

Friday Evening, October 26, 2012, at 8:00
Isaac Stern Auditorium/Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 7:00



presents

50th Birthday Celebration

LEON BOTSTEIN, *Conductor*

JOHN STAFFORD SMITH The Star-Spangled Banner
Arr. by LEOPOLD
STOKOWSKI

CHARLES IVES Symphony No. 4
Prelude: Maestoso
Allegretto
Fugue: Andante moderato
Largo maestoso

BLAIR MCMILLEN, *Piano*
THE COLLEGIATE CHORALE

Intermission

GUSTAV MAHLER Symphony No. 8 in E-flat Major
("Symphony of a Thousand")
Part 1: Hymnus: Veni, Creator Spiritus
Part 2: Final scene from Goethe's Faust Part 2
Magna Peccatrix: REBECCA DAVIS, *Soprano*
Una Poenitentium: ABBIE FURMANSKY, *Soprano*
Mater Gloriosa: KATHERINE WHYTE, *Soprano*
Mulier Samaritana: SUSAN PLATTS, *Mezzo-soprano*
Maria Aegyptiaca: FREDRIKA BRILLEMBOURG,
Mezzo-soprano

(continued)

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

The Empire State Building is lit red and white this evening in honor of American Symphony Orchestra's 50th Birthday. We would like to thank the Empire State Building for this special honor.

American Symphony Orchestra welcomes students and teachers from ASO's arts education program, Music Notes. For information on how you can support Music Notes, visit AmericanSymphony.org.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

Dr. Marianus: CLAY HILLEY, *Tenor*
Pater Ecstasticus: TYLER DUNCAN, *Baritone*
Pater Profundus: DENIS SEDOV, *Bass*
THE COLLEGIATE CHORALE
JAMES BAGWELL, *Director*
THE BROOKLYN YOUTH CHORUS
DIANNE BERKUN, *Director*

THE Program

JOHN STAFFORD SMITH
(Arr. by **LEOPOLD STOKOWSKI**)

The Star-Spangled Banner

Smith: Born March 30, 1750 in Gloucester, England

Died September 21, 1836 in London

Stokowski: Born April 18, 1882 in London

Died September 13, 1977 in Nether Wallop, Hampshire, England

Composed by Smith as “The Anacreontic Song” in 1775 in London

Stokowski first arranged the song in 1940. That version was the first piece ever performed by the American Symphony Orchestra, on October 15, 1962 at Carnegie Hall.

This evening’s piece was arranged by Stokowski in 1969 and dedicated to the ASO.

Performance Time: Approximately one and a half minutes

Instruments: 2 flutes, 2 piccolos, 3 oboes, english horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 8 french horns, 4 trumpets, 4 trombones, tuba, timpani, percussion (2 snare drums), and strings

CHARLES IVES

Symphony No. 4

Born October 20, 1874 in Danbury, CT

Died May 19, 1954 in New York City

Composed 1910–25 in New York City

Movements i & ii premiered on January 29, 1927 by members of the NY Philharmonic under Eugene Goossens at Town Hall in New York City

Movement iii premiered on May 10, 1933 by The New Chamber Orchestra under Bernard Hermann at New School Auditorium in New York City

The full symphony premiered on April 26, 1965 by the American Symphony Orchestra under Leopold Stokowski at Carnegie Hall

Performance Time: Approximately 33 minutes

Instruments: 3 flutes, piccolo, 2 oboes, 3 clarinets, tenor saxophone, baritone saxophone, 2 bassoons, 4 French horns, 6 trumpets, cornet, 4 trombones, tuba, theremin, timpani, percussion (snare drum, field drum, tom-tom, bass drum, triangle, cymbals, bells, 2 gongs), celesta, solo piano, 4-hand piano, organ, strings, distant choir (5 violins, harp), and chorus

(continued)

GUSTAV MAHLER

Symphony No. 8

Born July 7, 1860 in Kaliště, Bohemia

Died May 18, 1911 in Vienna

Composed in the summer of 1906 at Maiernigg in southern Austria

Premiered on September 12, 1910 at the Neue Musik-Festhalle in Munich,
conducted by Mahler

U.S. Premiere: March 2, 1916 by The Philadelphia Orchestra under Leopold
Stokowski

Performed on August 18, 2002 by the American Symphony Orchestra under
Leon Botstein at Bard College in Annandale-on-Hudson, NY

Performance Time: Approximately 80 minutes

Instruments: 5 flutes, 2 piccolos, 4 oboes, English horn, 3 clarinets, bass clarinet,
2 E-flat piccolo clarinets, 4 bassoons, contrabassoon, 8 French horns, 4 trumpets,
4 trombones, tuba, timpani, percussion (tamtam, cymbals, glockenspiel, triangle,
bass drum, 2 deep bells), 2 harps, celesta, piano, organ, mandolin, strings, banda
(4 trumpets, 3 trombones), boys chorus, double mixed choir, and 8 vocal soloists

ABOUT THIS Concert

THE ASO AT FIFTY

by *Leon Botstein*

Tonight's concert is not just a season opener; it marks 50 years of concerts by the American Symphony Orchestra. The founding of the ASO was an act of vision by the great conductor and charismatic personality, Leopold Stokowski. In 1962 the New York Philharmonic moved to the new Philharmonic Hall at Lincoln Center, leaving Carnegie Hall, New York's historic, endangered, and magnificent concert venue without a resident orchestra. The ASO was formed to fill that gap.

But Stokowski sought to do more than compensate for the loss of the New York Philharmonic. He realized that a period of European hegemony in the training of classical musicians in America had come to an end. In 1962 America resembled the China we see today in terms of classical music. The talent born and raised in the United States was outstripping that within Europe and the rest of the world. But most American orchestras still defined themselves in terms of musicians from Europe and European traditions. Stokowski created the ASO to give young American musicians a chance to launch their professional careers and be part of a new American venture that celebrated American traditions (as well as others) in classical music.

Stokowski also recognized an opportunity to return to his own singular artistic vision as a music director. He had been a pioneer in orchestral programming and created a distinctive orchestral sound during his tenure at the Philadelphia Orchestra before World War II. His international reputation was based in part on his courage with respect to

repertoire, not just his ear for sound and his theatrical gifts. He envisioned the ASO as a new beginning.

Stokowski had just turned 80 and he wished to impart to a young orchestra his irreverent sense of adventure and innovation. He wanted the ASO to reach well beyond the standard repertory. The American Symphony Orchestra in its first seasons premiered and recorded many works other conductors rejected. We have continued this practice and gone further by making most of our live performances available for download on the internet. Stokowski made history in 1965. He singled out a work by America's most controversial and original composer of the early 20th century, one that had been deemed un-performable: Charles Ives' Fourth Symphony, a work you will hear tonight. Tonight we link that ASO world premiere with one from Stokowski's Philadelphia years, his celebrated first American performance in 1916 of Mahler's massive Eighth Symphony (which he repeated in New York at the Metropolitan Opera), a work, despite its monumental architecture, that remains controversial even within the now highly popular canon of Mahler's symphonies.

In addition to assembling a young American membership and offering cutting-edge concert programming, Stokowski introduced a third dimension into the mission of the ASO. This idea was to offer concerts at prices that could be afforded by all citizens in a democratic society. New York had witnessed many similar attempts at this ideal. But by the 1960s most had disappeared. Only in the summer months were there still wonderful and inexpensive regular outdoor concerts at Lewisohn Stadium at City

College. Stokowski's founding of the ASO was indeed prescient, for the summer series at Lewisohn Stadium would come to an end by the close of the decade. The ASO, with considerable effort, has struggled to remain true to this mission. We honor Stokowski's intention tonight precisely by offering this concert at the same ticket price as at the opening concert of the American Symphony in October 1962.

Stokowski's idealism seemed in tune with history. The 1950s and 1960s were years of unprecedented prosperity in the United States. The general economic and cultural optimism (including President Kennedy's creation of the National Endowment for the Arts) was felt with particular intensity in the business of classical music. With the advent of the long-playing record, advances in radio and broadcasting, and the arrival of television, it appeared as if the traditions of concert music could be extended to a wider audience than ever before in a practical fashion, and that an enthusiastic and sufficient consumer market for it could emerge.

During the Cold War, the Iron Curtain countries had made live concert music affordable to anyone through state subsidy. Concert life thrived throughout the Soviet Empire, though with oppressive state control. By the early 1960s in the United States and the rest of what was deemed the "free world," it was thought that economic prosperity might produce a similar result in a free market environment. In America, symphonic music had always been an extremely expensive art form requiring patronage from the social and financial elite. But in the decades following World War II, multiple income sources from performances, recordings, and broadcasting seemed profitable enough to carry this expense in a more commercial manner and more independent of philanthropic

largesse. That the ASO opened with strikingly inexpensive tickets reflected a widespread belief that orchestral music could be emancipated from dependence on patronage, whether by a monarchy, an aristocracy, or direct subvention from the modern nation state, democratic or authoritarian. In other words, a symphony orchestra could thrive as an open-market commodity in a democratic society.

In the 50 years that have passed since 1962, these premises and ideals upon which Stokowski modeled the ASO's mission have only partly been realized. The United States continues to produce first-class musicians, but that is because of the excellence of its institutions, its conservatories and universities. The largest source of talent for these American institutions, however, comes now not from North America, but from Asia. Nevertheless, from a global perspective, his instinct was on the mark. There is no question that the quality and number of musicians prepared to play in first-class orchestras today are unprecedented. As in sports, the technical standards of performance have reached the highest levels in history.

Furthermore, Stokowski was prophetic in identifying the need to diversify and expand the repertory. That need, if anything, has become more urgent since 1962. When Stokowski founded the ASO, Leonard Bernstein was the music director of the New York Philharmonic. The New York Philharmonic programs Bernstein presided over reveal a range and enterprise that were exceptional. The same can be said of Bernstein's immediate successor, Pierre Boulez. Yet the trend from the 1970s on has been increasingly conservative. For many reasons, orchestral programming around the world has become far more risk-averse and conventional than it was in 1962.

But the hope that has most distressingly failed to materialize is the expectation regarding the economic conditions of the orchestra. The changes in technology and communication that were supposed to expand the economic viability and commercial market for orchestra music have, it turns out, undermined it by producing an overwhelming competition in alternative media—cinema, television, video games, internet, mobile devices—in a way that Stokowski’s audiences could never have imagined. Today, technology has altered the very concept of audience, as well as the phenomena of fame, popular demand, dissemination, and critical influence. Instead of developing a wider market for orchestral music, the sea-change in media has put many orchestras in danger of becoming fossilized in a reactionary construct of tradition and a standard repertory, a powerful but distorted representation of the history of music.

Hector Berlioz once lamented that composing symphonic music was an irrational activity because it inevitably required the largesse of a very few people in order to be heard. In the immediate post-World War II years it was thought this circumstance could be changed. But Berlioz has turned out to be right. Already in 1966, William Baumol and William Bowen published their now legendary study on the inherent unsustainability of the orchestra in a market economy. A recent study, economist Robert J. Flanagan’s *The Perilous Life of Symphony Orchestras*, gives a compelling account of the probable fate of orchestras if forced to operate solely on a commercial earned-income basis. Flanagan makes it abundantly clear that if orchestras are to survive (and many will not), there can be no expectation that they will survive on the basis of ticket sales or standard models of business efficiency. The legitimate requirements of a living wage among

musicians have driven the cost of orchestras well beyond what can be reasonably passed on to ticket buyers. If orchestral music is to be made available at reasonable prices to a diverse public in a democratic society today, then orchestral music and opera once again will require, as Berlioz observed, massive patronage, philanthropic largesse from the wealthy, the state, or alliances with not-for-profit institutions that serve the public good.

The challenge facing classical music today is not a depletion of audience or potential audience, or the aging of the audience. The real problem is that the very wealthy no longer consider it their civic responsibility to contribute to the traditions of the symphony orchestra. Their attentions have turned elsewhere. The great patrons of orchestral music, especially in the 20th century, were often lovers of music and amateurs, but even those who were not felt it their duty to enhance the quality of life in the cities in which they lived. Civic leadership meant the creation of great artistic institutions that would make the city great. It is ironic that one single donor—Samuel Rubin—made the ASO possible in 1962, just as one single donor made Carnegie Hall possible in 1891. When Rubin died, the ASO almost died with him. The tradition of philanthropy that Rubin represented is fading. If orchestras are to survive this century, they will have to build innovative partnerships with like-minded institutions such as universities and foundations, which function to preserve and promote the non-commercial pursuits, discoveries, and accomplishments that define our cultural heritage.

In the face of crushing constraints, the ASO during the last 20 years has sought to perpetuate Stokowski’s vision. The ASO owes a debt to its loyal audience, to its donors, and to those institutions

that have partnered with it, particularly Bard College. In the past 20 years we have focused mainly on two objectives. The first is a reconsideration of the rich history of orchestral music in the 19th and 20th centuries. We have brought back unjustly forgotten repertoire. Precisely owing to the changing character of culture and education, the ASO has tried to expand the audience for symphonic music by programming in a new way, highlighting the enormous diversity of all that is out there, rather than simply repeating the works that audiences seem to know best.

In a universe of such wide-ranging repertoire, it becomes more difficult to dismiss orchestral music as a remote, arcane field. We believe that rejecting orchestral music because one may not like Beethoven is akin to rejecting reading because Shakespeare seems obscure, or deciding all cinema is useless because one saw a few ghastly movies. The ASO does not passively accept the idea that concert music can be represented by just a few works, or that it is an activity detached from the conduct of ordinary life. Even the greatest music will not be interesting if listeners see no connection between it and their own experience. Therefore the second objective has been to reinstate the link between music and other aspects of culture such as the visual arts, politics, literature, and history itself. ASO subscribers will have a better perspective on the Pussy Riot incident (which, incidentally, took place in the Church for whose dedication Tchaikovsky composed the 1812 Overture) if they saw the several programs we presented on music under Soviet rule. Fans of *The Twilight Saga* might be fascinated to know that an opera written back in the 19th century (Marschner's *Der Vampyr*, which will be performed this season) was based on one of the original great vampire stories.

ASO's aim during the past two decades

has been a variation on Stokowski's original purpose. Our intent has been to show that orchestral music is still connected to many concepts and issues that continue to engage us today. Listeners can get unique insights on such matters (including their favorite standard works) from listening to music framed in its proper and varied historical contexts. There has been, thankfully, a growth in the number of ensembles devoted to new music. Therefore, the ASO has focused on music from the past, with a view that the way we represent history is as much a part of the present as the performance of new music.

At the same time, the ASO has stayed true to Stokowski's vision of moderate ticket prices to ensure wide accessibility. The ASO also continues to explore new ways of linking performing arts organizations with the university community, particularly by integrating the worlds of scholarship in music with traditions of performance. That kind of relationship has characterized the early music field for some time, but only recently has it begun to establish itself in music of later periods. And ASO has actively established award-winning educational programs, collaborations with high schools and middle schools.

As we look back over the last 50 years, it becomes clear that the period of enormous expansion in the number of performances, orchestras, summer festivals, and concert venues is coming to an end. Particularly since the financial crisis of 2008, the prospect of contraction for any orchestra is real and inevitable. These circumstances have given rise to a general sense of fear and pessimism regarding the future of orchestral concert performances. There is a lively, burgeoning world of new music, particularly for smaller ensembles, and to a limited extent in theater and opera. But the daunting scale and cost of orchestral

concerts has placed the symphony orchestra and its work on a precarious path. ASO has tried to resist the natural tendency to respond to such fear and uncertainty with increased conservatism and risk-avoidance. Instead, with the enthusiastic support of its musicians, the ASO has continued to pursue the new and the unexplored, in keeping with the spirit of Stokowski. We try to design every concert to be enjoyable for the novice, for the connoisseur, and for everyone in between.

To mark our 50th anniversary we are performing Ives and Mahler because both had a unique relationship with Stokowski and therefore the history of this orchestra. But there is more. Ives and Mahler were contemporaries. There has always been a suspicion that on his last trip home to Vienna from New York in 1911, Mahler carried with him a manuscript of Ives' music. Both composers experimented with music as an instrument of memory and the perception of time. Both evoked memories of childhood and reflected on modernity through the lens of a critical nostalgia. They were concerned with the idea that the past was refracted by missing and distorted memory. Both had a self-conscious reaction to the conceits of late Romanticism and the notion that music should be understood along the lines of a narrative, realistic novel. Both experimented with instrumental sound and symphonic form. That the ASO has been a New York City-based orchestra makes the pairing of these two composers a natural act of remembrance. Charles Ives lived and worked in the city of New York during the years that Gustav Mahler conducted at the Metropolitan Opera and the New York Philharmonic. It was during Mahler's New York years in 1910, that his Eighth Symphony had its premiere in Munich. Whether Mahler and Ives actually ever met, no one will ever know, but it is cer-

tain that these two historic figures—one a central European Jew, the other a Yale graduate and son of a Connecticut bandleader—intersected on a level of influence and memory, just as we hope that by pairing them in performance they will intersect in your memory and experience tonight in a new way.

CHARLES IVES'S SYMPHONY NO. 4 by *Christopher H. Gibbs*

The genesis, musical substance, and fate of Charles Ives's Fourth Symphony are in many respects representative of the singularly strange career of this unusual American composer. The son of a Connecticut bandmaster, Ives studied music at Yale University with Horatio Parker and enjoyed early success in New York City, where he served as organist at Central Presbyterian Church. In 1902, at age 28, he abandoned the professional musical world and turned to business, eventually becoming an extremely successful insurance executive. Ives continued to compose in his spare time, but withheld most of his compositions from performance and publication. With no pressing deadlines, pieces could evolve for years, being continually reworked and revised. His works frequently make reference to other music, most often to indigenous American pieces as well as to Ives's own earlier compositions and to ones of the European classical tradition.

After writing a fairly conventional First Symphony at Yale, his next two incorporated marches, Protestant hymns, American popular songs, and explored new harmonic, orchestral, and spatial realms. Ives went even further in his Fourth Symphony, which he composed between 1910 and 1925, although it recycles compositions that date back to the 1890s. Ives also revisits grand philosophical issues posed in earlier pieces, most famously in *The Unanswered Question* (1908). When two movements

were premiered in 1927, the program note, based on remarks by Ives, stated that “the aesthetic program” of symphony probes “the searching questions of What? and Why? which the spirit of man asks of life.”

The brief first movement (Prelude), which sets up the searching questions the next three attempt to answer, begins with a forceful orchestral passage that is juxtaposed with part of a “distant choir” of solo violins and harp playing a fragment of Lowell Mason’s “Bethany” (“Nearer My God to Thee”); soon the chorus enters singing Mason’s “Watchman, Tell Us of the Night.” The second movement (Comedy), filled with popular tunes and striking layering effects, depicts a journey on “The Celestial Railroad,” inspired by Nathaniel Hawthorne’s satirical short story from 1842. Rather than walking the hard path to salvation as in John Bunyan’s *The Pilgrim’s Progress*, the tale’s narrator relates a dream showing a simpler way by rail (sounds of which are imitated in alternation with hymns). The third movement (Fugue) prominently uses Mason’s “From Greenland’s Icy Mountains.” Snippets of “Bethany,” intoned by a wordless choir, return for the Finale, an “apotheosis” of the previous movements “in terms that have something to do with the reality of existence and its religious experience.”

A series of serious health setbacks around 1920 greatly lessened Ives’s compositional activity, although he lived for more than three decades longer. He self-published some of his works and gradually found performers eagerly advancing his cause. Although three movements of the Fourth Symphony were performed during his lifetime (and one published), the premiere of the entire work was posthumous, coming in 1965 when Leopold Stokowski conducted the American Symphony Orchestra at Carnegie Hall.

GUSTAV MAHLER’S SYMPHONY NO. 8

by Christopher H. Gibbs

“On the first day of the holidays, I went up to the hut in Maiernigg with the firm resolution of idling the holiday away (I needed to so much that year) and recruiting my strength. On the threshold of my old workshop the *Spiritus creator* took hold of me and shook me and drove me on for the next eight weeks until my greatest work was done.” So Mahler wrote to his wife Alma in June 1910, remembering the events four summers earlier, when in an unusually short time he sketched his monumental Eighth Symphony. The eighth-century Pentecost hymn *Veni creator spiritus* (Come Creative Spirit) served as the inspiration for the first movement while the ending of Goethe’s *Faust II* provided the basis for the second.

According to conventional definitions, the Eighth is more a cantata or oratorio than a symphony. Multiple choruses and vocal soloists are used throughout, unlike Beethoven’s Ninth Symphony or Mahler’s own Second that withhold vocalists until the end. Mahler recognized this as a revolutionary feature, telling his biographer Richard Specht, “Its form is something altogether new. Can you imagine a symphony that is sung throughout, from beginning to end? So far I have employed words and the human voice merely to suggest, to sum up, to establish a mood.... Here the voice is also an instrument.... It is really strange that nobody has ever thought of this before; it is simplicity itself, *The True Symphony*, in which the most beautiful instrument of all is led to its calling. Yet it is used not only as sound, because the voice is the bearer of poetic thoughts.”

Mahler cast the Eighth Symphony in two movements, with texts in Latin and

German, and used an immense orchestra, two large mixed choirs and separate children's chorus, organ, off-stage brass, and eight soloists. These extraordinary forces prompted its unofficial title, "Symphony of a Thousand." The name came from the shrewd impresario Emil Gutmann, who arranged the legendary premiere on September 12, 1910, at Munich's New Music Festival Hall. The performance allegedly employed 858 singers and 171 instrumentalists, for a total of 1,029 performers (plus Mahler conducting). The premiere was an enormous success, undoubtedly the greatest of Mahler's career.

After an introductory measure in which the organ firmly establishes the key of E flat, the symphony opens with an enormous burst of energy as the massed choral forces exclaim the *Veni creator spiritus* text. The opening motto reappears throughout the symphony and ultimately caps the final measures. The soprano initiates the soloists and their interactions with the double chorus and children's chorus. One of the climaxes of the movement is the section

"Accende lumen sensibus, Infunde amorem cordibus!" ("Illuminate our senses, Pour love into our hearts!"), which serves as a conceptual bridge to the more humanistic themes of the second movement. That part begins mysteriously, with an extended slow introduction in the minor. The *Faust* movement is often described as encompassing the expected next three sections of a typical symphony—a slow movement, scherzo, and finale—but that does not do full justice to its layout, moments of which return to music from the opening movement. The soloists, who were anonymous in the first movement, are now used to convey specific biblical and quasi-spiritual figures, among them Mater Gloriosa as the Virgin Mary, "the personification of the Eternal Feminine," as well characters from *Faust*, including "a penitent woman," Faust's beloved Gretchen.

Dr. Gibbs is the James H. Ottaway, Jr. Professor of Music at Bard College and the Co-Artistic Director of the Bard Music Festival.

MEET THE Artists

LEON BOTSTEIN, *Conductor*

This season, Leon Botstein celebrates his 20th anniversary as music director and principal conductor of the American Symphony Orchestra. He is co-artistic director of the acclaimed Summerscape and Bard Music Festivals, which take place at the Richard B. Fisher Center for the Performing Arts, designed by Frank Gehry for Bard College. He is also conductor laureate of the Jerusalem Symphony Orchestra, where he served as Music Director from 2003–2011. He has been president of Bard College in New York since 1975.

Upcoming guest engagements include the Los Angeles Philharmonic, Hawaii Symphony, and Taipei Symphony. Mr. Botstein may also be heard on numerous recordings, including operas by Strauss, Dukas, and Chausson, as well as works of Shostakovich, Dohnanyi, Liszt, Bruckner, Bartók, Hartmann, Reger, Gliere, Szymanowski, Brahms, Copland, Sessions, Perle, and Rands. Many of his live performances with the American Symphony Orchestra are now available for download on the Internet.

Mr. Botstein is highly regarded as a music historian. He is the editor of *The Musical Quarterly* and the author of



numerous articles and books. Last year he gave the prestigious Tanner Lectures in Berkeley, CA. 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. In 2009 he received Carnegie Foundation's Academic Leadership Award, and in 2011 was inducted into the American Philosophical Society. He is also the 2012 recipient of the Leonard Bernstein Award for the Elevation of Music in Society.

Maestro Botstein is represented by Columbia Artists Management, LLC.

FREDERIKA BRILLEMBOURG



PHOTO BY GREG JAMES

Fredrika Brillembourg is known for her unusual versatility in roles ranging from Carmen to Brangäne to Ligeti's Mescalina at many of the world's leading theatres, including The Aix-en-Provence Festival; Théâtre Royal de la Monnaie; De Nederlandse Opera; Grand Théâtre de Genève; Theater Bremen; Athens Megaron; Opéra National de Lyon; Brooklyn Academy of Music; New York City Opera; Seattle Opera; Teatro la Fenice; Deutsche Oper am Rhein; Komische Oper Berlin; Teatro Nacional de São Carlos, Lisbon; Teatro Massimo Bellini, Catania; and Semperoper, Dresden.

Recent highlights include Amneris in *Aida* (Stuttgart Opera 2010 and Macedonia May Festival 2012), Contessa di Coigny and Madelon in *Andrea Chenier* (Bregenz Festival 2011 and 2012), Jitsuko Honda in *Hanjo* (La Monnaie and De Nederlandse Opera 2011), Adalgisa in *Norma* (Theater Bremen & Croatian National Opera in Zagreb 2011), the title-role in *Carmen* (Sarasota Opera 2012), Klementia in Paul Hindemith's *Sancta Susanna* (Bard Festival 2010), and the First Norn and Flosshilde in *Götterdämmerung* (Washington National Opera, 2009).

Ms. Brillembourg has worked with the Bavarian Radio Symphony Orchestra, The City of Birmingham Symphony Orchestra, The Royal Concertgebouw Orchestra, and The Mahler Chamber Orchestra in repertory that includes Mahler's *Kindertotenlieder*, Elgar's *Sea Pictures*, Verdi's *Messa da Requiem*, and the Bach *Passions*. Upcoming engagements include a return to Berlin's Komische Oper as the Witch in *Hänsel and Gretel* and Marco in Tan Dun's *Marco Polo* at the 2013 Bergen Festival.

REBECCA DAVIS



Rebecca Davis made her Chicago Symphony Orchestra debut in April 2008 singing Salaambo's aria from the movie score of *Citizen Kane*, followed by a debut at Carnegie Hall singing Schubert's

Mass in G, Imant Raminsh's *Missa Brevis*, and Mozart's *Laudate Dominum*.

In her blossoming career, Ms. Davis has appeared in the roles of many heroines, including Donna Elvira, Violetta, Fiordiligi, Ilia, Abigail Williams, Cio Cio San, Mimi, Musetta, Micaela, Tatyana, the Countess, Tosca, Baby Doe, and Magda in *La Rondine*. Ms. Davis has appeared with such companies as Chicago Opera Theater, the Sarasota Opera, the Kentucky Opera, Opera San Jose, Festival Opera, Opera North, Opera Idaho, Music by the Lake, DuPage Opera Theatre, Opera Santa Barbara, and San Francisco

Opera's prestigious Merola program. Ms. Davis has earned numerous singing awards, including the Grand Prize of the Chicago Bel Canto, finalist of the Tri-State Region in the Metropolitan Opera Competition, finalist and winners concert of the Renata Tebaldi competition, finalist of the José Iturbi competition, and most recently the winner of the Irene Dalis competition. Her 2012–13

season includes the Midsummer Mozart Festival in San Francisco singing *Vorrei spiegarvi o Dio* and as a soprano soloist in Mozart's *C minor mass*, Mimi in *La Boheme* for Hidden Valley Opera, Magda in *La Rondine* for Fresno Opera, Violetta in *La Traviata* for Livermore Valley Opera, and the Countess in *Le Nozze di Figaro* for Dayton Opera.

TYLER DUNCAN

Tyler Duncan's current season includes a New York Philharmonic debut and joining the Metropolitan Opera roster. He has appeared at the Spoleto USA, Princeton, Halle, Bard, Lanaudière, Berkshire Choral, Chautauqua, and Vancouver Early Music Festivals; sang Dandini in Rossini's *La Cenerentola* with Pacific Opera Victoria; and the title role of Mozart's *Le nozze di Figaro* on tour with the Munich Chamber Orchestra. Concerts include Haydn's *Die Schöpfung* with the Québec and Montreal Symphonies; Haydn's *Die Jahreszeiten* with the Calgary Philharmonic; Händel's *Messiah* with the Montreal and Toronto Symphonies, Boston's Händel and Haydn Society, and San Francisco's Philharmonia Baroque; Brahms' *Requiem* with the Rochester Philharmonic; Bach's *Ich habe genug* and *Weihnachtsoratorium* with Toronto's Tafelmusik; the Mozart *Requiem* with the Toronto and Montreal Symphonies; Mahler's Eighth Symphony with the Toronto Symphony; and Vaughan-Williams' *Five Mystical Songs* at Carnegie Hall with the Oratorio Society of New York.



PHOTO BY COLIN MILLS

Mr. Duncan has earned prizes from the Naumburg, Wigmore Hall, ARD/Munich, Joy-in-Singing, and New York Oratorio Competitions, and the Prix International Pro Musicis Award and the Bernard Diamant Prize from the Canada Council for the Arts. He is a founding member on the faculty of the Vancouver International Song Institute and has given acclaimed recitals in New York, Boston, and Paris, as well as throughout Canada, Germany, Sweden, France, and South Africa. Recordings include Bach's *St. John Passion* with Portland Baroque, and the title role of John Blow's *Venus and Adonis* with the Boston Early Music Festival.

ABBIE FURMANSKY



Abbie Furmanky came to prominence in Europe as an ensemble member at the Deutsche Oper Berlin and has since appeared with orchestras such as the Deutsches Symphonieorchester Berlin, the Netherlands Radio Philharmonic Orchestra and the Bavarian Radio Orchestra.

Operatic appearances include Nicolas Lehnhoff's Baden Baden production of *Parsifal*, released on DVD; Robert Wilson's Los Angeles Opera production of *Parsifal* with Placido Domingo; a Netherlands Opera debut in *Elektra*; concert broadcast performance of *Parsifal* from the Concertgebouw with the Netherlands Radio Philharmonic Orchestra; as well as leading roles with the New York City Opera, Canadian

Opera Company, Washington National Opera, Los Angeles Opera, the opera companies of Munich and Frankfurt, and the Baden Baden Festival. Ms. Furmanky is featured with Vesselina Kasarova and Ramon Vargas as Inès in *La Favorite* with the Bavarian Radio Orchestra, released on the BMG label.

Concert performances have included Britten's *War Requiem* at the Philharmonie in Berlin; the European premiere of Bernstein's *Kaddish Symphony*, subsequently released on Nimbus records; Beethoven-Strauss's *Die Ruinen von Athen* with the Dresdner Philharmonie; Frank Martin's *Golgotha* in Potsdam; Beethoven's 9th Symphony in Novi Sad Serbia; Mendelssohn's *Elijah* with the Singapore Symphony Orchestra; and Mahler's 2nd Symphony in Sofia, Bulgaria.

Recent highlights include role debuts at Staatstheater Mainz as the Marschallin in *Der Rosenkavalier*, Jenny in *Aufstieg und Fall der Stadt Mahagonny*, Mimì in *La Bohème*, Marie in *Wozzeck* and the title-role in *Madama Butterfly*. Future engagements include a return to the Friedenskirche in Potsdam, Germany with a performance of Verdi's *Requiem* with Matthias Jakob.

CLAY HILLEY



Tonight's concert marks Clay Hilley's

debut with the American Symphony Orchestra. He is returning recently from his debut at the Royal Opera House in Muscat, Oman, where he joined a shared production of the Glimmerglass Festival's *The Music Man* singing the role of Ewart Dunlop. His concert and oratorio credits include Beethoven's Symphony No. 9, Brahms' *Neue Liebeslieder-Waltzer*, Britten's *Canticle Number II 'Abraham and Isaac'*, Handel's *Messiah*, Haydn's *Creation*, Mendelssohn's *Elijah* and *Lobgesang*,

Mozart's *Requiem* and *Coronation Mass*, Janáček's *Diary of One Who Vanished*, and Verdi's *Requiem*.

This past season he sang Il Messaggero in *Aida* with the Glimmerglass Festival and covered Radames in *Aida* and Pinkerton in *Madama Butterfly* with Arizona Opera. He has sung Don José in *La tragedie de Carmen*, Froh in *Das Rheingold* with Indianapolis Opera, and Don José in *Carmen* and Pinkerton in *Madama Butterfly* with Opera Western

Reserve. His other repertoire includes the title roles of *Werther*, *Hoffmann*, and *Faust*; Turiddu in *Cavalleria Rusticana*; Anatol in *Vanessa*; Canio in *I Pagliacci*; Roméo in *Roméo et Juliette*; Cavaradossi in *Tosca*; Edgardo in *Lucia di Lammermoor*; and Molqi in *The Death of Klinghoffer*. He will be heard in future engagements as Steuermann in *Der fliegende Holländer* with Indianapolis Opera and Radames as guest artist with the BJU Opera Series in South Carolina.

BLAIR McMILLEN

Blair McMillen has performed in venues both traditional and avant-garde; from Carnegie Hall, the Moscow Conservatory, the Metropolitan Museum, Avery Fisher Hall, Caramoor, Miller Theatre, and the Library of Congress to (le) Poisson Rouge, Galapagos, the Knitting Factory, and The Stone. Highlights from recent seasons include the Prokofiev Piano Concerto No. 1 at Bard Summer-scape, John Cage's *Sonatas and Interludes* at Bargemusic, and several appearances with the St. Paul Chamber Orchestra.

Dedicated to new and groundbreaking projects, Mr. McMillen is intensely committed to commissioning and performing the music of today. Known for his adventurous and imaginative programming, he has premiered hundreds of works and constantly works with both established and emerging composers in commissioning new works for the piano. An avid chamber player, Mr. McMillen is pianist for the Naumburg Award-winning Da Capo Chamber Players. He is also recently the co-founder and director of the *Rite of Summer Festival* on Governor's Island,



PHOTO BY KEIKO NAGATA

a classical-contemporary music series which had its inaugural season in Summer 2011.

Mr. McMillen holds degrees from Oberlin College, The Juilliard School, and Manhattan School of Music. His first solo CD, *Soundings*, was released in 2005 to wide critical acclaim. More recent recordings include *Powerhouse Pianists* on Lumiere, *Concert Music of Fred Hersch* on Naxos, and *Multiplicities: Born in '38* on Centaur. Mr. McMillen lives in New York City and serves on the music faculty at Bard College and Conservatory.

SUSAN PLATTS



PHOTO BY TOMAS BERTELSON

Susan Platts has performed at Teatro alla Scala; Teatro di San Carlo; and Carnegie and Alice Tully Halls; as well as with the Philadelphia, CBC Radio, Cleveland, Tokyo Metropolitan, Louisville, and Minnesota Orchestras; Orchestre de Paris; National Arts Centre Orchestra; Montreal, Toronto, Detroit, Milwaukee, Baltimore, North Carolina, Quebec, Seattle, and Houston Symphonies; Les Violons du Roy; Boston's Handel and Haydn Society; and the Los Angeles

and St. Paul Chamber Orchestras. An art-song specialist, she has appeared at the Kennedy Center in Washington, D.C., New York's Frick Collection, and Lincoln Center's "Art of the Song," as well as on the premier recital series of Cleveland, Toronto, Montreal, and San Francisco. Current highlights include her London and Berlin debuts, in John Adams' *Nixon in China* with the BBC Symphony, and her staged-opera debut in the role of Florence Pike in Britten's *Albert Herring* at Pacific Opera Victoria.

Ms. Platts' recordings include *Das Lied von der Erde* and *Lieder eines fahrenden Gesellen*, and a disc of songs by Brahms and Robert and Clara Schumann. As part of the Rolex Mentor and Protégé Arts Initiative, world-renowned soprano Jessye Norman chose Ms. Platts from 26 international candidates, and continues to mentor her.

DENIS SEDOV



PHOTO BY PAVEL ANTONOV

Denis Sedov returns to the American Symphony Orchestra this evening, having previously joined the ensemble as the Seder Leader in *Hagadah shel Pesach*. Also this season, he premieres a song cycle by Carlos Alberto Vazquez in Puerto Rico, reprises the Chamberlain in *Le rossignol* at the Teatro Municipal in São Paulo, and sings

Hunding in *Die Walküre* and Verdi's *Requiem* with the Orquesta Filarmonica de Minas Gerais, and Bach's *Christmas Oratorio* with the Mitteldeutsches Kammerorchester on Sylt Island. Recent performances include *Le nozze di Figaro* at Covent Garden; *Don Giovanni* in Milan; *La bohème* in Paris, Atlanta, and with The Metropolitan Opera; *Ariodante* in Barcelona; *Faust*, *Eugene Onegin*, *La bohème*, and *Otello* in Cincinnati; *Les pêcheurs de perles* in Washington, D.C.; *Don Giovanni* and *La sonnambula* in Paris and Florence; Orlick in *Mazeppa* with The Metropolitan Opera; *Il viaggio a Reims* with La Monnaie; *Giulio Cesare* in San Francisco; *Maometto II* at Strasbourg; *Die Zauberflöte* in Atlanta; *I puritani* in Seattle; and *Lucia di Lammermoor* in Pittsburgh.

Previous performances include Mahler's Symphony No. 8 in Paris, Quebec, and Vancouver, and *Le rossignol* in Atlanta; Berlioz's *La damnation de Faust* in Tel Aviv; Prokofiev's *Ivan the Terrible* at

Málaga; Verdi's *Requiem* in Los Angeles; Beethoven's Symphony No. 9 in San Francisco; and Berlioz' *Romeo et Juliette* in Cleveland.

KATHERINE WHYTE



PHOTO BY PAVEL ANTONOV

Katherine Whyte has performed on opera and concert stages across her native Canada, the United States, and Europe. In the current season, Ms. Whyte returns to the Metropolitan Opera for the new production of *Parsifal*. She is also heard in performances of Handel's *Messiah* with the National Symphony in Washington, D.C., as well as Mozart's *Mass in C minor* with the Vancouver Symphony, and Beethoven's Symphony No. 9 with the National Chorale.

This past season, Ms. Whyte made her debut with the Canadian Opera Company in the title role of *Iphigenie en*

Tauride and returned to the company as Isis in *Semele*. She returned to the roster of the Metropolitan Opera for the new production of *The Enchanted Island* and was heard in performances of Beethoven's Symphony No. 9 with the Arkansas Symphony Orchestra. She began the 2010–11 season as the Countess in *Le nozze di Figaro* for her debut with Opera Hamilton. She returned to the Houston Symphony for performances of Handel's *Messiah*, joined John Nelson for Brahms' *Requiem* at Wheaton College, and made her Avery Fisher Hall debut in a performance of Beethoven's *Symphony No. 9* with the National Chorale. She sang her first performances of Pamina in *Die Zauberflöte* with Michigan Opera Theatre and was heard with the Colorado Symphony Orchestra in performances of Mendelssohn's *A Midsummer Night's Dream*. The winner of the 2007 Alice Tully Recital Competition, Ms. Whyte made her Carnegie Hall debut in solo recital at Weill Hall in January 2008.

AMERICAN SYMPHONY ORCHESTRA

The American Symphony Orchestra was founded 50 years ago by Leopold Stokowski, with the specific intention of making orchestral music accessible and affordable for everyone. Under music director Leon Botstein, the ASO has kept Stokowski's mission intact, and has also become a pioneer in what *The Wall Street Journal* called "a new concept in orchestras," presenting concerts curated around various themes drawn from the visual arts, literature, politics, and history, and unearthing rarely-performed masterworks for well-deserved revival. These concerts are performed in the Vanguard Series at Carnegie Hall.

In addition, the orchestra performs in the celebrated concert series Classics Declassified at Peter Norton Symphony Space, and is the resident orchestra of the Richard B. Fisher Center for the Performing Arts at Bard College, where it appears in a winter subscription

series as well as Bard's annual Summer-Scape Festival and the Bard Music Festival. In 2010 the American Symphony became the resident orchestra of The Collegiate Chorale, performing regularly in the Chorale's New York concert series. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS. ASO's award-winning music education program, Music Notes, integrates symphonic music into core humanities classes in high schools across the tri-state area.

In addition to many albums released on the Telarc, New World, Bridge, Koch, and Vanguard labels, many live performances by the American Symphony are now 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.

THE COLLEGIATE CHORALE

Founded in 1941, The Collegiate Chorale has established a preeminent reputation for its interpretations of the traditional choral repertoire, vocal works by American composers, and rarely heard operas-in-concert, as well as commissions and premieres of new works by today's most exciting creative artists. The many guest artists with whom The Chorale has performed in recent years include Stephanie Blythe, Victoria Clark, Nathan Gunn, Thomas Hampson, Angela Meade, Kelli O'Hara, Eric Owens, Rene Papé, Bryn Terfel, and Deborah Voigt.

Opera highlights include the New York premiere of Ricki Ian Gordon and Michael Korie's opera *The Grapes of*

Wrath (2010) with an all-star cast including Jane Fonda, Nathan Gunn, and Victoria Clark. Others include the American premieres of Dvořák's *Dmitri* (1984) and Handel's *Jupiter in Argos* (2008), as well as the New York premieres of Respighi's *La fiamma* (1987) and Strauss' previously unrecorded one-act opera, *Friedenstag*, which was recorded live and released on the Koch label in 1991, reaching the top 25 on the classical Billboard charts.

Among musical theater works The Chorale has performed are Gilbert and Sullivan's *The Mikado* last spring at Carnegie Hall; Kurt Weill's *Knickerbocker Holiday* (2011) with Kelli O'Hara and Victor Garber, conducted

by James Bagwell and commercially available on Sh-K-Boom Records; and Kurt Weill and Ira Gershwin's *The Firebrand of Florence* (2009), with Nathan Gunn in the lead role. Other works in this repertoire include Scott Joplin's *Tremonisha* (2006), Philip Glass's *The Juniper Tree* (2007), and the New York premiere of Leonard Bernstein's *A White House Cantata* (2008).

JAMES BAGWELL

James Bagwell maintains an active schedule throughout the United States as a conductor of choral, operatic, and orchestral music. In 2009 he was appointed music director of The Collegiate Chorale. He was also recently named principal guest conductor of the American Symphony Orchestra and director of the music program at Bard College. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during their annual summer festival. He has also prepared The Concert Chorale of New York for performances with the American Symphony Orchestra, the Los Angeles Philharmonic, and the Mostly Mozart Festival. This past summer marked his sixth season as chorus master for The Mostly Mozart Festival at Lincoln Center. From 2005

Upcoming performances in the 2012–13 season include Bellini's *Beatrice di Tenda* (12/5) with Angela Meade in the title role; Golijov's *Oceana* and Glass's Symphony No. 7 "Toltec" (2/27); and musical theatre gem *Song of Norway* by Wright and Forrest (4/30). The Chorale will make its sixth appearance at the Verbier Festival in July 2013.

to 2009 he was Music Director of the Dessoff Choirs in New York. He has trained choruses for a number of major American and international orchestras.

For 12 seasons Mr. Bagwell has been music director for the May Festival Youth Choir in Cincinnati. He has conducted some 25 productions as music director of Light Opera Oklahoma, including *Candide*, *Sweeney Todd*, and *The Merry Widow*, among others. He frequently appears as guest conductor for orchestras around the country and abroad, including the Jerusalem Symphony, Tulsa Symphony, and the Indianapolis Chamber Orchestra. He has taught since 2000 at Bard College, where he is the chair of the undergraduate music department and co-director of the graduate program in conducting.

THE BROOKLYN YOUTH CHORUS

Now in its twenty-first season, the Grammy Award-winning Brooklyn Youth Chorus (BYC), under the direction of Founder and Artistic Director Dianne Berkun, is one of the country's leading children's choruses and the ensemble of choice for internationally-renowned orchestras and artists.

The Chorus studies and performs a wide range of music—classical and non-classical—and has an active commissioning program to develop new works across a variety of genres. BYC has performed with a wide range of major artists including Elton John, Lou Reed, Grizzly Bear, and John Legend. In 2005 BYC won a Grammy Award for the world premiere live recording of John Adams's *On the Transmigration of Souls* with the New York Philharmonic.

BYC often performs in major music festivals, including the BAM Next Wave Festival with the Kronos Quartet, BAM's Crossing Brooklyn Ferry Festival curated by Aaron and Bryce Dessner, the Ecstatic Music Festival, and Park Avenue Armory's Tune-In Festival. BYC has also garnered a strong reputation as a major arts presenter with several collaborative projects including 2011's *Tell the Way*, co-produced with St. Ann's Warehouse, and 2012's *Brooklyn Village*, co-produced with the Brooklyn Philharmonic and Roulette Theater.

The Chorus receives its training from the Brooklyn Youth Chorus Academy—a performance-based vocal music education program serving over 350 students annually in six ensembles. The Chorus draws students from all over the city and reflects the broad diversity of the Metropolitan area.

DIANNE BERKUN

Dianne Berkun is the Founder and Artistic Director of the Brooklyn Youth Chorus (BYC). She has prepared choruses for performances with acclaimed orchestras and conductors. Under her leadership, BYC performed with the New York Philharmonic in the world premiere and recording of John Adams's *On the Transmigration of Souls*, which won a Grammy Award in 2005. Ms. Berkun has also prepared BYC for performances and recordings with artists such as Sir Elton John, Lou Reed, Philip Glass, Grizzly Bear, John Legend, Natasha Bedingfield, and Alicia Keys. Ms. Berkun is active as a guest conductor and clinician for organizations such

as the New York Philharmonic, The Weill Music Institute at Carnegie Hall, New York University, NYSSMA, the American Choral Directors Association, and the New York City Department of Education. Ms. Berkun is the co-creator of BYCA's groundbreaking Cross-Choral Training program—an innovative approach to group voice and musicianship training. Ms. Berkun earned her B.S. degree from New York University. She studied conducting and theory at Mannes College of Music, holds a diploma in the Kodály Concept from the University of Calgary, and an Artist-Teacher diploma from the CME Institute.

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Kenneth Nassau
James North
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Bruce Raynor
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Leslie Salzman
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Bruce Smith
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American Symphony Orchestra's 50th Anniversary Season at Carnegie Hall



Thu, Dec 13, 2012
The Cage Concert
John Cage, Anton Webern, Morton Feldman, Erik Satie



Fri, Jan 25, 2013
What Makes a Masterpiece
Brahms' 4th, Dvořák's 4th, U.S. Premiere of Heinrich von Herzogenberg's 1st



Sun, Feb 10, 2013
Truth or Truffles
R. Strauss' "Whipped Cream," Karl Amadeus Hartmann's "Sodom and Gomorrah"



Sun, Mar 17, 2013
The Vampire
Opera-in-concert by Heinrich Marschner



Thu, May 2, 2013
Hungary Torn
WWII-era Hungarian composers. Four U.S. Premieres