

Wednesday Evening, October 11, 2017, at 8:00
Isaac Stern Auditorium / Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 7:00



presents

The Sounds of Democracy

LEON BOTSTEIN, *Conductor*

AARON COPLAND *Canticle of Freedom*

ROGER SESSIONS *Symphony No. 2*
Molto agitato—Tranquilo e misterioso
Allegretto capriccioso
Adagio tranquillo ed espressivo
Allegramente

Intermission

LEONARD BERNSTEIN *Symphony No. 3 ("Kaddish")*
Invocation: Adagio
Kaddish 1: L'istesso tempo—Allegro molto
Din-Torah
Kaddish 2: Andante con tenerezza
Scherzo: Presto scherzando, sempre pianissimo
Kaddish 3: Adagio come nel Din-Torah
Finale: Allegro vivo, con gioia

PAMELA ARMSTRONG, *Soprano*
THOMAS Q. FULTON, JR., *Speaker*
BARD FESTIVAL CHORALE
JAMES BAGWELL, *Director*
MANHATTAN GIRLS CHORUS
MICHELLE OESTERLE, *Director*

This evening's concert will run approximately 1 hour and 50 minutes 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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FROM THE Music Director

Music and Democracy

by Leon Botstein

During the past century—the 100 years since America entered World War I—what has been (and still might be) the connection between the essentially European traditions of orchestral and symphonic music and the ideals, demands, and predicaments of American democracy? The historical precedents of form and expression that preoccupied the American composers on today's program emerged from a political world quite different from the American experience. Classical and Romantic concert music witnessed its significant development in a condition of un-freedom—a century of reaction and failed revolution—during which Europe remained largely dominated by monarchies that severely restricted a citizen's political participation.

The impressive and predominant link forged between large-scale musical forms and politics during the second half of the 19th century in the European context concerned nationalism—the use of music to define and assert nascent and emerging modern national identities. Wagner and Sibelius are two obvious examples of this. American composers, however, faced barriers to any simple emulation of the European rhetorical manner of connecting musical expression and the articulation of modern nationalism. America, by 1900, was an unusual amalgam of immigrants, descendants of slaves, and surviving native populations. Not only was America a relatively young political construction, without a shared language or religion, but it was also made up of distinct regions and lacked persuasive, quasi-religious, unifying myths.

Its leading post-civil war distinguishing symbols, particularly during the decades of mass immigration, were its founding documents, the Declaration of Independence and the United States Constitution. America was a land of laws, rights, and a government that imagined an equality of citizenship between those who were born on its land and those that acquired it later in life (with the exception of the right to become president). The legal rhetoric of the nation's founding was a vision of an egalitarian democracy that offered to all the right to political participation, economic opportunity, and protection from tyranny, the fact and legacy of slavery notwithstanding.

Indeed, the career and biographies of the three composers on this program—all of whom knew one another—suggest this point. Sessions was the quintessential Anglo-American aristocrat, a scion of founders of the nation. Copland descended from a relatively early cohort of Eastern European Jewish immigrants to America who pursued a rapid and successful path to acculturation. Leonard Bernstein was a first generation American Jew of Eastern European origins whose parents negotiated the language and customs of their newfound national home with charming eccentricity and who remained (in contrast to Copland's parents) evidently tied, in manners and mores, to the old country.

What kind of music fits the celebration of equal citizenship and love of freedom, extols the promises of democracy and the rule of law, and is distinctly American all without striking an exclusionary or nativist note? Copland's 1942 *Fanfare for the Common Man*, which became central to his 1946 Third

Symphony, was used during the bicentennial celebrations of 1976 to express America's spirit. But as Byron Adams reminds us, during the 1950s that unique Copland sound—found in the powerful *Lincoln Portrait*, also from 1942—was under suspicion, and not only for biographical reasons (e.g. Copland's liberal political sympathies). Perhaps its theatrical solemnity and restrained modernism made it too similar to certain types of “left-wing” musical aesthetics—even those of Shostakovich. Copland, like his (and Bernstein's) friend Marc Blitzstein and contemporaries Hanns Eisler and Kurt Weill, had become skeptical during the 1930s of radical musical modernism. It was too remote and too hard for listeners. Modernism, despite its overt embrace of an inherent parallelism between radical progressive change in art and politics, actually created an intolerable distance between the masses and the artist.

Copland's populism succeeded; works like *Billy the Kid* (1938) and *Appalachian Spring* (1944) made him the iconic voice of America at mid-century. And Copland's populist brand of modern music never quite lost its association with a liberal expansive view of the nation—one associated with Lincoln and Roosevelt. Copland's most famous and devoted protégé was Leonard Bernstein, whose music owes a singular debt to Copland.

But Bernstein, a committed and politically engaged liberal, was also deeply influenced by the confessional aesthetics of Gustav Mahler, a composer with whom he closely identified. For Mahler, the symphonic form was an essay in self-revelation; it became a chronicle of a psychological journey, both real and imagined. The aesthetics of Copland and Mahler meet in Bernstein's Third Symphony. Although conceived and largely completed before the assassination of John F. Kennedy on November 22,

1963, the symphony, owing to its theme and date of completion and first performance, was received as a musical evocation of a national tragedy, in which violence marred law and civility. Its emotions are raw and its musical fabric theatrical and direct in a manner reminiscent of Copland.

If Copland and Bernstein represent a populist modernism that maintained a distance from more radical musical innovations, Roger Sessions was America's foremost proponent of an aggressive modernism. He was a lifelong proponent of the ethical necessity of maintaining a parallel between progressive politics and progressive aesthetics. The Second Symphony was written during the end of Franklin Roosevelt's presidency, over two years spanning the president's death and the beginning of the Truman era, and therefore the end of World War II and the start of the Cold War. The work is a tribute to FDR (a sentiment evident in the third movement) and the dedication came at a time when the consequences of FDR's death were becoming visible: a shift away from the ideals of the New Deal, growing anti-communism, and a resurgent conservatism.

For Sessions, a celebration of the legacy of FDR required the same forward-looking approach to musical composition as FDR had brought to politics. Sessions regarded his commitment to the complex craft of the development of musical ideas and the extension of musical language away from the practices of late romanticism as consistent with a progressive and liberal agenda, just as Copland and Bernstein regarded the embrace of accessibility and tonality as essential to a democratic musical art. In the modernism of Sessions' Second Symphony one finds a powerful evocation of American intensity and vitality. The first two movements are filled with humor, grace, and brilliance.

The orchestration and rhythm are unmistakably both American and modern. The symphony's uncompromising formal sophistication lends the work its magnetism, allure, and power. Even an eloquence similar to that of Copland can be heard in the *Adagio*, reminding the listeners of the sense of loss at FDR's death that Copland and Sessions—contemporaries and friends—shared. But the last movement of the symphony returns, the grief at the loss of a great president notwithstanding, to the optimism, innovation, and brash ebullience of the American spirit audible at the start of the work.

From the vantage point of 2017, these three works point to the special challenges composers now face in the task of writing music that celebrates democracy in America. One of the central differences between autocracy and democracy is the way in which political leadership is construed. Democracy seeks to place law and the deliberative process (trial by jury, legislatures, town hall meetings, open hearings) above personality. Leadership by charisma or personal power is traditionally frowned upon in a democracy. The admiration Sessions expresses for FDR and Bernstein expresses for JFK were posthumous. There was

no hint of flattery or currying favor with power. And the substance of the admiration was for the ideals these presidents stood for, and for their hopes for a more just and free country. Consider FDR's Four Freedoms and JFK's creation of the Peace Corps. And Copland's work is not dedicated to any individual. It was written for the opening of an auditorium on the campus of MIT, and signals the enduring link between freedom and education, between democracy and the search for truth and the respect for the advancement of knowledge.

As we listen to these three works we need to recall that we now live in an era when the cult of personality around the holder of the same office as FDR and JFK overwhelms our respect for law and deliberation, challenges the ideals of tolerance, and contests the very premises of the conduct of science and advancement of knowledge. The three composers on this program each sought to celebrate their patriotism and allegiance to America by evoking, through music, a commitment to freedom and justice. They used divergent approaches to bring home a shared unique American sensibility regarding freedom and justice in democracy that we would be well advised to remember and cherish.

THE Program

by Byron Adams

Aaron Copland

Born November 14, 1900, in Brooklyn, New York
Died December 2, 1990, in North Tarrytown, New York

Canticle of Freedom

Composed in 1955

Premiered in 1955 at Kresge Auditorium, Cambridge, Massachusetts

Performance Time: Approximately 13 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 2 bassoons, 4 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (side drum, bass drum, glockenspiel, gong, chimes, vibraphone, crash cymbals, suspended cymbal, xylophone, tam-tam, triangle, woodblock, whip), 22 violins, 8 violas, 8 cellos, 6 double basses, 1 harp, and chorus

On May 26, 1953, Aaron Copland appeared before the Senate Permanent Subcommittee on Investigations. Senator Joseph McCarthy (R-Wisconsin) chaired the committee; the committee's infamous chief counsel Roy Cohn was present. The anti-Communist crusader McCarthy called Copland to testify about his left-wing political convictions. Earlier that year a right-wing congressman, Representative Fred Busbey, had agitated successfully to remove Copland's *Lincoln Portrait* from President-elect Eisenhower's inaugural concert.

The stakes could not have been higher for Copland: just being summoned before McCarthy and his Redbaiting committee had an adverse though temporary effect on Copland's career. Worse, the committee had the power to charge and imprison witnesses that they found recalcitrant. Although Roy Cohn aggressively tried to entrap him into admitting that he was a Communist "sympathizer," Copland replied to such questions with calm dignity and refused to "name names" of his supposed associates. Both McCarthy and Cohn were

completely ignorant about classical music; they had no idea of Copland's international fame or his accomplishments. After the hearing Copland jotted down some of his thoughts about McCarthy: "He is like a plebeian Faustus who has been given a magic wand by an invisible Mephisto—as long as the menace is there, the wand will work." Fortunately for Copland he was not recalled for further testimony before the Subcommittee.

Copland's *Canticle of Freedom*, which was commissioned by MIT for the dedication of Kresge Auditorium, was completed in 1955. It was a direct, dignified, and noble response to McCarthy's demagoguery. Copland's biographer, Howard Pollack, has observed that this score "stared McCarthyism squarely in the face." *Canticle of Freedom* is scored for orchestra and chorus. Copland cast the piece in a tripartite form similar to that of *Lincoln Portrait*, with chorus instead of a narrator announcing the final section. The text comes from an epic poem by the 14th-century Scottish poet John Barbour (c. 1320–95). When the chorus

enters it becomes clear that the dynamic rhythmic pattern with which *Canticle of Freedom* begins has its origin in the

word “freedom” itself, so that both the rhythm and the concept of freedom pervade this stirring score.

Roger Sessions

Born December 28, 1896, in Brooklyn, New York

Died March 16, 1985, in Princeton, New Jersey

Symphony No. 2

Composed in 1944–46

Premiered on January 9, 1947, by the San Francisco Symphony Orchestra
conducted by Pierre Monteaux

Performance Time: Approximately 26 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 4 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (side drum, bass drum, tenor drum, xylophone, tam-tam, triangle, tambourine, crash cymbals, suspended cymbal), 22 violins, 8 violas, 8 cellos, 6 double basses, and piano

Roger Huntington Sessions was born in Brooklyn and raised in Hadley, Massachusetts. His ancestors included Samuel Huntington, one of the signers of the Declaration of Independence, and the Rt. Rev. Dan Huntington, a noted Episcopalian bishop of Central New York. Sessions noted, “I come from an old family and that is *undoubtedly* part of my life, because I realized that with that background I always had a basic sense of social security; I mean a security in American society.” This august pedigree extended to his education as well: Sessions studied at Harvard University, at Yale University under Horatio Parker, and privately with Ernest Bloch. Sessions was an immensely influential composition teacher, and he served on the faculties of Smith College; Princeton University; the University of California, Berkeley; and The Juilliard School, among others. During his lifetime Sessions received two Guggenheim Fellowships, a Rome Prize in 1926, and two Pulitzer Prizes for Music. He was also elected to the National Institute of Arts and Letters, the American Academy

of Arts and Letters, and the American Academy of Arts and Sciences.

William W. Austin wrote in handsome tribute to Sessions: “In all his works the vast range of his craft and the intensity of his thought are evident.... For those capable of appreciating his technique, the music is deeply rewarding.” One of the most rewarding of Sessions’ scores is his Symphony No. 2 (1946), which was commissioned by Columbia University’s Ditson Fund. It is touchingly dedicated “To the Memory of Franklin Delano Roosevelt.” An unusual aspect of the orchestration is the prominence of both piano and harp. Cast in four movements, the symphony includes a short, satirical scherzo as the second movement and a kaleidoscopic finale. Its heart, however, is found in its brooding slow movement. In his trenchant article on Sessions, Joseph Kerman singled out this movement for special commendation: “The sombre crisis before the ending (but not the ending itself) remains in mind as the focus of the whole symphony.”

Leonard Bernstein

Born August 25, 1918, in Lawrence, Massachusetts

Died October 14, 1990, in New York City

Symphony No. 3 (“Kaddish”)

Composed in 1961–63; Revised in 1977

Premiered on December 10, 1963, in Tel Aviv by the Israel Philharmonic
conducted by Leonard Bernstein with mezzo-soprano Jennie Tourel

Performance Time: Approximately 41 minutes

Instruments for this performance: 3 flutes, 1 piccolo, 2 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 1 alto saxophone, 2 bassoons, 1 contrabassoon, 4 French horns, 4 trumpets, 3 trombones, 1 tuba, timpani, percussion (side drum, bass drum, tenor drum, crash cymbals, field drum, triangle, tambourine, tam-tam, glockenspiel, xylophone, vibraphone, chimes, crotales, woodblock, temple blocks, whip, ratchet, Israeli hand drum, sand blocks, bongos, rasp, suspended cymbals, finger cymbals, maracas), 22 violins, 8 violas, 8 cellos, 6 double basses, 1 harp, piano, celeste, chorus, and 1 vocal soloist

As Leonard Bernstein’s biographer Humphrey Burton notes, “Between 1957 and 1971, the year of the *Mass*, [Bernstein] completed only two works: the “Kaddish” Symphony (No. 3) of 1963 and the *Chichester Psalms* of 1965.” There were several reasons for this slim output: the pressures of a thriving conducting career; the challenges of responding to the American musical modernist aesthetics of the time, which favored Schoenberg’s twelve-tone technique; and the composer’s own exacting self-criticism. Of these two works, the largely cheerful and extroverted *Chichester Psalms* has remained popular. In contrast, the “Kaddish” Symphony is seldom performed, partly because of its fierce, dark introversion and partly because it requires a narrator, a large orchestra, a soprano soloist, and a chorus.

Bernstein’s inimitable compositional voice pervades the “Kaddish” Symphony. Although it flirts with the twelve-tone technique, the piece is full of traits that characterize much of Bernstein’s music: glittering orchestration, tonal lyricism, and American dance rhythms. Unlike the *Chichester Psalms*, however, the “Kaddish” Symphony is shadowed

by its composer’s ambition as explicitly articulated in the score’s narration.

Bernstein fashioned the “Kaddish” Symphony’s narration in the manner of the Book of Job, in which God’s decrees are harshly challenged. As Jack Gottlieb observes, “This Speaker’s text dominates the symphony and is woven into the fabric of the music (although some listeners have expressed the desire to hear the music without it. I, for one, find a few of its passages “purple” and some of its similes obvious).” For some listeners the text’s self-conscious oratory proved to be an impediment; others were unruffled.

Although it was generally lauded upon its premiere in Israel, American critics lambasted the symphony when the Boston Symphony Orchestra, conducted by Charles Munch, first presented it in the United States on January 10, 1964. Although the “Kaddish” Symphony was completed before President Kennedy’s assassination on November 22, 1963, Bernstein reverently dedicated the score to his memory.

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

THE Artists

LEON BOTSTEIN, Conductor

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. He has been president of Bard College 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 Graffneg Academy in Austria.

Mr. Botstein is also active as a guest conductor whose recent appearances include the Mariinsky Orchestra in St. Petersburg, Russia, and the Los Angeles Philharmonic. He has made 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 with the Royal Philharmonic was hailed by *The Guardian* and called "something special...in a crowded field" by *Musicweb International*. Forthcoming from Hyperion in fall of 2018 is a CD of music by Ferdinand Ries with The Orchestra Now.

Mr. Botstein is the author of numerous articles and books, including *The Complete Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). He is also the editor of *The Musical Quarterly*. For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class from the government of Austria. Other recent awards include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, and the Leonard Bernstein Award for the Elevation of Music in Society. In 2011 he was inducted into the American Philosophical Society.

PAMELA ARMSTRONG, *Soprano*

Pamela Armstrong has performed leading roles with many of the world's pre-eminent opera companies, including the Metropolitan Opera, Glyndebourne Festival Opera, Opéra National de Paris Bastille, Opéra National de Bordeaux, Théâtre du Capitole, Opéra de Marseille, Opéra Grand Avignon, Semperoper Dresden, Bavarian State Opera, Hamburg State Opera, Teatro Regio di Torino, Teatro Verdi Trieste, and Ópera de Oviedo. She has also performed with Korea National Opera as well as with the Vienna State Opera on a tour to China. In the United States she has sung leading roles with the Metropolitan Opera, Houston Grand Opera, New York City Opera, Los Angeles Opera, Seattle Opera, Opera Theater of St. Louis, San Diego Opera, Pittsburgh Opera, Michigan Opera Theater, Portland Opera, Opera Colorado, and Opera Pacific, as well as with other regional American companies, including Palm Beach Opera

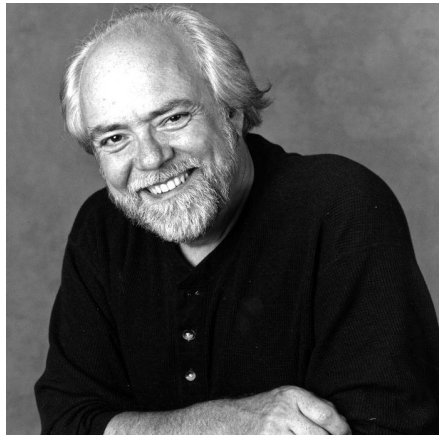


KEN HOWARD

and Tulsa Opera. Her symphonic work includes performances with the London Philharmonic Orchestra, Detroit Symphony, Ravinia Festival, Milwaukee Symphony, Aspen Music Festival, and the New Jersey Symphony, as well as performances with regional orchestras in the United States and Germany.

THOMAS Q. FULTON, JR., *Speaker*

Tom Fulton is an award-winning actor, director, and educator. He has performed at the Stratford Festival, Tina Packer's Shakespeare & Company in Massachusetts, the Cleveland Play House, and with the Cleveland Orchestra, among many others. As a proud member of Actors' Equity Association since 1972, he has been awarded a number of Times Tribute Awards for Outstanding Acting for his performances and portrayals of Dr. Astrov in *Uncle Vanya*, Tevye in *Fiddler on the Roof*, King Lear in *King Lear*, Don Quixote in *Man of La Mancha*, Tartuffe in *Tartuffe*, and George in *Who's Afraid of Virginia Woolf?* Throughout his career he has performed more than 100 roles, ranging from the Devil in *Don Juan in Hell* to God in *Oh, God!* In addition to his



WILLIAM MECKLER

extensive acting career, he has served as artistic director of Center Repertory Theatre at Playhouse Square in Cleveland, Ohio; Phoenix Theatre Ensemble;

Cleveland Theatre Company; and Cain Park Summer Theatre. He is the founder and artistic director of The Academy for the Performing Arts, which over the last ten years has provided high school juniors and seniors with inspiring training experience in the theater, resulting in

more than \$20 million of scholarships for young talent. He was awarded The Cleveland Critic Circle Award for his production of *The Three Sisters* and the Northern Ohio Live Artistic Achievement recognition for *Hamlet* with the Cleveland Theatre Company.

AMERICAN SYMPHONY ORCHESTRA

Now in its 56th 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 and Lincoln Center. 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

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*

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 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.

Mr. Bagwell 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 Dessooff Choirs in New York, who under his leadership made numerous appearances at Carnegie Hall in addition to their regular season.

MANHATTAN GIRLS CHORUS

MICHELLE OESTERLE, *Founder and Artistic Director*

The Manhattan Girls Chorus is a nurturing community of 50 young women grades five through 12 from all ethnic and socio-economic backgrounds seeking an extraordinary music education and opportunities for performing excellence. It is free for every girl. In addition to helping each singer realize her full musical potential, we encourage mentoring relationships with women in the arts and other professions. Self-esteem, confidence, and leadership skills are cultivated through a community of love, respect, and support. Our hope for every young woman is for her to develop a lifelong passion for singing, serving others, and bringing her inner beauty to the world.

The Chorus, founded in 2011, made their Carnegie Hall debut in October 2012 in the New York premiere of Noam Sheriff's *Mechaye Hametim* with

the Israel Philharmonic Orchestra, Thomas Hampson, and MasterVoices. Most recently they were honored to perform at the United Nations Ambassadors' Ball for the secretary generals' farewell event with Steven Tyler. They also performed at Carnegie Hall for the Rainforest Fund with Sting, Idina Menzel, and Vittorio Grigòlo, and recently completed a recording of the opera *Le dernier sorcier*, which has just recently been rediscovered after 150 years. The Chorus recorded the opera with acclaimed artists Eric Owens, Jamie Barton, Camille Zamora, Monica Yunus, Adriana Zabala, Sarah Brailey, and Michael Slattery.

The Chorus previously performed Richard Strauss' *Feuersnot*, Osvaldo Golijov's *Oceana*, and Arrigo Boito's *Mefistofele* with the American Symphony Orchestra at Carnegie Hall.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

VIOLIN I

Cyrus Beroukhim,
Concertmaster

Yukie Handa
Ashley Horne
Diane Bruce
Ragga Petursdottir
Patricia Davis
Ann Labin
Ann Gillette
Gabrielle Fink
Mayumi Wyrick
Bruno Peña
Mara Milkis

VIOLIN II

Suzanne Gilman,
Principal

Wende Namkung
Yana Goichman
Elizabeth Nielsen
Dorothy Strahl
Lucy Morganstern
Alexander Vselensky
Nazig Tchakarian
Justin Smith
Meghan Todt

VIOLA

Jen Herman,
Principal
Debra Shufelt-Dine
Rachel Riggs
Shelley Holland-
Moritz
Sally Shumway
Martha Brody
Adria Benjamin
Jason Mellow

CELLO

Eugene Moye,
Principal
Roberta Cooper
Annabelle Hoffman
Sarah Carter
Maureen Hynes
Eliana Mendoza
Deborah Assael
Tatyana Margulys

BASS

John Beal, *Principal*
Jack Wenger
Louis Bruno
Peter Donovan
Richard Ostrovsky
Tony Flynt

FLUTE

Catherine Gregory,
Principal
Anna Urrey
Diva Goodfriend,
Piccolo
Rosie Gallagher

OBOE

Annabelle Farid,
Principal
Erin Gustafson
Lillian Copeland,
English Horn

CLARINET

Todd Palmer,
Principal
Shari Hoffman, *E♭*
Clarinet
Jackie Gillette
David Gould, *Bass*
Clarinet

SAXOPHONE

Todd Groves

BASSOON

Marc Goldberg,
Principal
Maureen Strengre
Gilbert Dejean,
Contrabassoon

HORN

Zohar Schondorf,
Principal
David Smith
Lawrence DiBello
Shelagh Abate
Rachel Drehrmann,
Assistant

TRUMPET

James Ross,
Principal
Thomas Hoyt
Timothy Schadt
Matt Gasiorowski

TROMBONE

Richard Clark,
Principal
Bradley Ward
Jeffrey Nelson, *Bass*
Trombone

TUBA

Kyle Turner,
Principal

TIMPANI

Jonathan Haas,
Principal

PERCUSSION

David Nyberg,
Principal
Kory Grossman
Sean Statser
Andrew Blanco
Alexander Appel
Taylor Hampton

HARP

Sara Cutler, *Principal*

PIANO

Christopher Oldfather,
Principal

CELESTE

Elizabeth DeFelice

PERSONNEL

MANAGER
Matthew Dine

ASSISTANT
CONDUCTOR

Benjamin Hochman

ORCHESTRA

LIBRARIAN
Marc Cerri

BARD FESTIVAL CHORALE

James Bagwell, *Director*

SOPRANO

Wendy Baker
Danielle Buonaiuto
Nonie Donato
Margaret Dudley
Heather Hill
Chloe Holgate
Melissa Kelley
Michele Kennedy
Lauren-Rose King
Yungee Rhie
Rachel Rosales
Ellen Taylor Sisson
Elizabeth Smith
Christine Sperry
Martha Sullivan
Carla Wesby

ALTO

Maya Ben-Meir
Yiselle Blum
Donna Breitzer
Eric Brenner
Hai-Ting Chinn
Matthew Deming
Michele Eaton
Katharine Emory
B. J. Fredricks
Erin Kemp
Mary Marathe
AnnMarie Sandy
Hillary Schranze
Suzanne Schwing
Nancy Wertsch*

TENOR

Jack Colver
Mark Donato
Sean Fallen
Ethan Fran
John Kawa
Chad Kranak
Eric William Lamp
Adam MacDonald
Mukund Marathe
Robert May
Emerson Sieverts
Michael Steinberger
Tommy Wazelle
Jason Weisinger

BASS

Daniel Alexander
David Asch
Blake Burroughs
Benjamin Cohen
Roosevelt Credit
Jonathan Estabrooks
David Flight
James Gregory
Paul Holmes
Tim Krol
Darren Lougee
Steven Moore
Mark Rehnstrom
John Rose
Aaron Theno

*Choral Contractor

MANHATTAN GIRLS CHORUS

Michelle Oesterle, *Director*

Samantha Alexander
Korinne Arenas
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ASO'S 2017–18 VANGUARD SERIES AT CARNEGIE HALL

Sunday, Jan. 28, 2018

Hollow Victory: Jews in Soviet Russia after the World War

Leon Botstein, *Conductor*
Mikhail Svetlov, *Bass*
Aaron Blake, *Tenor*
Marc Heller, *Tenor*
Jennifer Roderer, *Mezzo-soprano*
members of the Bard Festival Chorale

Despite the brutal suppression of Jewish culture in the late 1940s under Stalin, Jewish composers sustained a vibrant and active musical culture, as these grippingly beautiful works reveal. Expression cannot be silenced, especially when friends like Shostakovich have the courage to help.

Mieczysław Weinberg – *Rhapsody on Moldavian Themes*
Mieczysław Weinberg – *Symphony No. 5*
Veniamin Fleischmann/Dmitri Shostakovich – *Rothschild's Violin*

Thursday, March 1, 2018

Intolerance

Leon Botstein, *Conductor*
Daniel Weeks, *Tenor*
Serena Benedetti, *Soprano*
Hai-Ting Chinn, *Mezzo-soprano*
Matthew Worth, *Baritone*
Carsten Wittmoser, *Bass-baritone*
Bard Festival Chorale

In post-Fascist Italy, Luigi Nono attempted to reverse the darkness of Mussolini and rescue art from being the handmaiden of the state. His one-act opera *Intolleranza* speaks out against dictatorship. It follows a migrant worker travelling home as he gets caught up in a political protest, is tortured in prison, and escapes to fight for a world without war.

Luigi Nono – *Intolleranza*