cultivated the cult of personality and power—had on an astonishingly large segment of their nation's populace. His medium was the opera, the 19th century's most popular musical form. Like Hindemith and Kurt Weill, in the 1920s he sought to transform its aesthetic and its public role. Opera needed to cease being an affirmative pleasing and escapist entertainment and instead become a startling provocation and a radical assertion of the new, directed at the dominant middle-class audience for culture.

By the time Richard Strauss embarked on *Friedenstag* in the late 1930s (it was premiered in July 1938), the Nazi dictatorship was already firmly in place. Strauss willingly collaborated with the regime, naively believing that it would stem the corrosive anti-traditional aesthetic modernism that had flourished during the Weimar Republic, and spur a German cultural renaissance as well as secure a proper copyright protection for composers. Strauss was a self-centered

opportunist focused purely on his own career. He felt that he had suffered during the Weimar period. He saw himself forgotten and dismissed as a holdover from the 19th century by a younger generation of composers and critics. The Nazis were, in his mind, instruments of cultural revenge.

But he underestimated his new masters. When it became clear that he was not politically reliable and not a true believer in Nazism, he was pushed aside. Yet he was too famous and possessed too much propaganda value not to be of value. Hitler himself attended the premiere of *Friedenstag*. But unlike Hans Pfitzner and a host of lesser talents, Strauss, after the debacle of *Die Schweigsame Frau* (described in the notes to this program by Bryan Gilliam), was not entirely in favor with the regime. By choosing the subject of the 1648 Peace of Westphalia and the end of the Thirty Years' War for *Friedenstag*, Strauss was on the one hand playing into the overt political rhetoric of the mid and late 1930s, in which Hitler sought to represent Germany as being committed to bringing lasting peace to Europe though its own expansion, best represented by the Anschluss and the Munich agreements of 1938. In this regard the opera was a failure. It was coolly received and was quickly banished after Germany led Europe into a second world war.

But on the other hand, Strauss, who despised all politicians and treasured an illusory notion of an autonomous tradition of high art and culture independent of politics, sought in his one-act opera to emulate and reference one of the towering German representatives of culture before the age of modern politics: Beethoven. As the opening chords, the use of a musical signal as a key dramatic device, and the triumphant closing celebration of peace suggest, the musical dramatic model for *Friedenstag*

is Beethoven and his sole opera, *Fidelio*. As in *Fidelio*, Strauss' opera contains two opposing male protagonists and a key female intermediary. Both operas end in the celebration of peace after conflict. But *Fidelio* tells of the triumph of justice and freedom over cruelty, tyranny, and violence. This theme, if present at all in *Friedenstag*, is at best a veiled undercurrent, a residue perhaps of the work of the opera's covert librettist, Stefan Zweig, the Austrian Jewish writer whom Strauss admired and who brought Strauss the work's official librettist, Joseph Gregor.

*Friedenstag*, although written with hope of official endorsement by the Nazi regime, projected through its unabashed rich sonorous music Strauss' bittersweet and nostalgic evocation of a pre-World War I era, an era he viewed as marked by peace and civility and the triumph of the continuity of German cultural superiority. *Friedenstag* picks up from Hans Sachs' celebration of the noble German art of music in Wagner's *Meistersinger*.

The turmoil of the 1920s, and what Strauss viewed as the vulgarities of modernism and popular culture, reinforced his steadfast commitment to post-Wagnerian musical aesthetics of the *fin de siècle*. Strauss does not repeat himself, despite evident audible reminiscences of *Salome* and *Elektra*. There are even modernist elements in the harmonic language and vocal writing. However, the opera reveals the composer's gradual sojourn backwards in music history. *Friedenstag* suggests that Strauss turned away from Wagner to Beethoven and ultimately, in his last years in the 1940s, even further back to the 18th century and Mozart. If Krenek and Hindemith were inspired by the radical break in political history that occurred after 1918 to engage asceticism, transparency, and the experimental, Strauss was drawn backwards to Viennese classicism.

# THE Program

by Bryan Gilliam

## Ernst Krenek

Born August 23, 1900, in Vienna

Died December 23, 1991, in Palm Springs, California

### *Der Diktator*, Op. 49

Composed in 1926 in Austria

Premiered on May 6, 1928, at the Staatstheater in Wiesbaden, Germany, by the State Opera conducted by Joseph Rosenstock

Performance Time: Approximately 35 minutes

Instruments for this performance: 2 flutes, 2 piccolos, 2 oboes, 2 clarinets, 2 bassoons, 1 French horn, 1 trumpet, 1 trombone, timpani, percussion (bass drum, tam-tam, cymbals, triangle, snare drum), 22 violins, 8 violas, 8 cellos, 6 double basses, chorus, and 4 vocal soloists

## Richard Strauss

Born June 11, 1864, in Munich

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

### *Friedenstag*, Op. 81

Composed in 1935–36

Premiered on July 24, 1938, at the National Theater in Munich by the Bavarian State Opera conducted by Clemens Krauss

Performance Time: Approximately 1 hour and 20 minutes

Instruments for this performance: 3 flutes, 1 piccolo, 2 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 3 bassoons, 1 contrabassoon, 6 French horns, 4 trumpets, 3 trombones, 1 bass trombone, 1 tuba, timpani, percussion (bass drum, large military drum, snare drum, tam-tam, chimes), 1 organ, 22 violins, 8 violas, 8 cellos, 6 double basses, chorus, and 8 vocal soloists

Today's two Austro-German operas, *Der Diktator* and *Friedenstag*, have likely never been paired together, though there are some links: both follow the theme of love, politics, and war, and both are one-acts taken from different multi-opera sets. But in many ways they are quite different. *Der Diktator* lasts just about half an hour with two main roles and two sub roles. The longer (80 minutes) *Friedenstag* features two leading roles, sub roles, and extensive chorus. The greater difference is that *Der*

*Diktator* was the product of Weimar Germany, that relatively brief period of democratic parliamentary government that followed WWI. In an early act of that new government, censorship was lifted in 1918, and cultural institutions that had operated at the pleasure of the emperor were now run by the state. The people's belief in a brighter future was accompanied by an equally powerful distrust of the immediate past, for post-Wagnerism and post-Romanticism in general served as symbols of the bygone

Wilhelmine era. The new buzzword was *Neue Sachlichkeit*, “New Objectivity,” a principal genre beneath this rubric was *Zeitoper*, “topical opera,” which sought to embrace the here-and-now and celebrate the contemporary life in music. Ernst Krenek, the master of the *Zeitoper*—with such international hits as *Jonny Spielt auf* (1926)—thus achieved his greatest historical fame in the 1920s. *Der Diktator*, one of a trio of Krenek’s *Zeitopern*, was composed in the wake of his early fame. The title character is based on Benito Mussolini. It is not intended to be political opera, but rather, as Krenek remarked, “an anecdote from the private life of a strong man. Only from the irrational does he retreat, not so much out of fear, but because he can do nothing with it, he cannot dominate it.” Many of the *Zeitopern* had surrealistic undertones, and in the case of *Der Diktator* the subtext explores the surreal relationship between power and sexual attractiveness.

As the curtain rises, we see the Dictator instructing a courier to deliver a declaration of war, to which his wife, Charlotte, is opposed. The Dictator encounters Maria, who does not trust him but is intrigued by his gaze. The Dictator exits with Charlotte, and the Soldier enters in a wheelchair. He is Maria’s husband, blinded at war by poison gas while fighting for the Dictator, whom Maria vows to kill as revenge for her husband’s injuries. When Maria goes to kill him, the Dictator declares his love for Maria, and convinces her to join him. Maria agrees and throws down her revolver. Having overheard everything, Charlotte picks up Maria’s revolver and shoots her husband, but Maria throws herself in front of the Dictator and the bullet kills her instead.

The Weimar government was a precarious political proposition for most of its duration. The international depression

of 1929 sealed its fate and the far-right National Socialists attained a string of parliamentary victories. With the appointment of Hitler as chancellor of the new government, the Weimar era was effectively over, and with it, all artistic freedoms enjoyed by artists and intellectuals of the 1920s. It was also in 1929 that Richard Strauss lost his greatest artistic collaborator, the librettist Hugo von Hofmannsthal. Strauss went through a period of depression, with the belief, according to his wife, that he might never compose opera again. However, in 1932, Strauss was introduced to novelist, biographer, and playwright Stefan Zweig. The result of this meeting was a three-act comedy based on Ben Johnson called *The Silent Woman* (1935). Depression had given way to one of the happiest creative periods of Strauss’ life. But Zweig was a Jew, and with the rise of Nazi anti-Semitism it became obvious that Zweig could no longer serve as Strauss’ librettist. Strauss was in a state of denial, but reluctantly agreed to Zweig’s recommendation that Joseph Gregor take his place, with the promise that Zweig would remain in an advisory position. Gregor was not, principally, a writer, but rather a theater historian and founding director of the Austrian National Theater Library. Gregor’s and Strauss’ first collaboration, set during the time of the Thirty Years War, was later known as *Friedenstag*.

The story of *Friedenstag* involves a commander who is held under siege by the enemy Holstein army. He is accompanied by his wife, Maria, who vows to stay with him to the end. The sound of cannon fire creates confusion, and the commander prepares for attack. However, the next sound is that of bells, bells of peace, and the enemy commander arrives to share this good news. The Holsteiner Commander is skeptical and reaches for his sword. At that moment Maria throws herself between the two

commanders, pleading for peace between them. The two enemy commanders embrace and the opera concludes with a chorus of reconciliation.

Strauss realized that he had a text that lacked strong psychological motivation and nuance and knew what he had to do. The result is an opera with a simple, concise, yet powerful musical structure, a score that shows evidence of a well-seasoned composer. Every dramaturgical enigma that could not be solved by the clarity of word is washed away by the power of music. The paradoxical

strength of *Friedenstag* comes from Strauss' commitment to work against undesirable circumstances—internally, composing for a weak libretto, and externally, composing a pacifist opera with the growing awareness that Germany was gearing towards international conflict. Indeed, after Germany's attack on Poland on September 1, 1939, *Friedenstag* was removed from the German operatic repertoire.

*Bryan Gilliam is professor of music and Germanic languages and Bass Fellow at Duke University.*

## THE Artists

### LEON BOTSTEIN, *Conductor*

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 artistic director of Bard SummerScape and the Bard Music Festival, which take place at the Richard B. Fisher Center for the Performing Arts at Bard College, where he has been president since 1975. He is also conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. In 2018 he will assume artistic directorship of the institute of Grafenegg, Austria.

Mr. Botstein's recent engagements include the Royal Philharmonic, Wiesbaden, UNAM Mexico, and the Aspen Festival. He has appeared with the Los Angeles Philharmonic, Russian National Orchestra, NDR-Hamburg, BBC Symphony, and was the first non-Venezuelan



RIC KALLAHER

conductor invited to conduct an El Sistema orchestra on an international tour. Upcoming engagements include the Magna Grecia Festival in Italy and the Mariinsky Opera in St. Petersburg. Mr. Botstein can be heard on numerous recordings with the London Symphony (including a Grammy-nominated recording of Popov's First Symphony), the



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

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](http://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.

## DONNIE RAY ALBERT, *Baritone*



Donnie Ray Albert is a regular guest of opera companies around the world, including the Metropolitan Opera and Los Angeles Opera, plus numerous appearances with Opera Pacific, Houston Grand Opera, Florentine Opera of Milwaukee, Dallas Opera, Arizona Opera, Atlanta Opera, Austin Lyric

Opera, Florida Grand Opera, Minnesota Opera, Utah Opera, and the opera companies of New Orleans, Baltimore, Columbus, Kansas City, Omaha, and Pittsburgh, and in Canada with the companies in Calgary, Edmonton, Montreal, Manitoba, and Vancouver.

In Europe, Mr. Albert has appeared at the Cologne Opera, the Royal Opera House, Covent Garden, Semperoper Dresden, Royal Danish Opera in Copenhagen, the Royal Opera Wallonie in Liège, the National Theater in Prague, the Deutsche Oper Berlin, Lithuanian National Opera, plus the opera houses in Bordeaux, Cologne, Bregenz, Milan, Mannheim, Hamburg, and Vienna. He has appeared in Japan with the New National Theater in Tokyo, and in Brazil in São Paulo.

Mr. Albert has appeared with symphony orchestras around the world, including the American Symphony,



Atlanta Symphony, Cincinnati Symphony, Dallas Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Ravinia Festival, Grant Park Music Festival, Grand Teton Music Festival, Choral Arts Society of Washington, Radio France, Vienna Festival, and

Deutsche Radio Philharmonie Saarbrücken Kaiserslautern, plus orchestras in Austin, Irving, Nashville, Plano, and Rhode Island.

Mr. Albert is a professor of voice on the faculty of University of Texas at Austin.

## ILANA DAVIDSON, *Soprano*

Grammy-winning soprano Ilana Davidson returns to Carnegie Hall after previous engagements for Mahler's Symphony No. 2 with the Boston Philharmonic, Bolcom's *Songs of Innocence and of Experience* with the Saint Louis Symphony, and Max von Schillings' *Mona Lisa* with Leon Botstein and the American Symphony Orchestra. Her extensive concert repertoire includes Brahms' *A German Requiem* with North Carolina Symphony and Berkshire Choral Festival; Mahler's Symphony No. 4 with the Fort Worth and Detroit Symphonies and at the Brevard Music Center and Bellingham Festival of Music; Handel's *Messiah* with the Nashville, Pacific, Ann Arbor, and Alabama symphonies, and National Philharmonic; Fauré's Requiem with the Charlotte Symphony; Mozart's *Exsultate, jubilate* with the Wheeling Symphony and at the Brevard Music Center; Haydn's *Die Schöpfung* with the Harrisburg Symphony, Philadelphia's Voces Novae et Antiquae, and at the Bellingham Festival; Bach Cantatas with Boston's Handel and Haydn Society; Bach's



*Weihnachtsoratorium* and *Jauchzet Gott in allen Landen* with the Orchestra of St. Luke's; and Mahler's Symphony No. 2 with the Québec, Delaware, Baton Rouge, and Acadiana symphonies, and Rhode Island Philharmonic. In addition she sang Orff's *Carmina Burana* for her debuts with the Houston, Edmonton, Reading, and Toledo symphonies. More information can be found online at [ilanadavidson.com](http://ilanadavidson.com).

## MARK DUFFIN, *Tenor*



This year American Heldentenor Mark Duffin joins the Washington National Opera for their Francesca Zambello *Ring Cycle*. Recent engagements include his Teatro Colón debut as Boris in *Kát'a Kabanová*, the title role in *Tannhäuser* with the Teatr Wielki in Poland, Pollione in *Norma* with Theater Dortmund, Florestan in *Fidelio* with the Bayerische Staatsoper, the title role in *Parsifal* with the Gran Teatre del Liceu in Barcelona, additional performances

of Boris in *Kát'a Kabanová* with Opera Zuid in Holland and Oldenburgische Staatstheater, and Pollux in Strauss' *Die Liebe der Danae* with Deutsche Oper Berlin.

Highlights from earlier seasons include the title role in Verdi's *Don Carlos* with San Francisco Opera; Don José in *Carmen* and Boconnion in Bennett's *The Mines of Sulphur* with New York City Opera; the world premiere of Bright Sheng's *Madame Mao* with Santa Fe Opera; Mao Tse-tung in John Adams' *Nixon in China* with Opera Theatre of St. Louis, Portland Opera, and Chicago Opera Theater; Bruno Hauptmann in the world premiere of Cary John Franklin's *Loss of Eden* with Opera Theatre of St. Louis; Herod in *Salome* and the title role of *Les Contes d'Hoffmann* with Connecticut Opera; and leading roles with Lyric Opera of Kansas City, Spoleto Festival U.S.A., Opéra National de Lyon, Wiener Kammeroper, Vienna's "Mozart in Schönbrunn" Festival, and Opéra National du Rhin in Strasbourg.

## STEVEN EDDY, *Baritone*

DAVID HOBBY



An avid concert performer and Baroque music specialist, Steven Eddy has appeared with Seraphic Fire, American Classical Orchestra, Handel Choir of Baltimore, New York Virtuoso Singers, Bach Vespers at Holy Trinity, the Choralis Foundation, Columbia Pro Cantare, Ensemble VIII, Saginaw Choral Society, and Kalamazoo Bach Festival. His wide range of oratorio and concert works include Handel's *Messiah*; Bach's Mass in B minor, *St. Matthew Passion*, and cantatas; Monteverdi's *Vespro della Beata Vergine*; Mozart's Mass in C minor; *Carmina Burana*; the Requiems of Mozart, Fauré, and Duruflé; and Mahler's

*Lieder eines fahrenden Gesellen*. This performance marks his debut with the American Symphony Orchestra. Other upcoming engagements include soloist with Seraphic Fire, *Messiah* soloist with Handel Choir of Baltimore, recitalist with Brooklyn Art Song Society, and the role of Charlie in *Three Decembers* with Opera Birmingham.

He has worked with Fort Worth Opera, Opera Saratoga, LoftOpera, Aspen Opera Theater Center, Tanglewood Music Center, Center for Contemporary Opera, and Arbor Opera Theater, and includes the roles of Dandini in *La*

*Cenerentola*, Figaro in *The Barber of Seville*, Aeneas in *Dido & Aeneas*, Nick Shadow in *The Rake's Progress*, John Brooke in *Little Women*, Belcore in *L'elisir d'amore*, Raimbaud in Rossini's *Le Comte Ory* and Guglielmo in *Così fan tutte*.

He has been honored by the Metropolitan Opera National Council Auditions, Dallas Opera Guild, Connecticut Opera Guild, Joy in Singing, and the Oratorio Society of New York. In addition to his B.M.Ed and M.M degrees from Indiana University, he holds an advanced degree from the University of Michigan.

## KAREN CHIA-LING HO, *Soprano*

Winner of the prestigious Renee Fleming Award from Eastman School of Music, soprano Karen Chia-ling Ho began her music career at the age of six singing in the Taipei Hua-Hsin Children's Choir of Taiwan. This performance marks her debut with the American Symphony Orchestra. This fall she made her San Francisco Opera debut in the role of Princess Jia in Bright Sheng's *Dream of the Red Chamber*, a role she reprises with the Hong Kong Arts Festival in 2017.

Ms. Ho was a San Francisco Opera young artist where she sang Donna Elvira in *Don Giovanni* and sang in their grand finale concert. She was presented in concert with the American Composers Orchestra in music by the Chinese composer Li Shaosheng and sang operatic arias and duets with the Shanghai Symphony and Philharmonic orchestras. She was featured with the New Jersey Festival Orchestra in the *Yellow River Cantata*, Strauss' Op. 27, and operatic arias by Verdi.

As a Glimmerglass Festival young artist she covered leading roles in Pergolesi's



RICHARD BLINKOFF

*Stabat Mater* and David Lang's *the little match girl passion*. She has performed at the Royal Opera House in Muscat, Oman, in *The Music Man* as Alma Hix and has since added the roles of Liù and Pamina to her repertoire.

Ms. Ho was honored as a participant in the final rounds of the Belvedere, Viñas, NeueStimmen, and Marcello Giordani competitions and was a district winner of the Metropolitan Opera National Council Auditions.

## SCOTT JOINER, *Tenor*

FAY FOX



in *Die Entführung aus dem Serail* with St. Petersburg Opera, and Danceny in *Dangerous Liaisons* with Manhattan School of Music.

In the 2014–15 season, Mr. Joiner created the role of Captain Scott in the world premiere of *The Boston Tea Party Opera* at the New York International Fringe Festival and made role debuts as Fenton in *Falstaff* and Pang in *Turandot*. His concert activity includes appearances with the Colorado Music Festival, Asheville Symphony, Greenwich Choral Society, Harrisburg Choral Society, Wintergreen Music Festival, Hendersonville Symphony, Garden State Philharmonic, and Escher String Quartet. Winner of the Heafner-Williams Competition and a Metropolitan Opera Regional Finalist, he has performed with Opera Colorado, Central City Opera, Knoxville Opera, Opera Company of Middlebury, Asheville Lyric Opera, New York City's Center for Contemporary Opera, Cinnabar Opera Theater, Opera Company of Brooklyn, American Opera Projects, and internationally at Teatro Magnani di Fidenza.

This season Scott Joiner returns to Carnegie Hall as soloist in Howard Goodall's *Eternal Light* with Distinguished Concerts International, appears at the National Opera Center in Victoria Bond's *Mrs. President*, and in concert with the Helena Symphony and the Center for Contemporary Opera. Mr. Joiner made his San Francisco Opera debut as Dickon in the 2013 premiere of Gasser's *The Secret Garden*. Recent appearances include Ivan in Giordano's *Siberia* with Teatro Grattacielo, Pedrillo

## DOUG JONES, *Tenor*



American tenor Doug Jones' repertoire embraces all styles from Monteverdi to premieres of new works by composers such as György Ligeti, Sir Harrison Birtwistle, Luca Lombardi, and Tobias Picker. He recently performed at Covent Garden in *Elektra*, as well as a live-in-cinema production of *Turandot* (available on DVD, *Opus Arte*). Other recent performances include *Ariadne auf Naxos* in Seattle, the American professional stage premiere of Bloch's *Macbeth* with Long Beach Opera, Puts' *Silent Night* and *Carmen* with Kansas City Lyric Opera, and *Der Rosenkavalier*

with the National Symphony featuring Renée Fleming.

In the U.S., Mr. Jones has performed with Seattle Opera, San Francisco Opera, Los Angeles Opera, San Diego Opera, Michigan Opera Theatre, Dallas Opera, Austin Opera, Arizona Opera, Opera Colorado, Baltimore Lyric Opera, Hawaii Opera Theatre, the Los Angeles Philharmonic at the Hollywood Bowl, the Atlanta Symphony Orchestra, and the Bard Music Festival. Internationally he has appeared in many European houses, including the Opéra Bastille, Royal Opera

House in Covent Garden, Grand Théâtre de Genève, Teatre Liceu in Barcelona, Oper Frankfurt, Grand Théâtre de Bordeaux, Dutch National Opera, Theater Basel, Théâtre du Capitole de Toulouse, Wiener Operntheater, and the Israeli Opera. He also appeared with the summer festivals of Salzburg, Bregenz, Innsbruck, San Sebastián in Spain, Batignano in Italy, and Aix-en-Provence.

Mr. Jones can be heard on the premiere recording of the opera *Die Menschen* on the Wergo label by Detlev Müller-Siemens.

## RICARDO LUGO, *Bass*

Puerto Rican bass Ricardo Lugo made his Metropolitan Opera debut as Un Barnabotto in *La Gioconda* and has since been involved in multiple productions with the company, including *The Nose*, *Ariadne auf Naxos*, *Khovanshchina*, *Billy Budd*, *La fanciulla del West*, *Adriana Lecouvreur*, *Macbeth*, *The Gambler*, *Otello*, *Tannhäuser*, *Tosca*, *Turandot*, *Manon Lescaut*, and *Salome*. In recent seasons Mr. Lugo has joined Michigan Opera Theater as Timur in *Turandot*, Alfieri in Bolcom's *A View from the Bridge*, and Don Fernando in *Fidelio*, and has sung Dulcamara in *L'elisir d'amore* with Opera Memphis and Mr. Page in *The Merry Wives of Windsor* with Boston Midsummer Opera. With the San Francisco Opera he has appeared as Reinmar von Zweter in *Tannhäuser*, the Second Priest in *Die Zauberflöte*, Sarastro in their adapted *Magic Flute* for families, and covered Banquo in *Macbeth*. Additional recent highlights include his return to the Metropolitan Opera as Hans Schwarz in *Die Meistersinger von Nürnberg* and Il bonzo in *Madama*



TIM HILL

*Butterfly*, and the Prison Guard in *Lady Macbeth of Mtsensk*, the Sacristan in *Tosca*, and Bartolo in *Le nozze di Figaro* with Sarasota Opera and the Princeton Festival. In the 2016–17 season he will return to Michigan Opera Theater as the French General in *Silent Night*, debut with Virginia Opera as Timur in *Turandot*, and return to the Metropolitan Opera for *Salome*.



## TAMARA WILSON, *Soprano*

STACEY DERSHEM



American soprano Tamara Wilson makes a number of debuts in the 2016–17 season, including the Bayerische Staatsoper as Élisabeth de Valois in *Don Carlos* and the Deutsche Oper Berlin as Amelia in *Un ballo in maschera*, a role she will also sing at Florida Grand Opera. She returns to Barcelona's Gran Teatre del Liceu as Leonora in *Il trovatore*, sings her first performances as Elvira in *Ernani* at Théâtre du Capitole, and debuts in Amsterdam as Lucrezia Contarini in *I due Foscari* with the Netherlands Radio Philharmonic.

Following her triumph in Act 3 of *Die Walküre* with the BBC National Orchestra of Wales, Ms. Wilson returned to the BBC Proms for Verdi's *Messa da Requiem* with the Orchestra of the Age of Enlightenment, which was commercially recorded. This season she also sings the Verdi Requiem with the Orchestra de Lyon. She makes debuts with the Atlanta Symphony in Ralph Vaughan Williams' *A Sea Symphony*, North Carolina Symphony in Britten's *War Requiem*, Malaysian Philharmonic in Verdi and Wagner, and returns to the Oregon Symphony for Mahler's Symphony No. 2.

Ms. Wilson adds to her Wagner and Strauss repertoire when she sings Wagner's *Wesendonck Lieder* with the Milwaukee Symphony, tonight's performance of Strauss' rarity *Friedenstag*, and Act 3 of *Die Walküre* for her debut with the Concertgebouw Orchestra. She recently made her Metropolitan Opera debut in the title role of *Aida* and her London debut in Calixto Bieto's new production of *La forza del destino* at the English National Opera. Ms. Wilson is the 2016 recipient of the Richard Tucker Award from the Richard Tucker Music Foundation.

## CARSTEN WITTMOSER, *Bass-baritone*

Carsten Wittmoser became an ensemble member of the Staatstheater Stuttgart, followed by contracts with the Landestheater Linz, the Opera of Freiburg, and the Hamburgische Staatsoper. Roles he performed in these houses include Seneca in *L'incoronazione di Poppea*, Sarastro in *Die Zauberflöte*, Colline in *La bohème*, Raimondo in *Lucia di Lammermoor*, the Doctor in *Wozzeck*, Don Alfonso in *Così fan tutte*, Hermann in *Tannhäuser*, and Sparafucile in *Rigoletto*. Guest engagements include Hermann in *Tannhäuser* at the Staatsoper Berlin, the Bayerische Staatsoper, and the Volksoper in Vienna; and Ramfis in *Aida*, Daland in *Der fliegende Holländer* (after becoming a finalist in their International Wagner-Competition), and Pogner in *Die Meistersinger von Nürnberg* with the Seattle Opera.

Recent engagements include his Deutsche Oper Berlin debut as Escamillo in *Carmen*, Don Pizarro in *Fidelio* with the Michigan Opera Theatre and the Singapore Symphony Orchestra, a debut at Teatro Real Madrid as Cecco del Vecchio in *Rienzi* (a role he has also sung in Bayreuth), Baron Scarpia in *Tosca* with the Tiroler Festspiele Erl, Basilio in *Il barbiere di Siviglia* at the



Palacio de Bellas Artes in Mexico City, cover for Animal tamer/Rodrigio in *Lulu* with the Metropolitan Opera, a Carnegie Hall debut as Lord Humphrey in Marschner's *Der Vampyr*, and Jupiter in Strauss' *Die Liebe der Danae* at Bard SummerScape.

In concert he has appeared at the Wiener Musikverein with the Wiener Philharmoniker, at the Stuttgart Liederhalle, at the Lugano Festival alongside Martha Argerich, in the Herkulesaal in Munich, at the Lucerne Festival, and in Taiwan with the Taiwan Symphony Orchestra.

## AMERICAN SYMPHONY ORCHESTRA

Now in its 55th 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 has also performed 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.

## BARD FESTIVAL CHORALE

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The Bard Festival Chorale was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of

its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

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

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James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now (TÖN) and in 2009 was appointed principal guest conductor of the American Symphony Orchestra, leading them in concerts at both Carnegie Hall and Lincoln Center. From 2009–15 he served as music director of The Collegiate Chorale, with whom he conducted a number of rarely performed operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Möise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass' *Toltec Symphony* and Golijov's *Oceana*, both at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight Records and is the only complete recording of this musical. Since 2011 he has collaborated with singer and composer Natalie Merchant, conducting a number of major orchestras across the country, including the San Francisco and Seattle Symphonies.

Mr. Bagwell has trained choruses for a number of major American and international orchestras, including the New York Philharmonic; Los Angeles Philharmonic; San Francisco, NHK (Japan), and St. Petersburg Symphonies; and the Budapest Festival, Mostly Mozart Festival, American Symphony, Cincinnati Symphony, Cincinnati Pops, and Indianapolis Symphony orchestras. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at the Richard B. Fisher Center for the Performing Arts at Bard College.

He conducted some 25 productions as music director of Light Opera Oklahoma. At Bard SummerScape he has led various theatrical works, most notably *The Tender Land*, which received glowing praise from *The New York Times*, *The New Yorker*, and *Opera News*. From 2005–10 he was music director of The Dessoif Choirs in New York, who under his leadership made numerous appearances at Carnegie Hall in addition to their regular season.

## AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

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John Connelly  
Ashley Horne  
James Tsao  
Patricia Davis  
Ann Labin  
Katherine Livolsi-  
Landau  
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Bruno Peña

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Dorothy Strahl  
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