



Sunday Afternoon, November 17, 2013, at 2:00
Isaac Stern Auditorium/Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 1:00



A M E R I C A N
S Y M P H O N Y
O R C H E S T R A

presents

Elliott Carter: An American Original

LEON BOTSTEIN, *Conductor*

ELLIOTT CARTER Suite from *Pocahontas*
Overture: John Smith and John Rolfe lost in
the Virginia Forest
Princess Pocahontas and her Ladies
Torture of John Smith
Pavane

Sound Fields for String Orchestra

Clarinet Concerto
Scherzando
Deciso
Tranquillo
Presto
Largo
Giocoso
Agitato

ANTHONY MCGILL, *Clarinet*

Intermission

ELLIOTT CARTER *Warble for Lilac-Time*
MARY MACKENZIE, *Soprano*

Voyage
TERESA BUCHHOLZ, *Mezzo-soprano*

Concerto for Orchestra

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

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Notes ON THE PROGRAM

Elliott Carter: An Appreciation by Leon Botstein

If there was ever a persuasive instance for thinking about the appropriateness of the analytical category of “late” style it can be found in the case of Elliott Carter. His longevity and vitality were extraordinary. Few have been blessed with such a dignified and productive old age. Much has been written about Carter. It is hard to avoid being intimidated by the length, consistency, versatility, and centrality of the composer’s career. He was one of the towering figures of 20th-century music, certainly in America, and for decades was considered by many this country’s greatest living composer. What made Carter’s career so central and interesting, however, is the extent to which it stands at the crossroads of a century-old fractious and intense debate about the nature and place of music in the modern world.

That debate began as the “long” 19th century came to an end, during Carter’s early childhood. It has been commonplace to locate the public recognition of a generational reaction against the compositional practices, musical culture, and habits of listening developed between 1750 and the end of the 19th century in the year 1913, when Stravinsky’s *Rite of Spring* was premiered in Paris and a “scandal” concert took place in Vienna on which music by Mahler, Schoenberg, and Berg was performed. It is ironic that after World War I, when the emergence of competing approaches to writing new and “modern” music deemed adequate to a radically changed world became most evident and apparent, the pioneer of American musical modernism, Charles

Ives, had for the most part fallen silent as a composer.

For Elliott Carter, the initial encounter with the music of Ives (whom he met while still in high school), Stravinsky, and Schoenberg would be crucial in the development of his approach to composition. But in contrast to Roger Sessions, his older contemporary (whom he admired) and fellow Harvard alumnus, Carter exhibited few signs of his genius and talent early. He was no prodigy, no wunderkind in the way many other great composers, from Mozart to Korngold, were. What Carter did reveal from the start was the remarkable and wide range of his intellectual abilities. He taught at St. John’s College in Annapolis, where he was required to teach not only music but also Greek, philosophy, and mathematics. In the impressive set of collected essays by Carter, there is an affecting and eloquent defense of music as a crucial component of liberal learning. Carter displayed a natural affinity to literature and language. He credited his interest in addressing through music the competing constructs and experiences of time to Proust and Joyce. Poetry held a central, if not growing role as a constituent of his musical imagination.

With uncanny discipline and patience, Carter pursued his compositional career. Although he taught composition, on and off, at Peabody, Columbia, Cornell, Yale, Queens College, and Juilliard, Carter devoted his time essentially to composing. His leap to prominence took place in the 1950s with the First String Quartet. From then on a series of commanding works followed, including the *Variations for Orchestra* (1956), a second quartet (1960), the Concerto for

Harpichord and Piano (1961), the Piano Concerto (1967), the *Concerto for Orchestra* (1970), a third quartet (1973), the *Symphony of Three Orchestras* (1977), and *Syringa* (1978), as well as many smaller works. All this was done before he turned 70.

Carter, like Copland, was generous to colleagues. He accumulated a wide range of colleagues and friends, ranging from nearly contemporary composers (including Wolpe, Piston, Sessions, Petrassi, Boulez, and Lutoslawski) to performers (Charles Rosen, Ursula Oppens, Fred Sherry, Gilbert Kalish, Daniel Barenboim, and James Levine), composer-performers (Heinz Holliger and Oliver Knussen), and younger composers (Frederic Rzewski and Richard Wilson). Between age 70 and age 100, an astonishing series of works came into being, including songs, chamber works, an opera, and concertos for oboe, the violin, and for horn, as well as numerous works for orchestra.

Throughout all these years Carter sustained the modernist project that came into being in his youth. That project was to extend but yet confront the inherited traditions of musical composition in ways that seemed consonant with the distinctive and seemingly discontinuous features of modern 20th-century life. Modernism sought to continue musical culture and musical expression and communication along a trajectory that was understood to be progressive in the ways in which it corresponded with, or perhaps responded to, the historical moment. That moment, from 1913 to the mid-1970s, when modernism began its retreat, witnessed a mix of tragic and transformative events. In the light of modern experience, Carter's impulse was never either restorative or nostalgic, even during the period between 1939 and 1944 when he wrote the ballet *Pocahontas* and the *Holiday Overture*. Neither was his approach rigidly ideological.

If there was something quintessentially American about Carter it was his pragmatic approach to influence. As if by trial and error, he absorbed and adapted ideas around him to generate a unique way of composing. By teaching himself and resisting the role of being someone else's disciple and heir, he fashioned the means to lend his music a distinctive character. From Ives he took the fascination with the experience of simultaneous hearing and the intersection of aural memory and experience as well as the practice of combining discrete contrasting but continuous elements, not mere fragments, and weaving them into a single fabric within the frame of a composition. In one Carter work the listener confronts disparate and changing constructs of time and of regularity and irregularity.

From Schoenberg and his followers Carter adapted the idea of construing all the pitch elements of the tempered scale as equivalent to one another and without normative priority and therefore without implied hierarchical relationships. He accepted the idea that tonality had run its course and that the dissonance had been truly emancipated. What he developed was an elaborate and intricate catalog of note sequences that could be combined into chord groupings, ranging from three to 12. These could be manipulated in ingenious and nearly inexhaustible ways. For those not given to cowardice, one can find these pitch groupings painstakingly outlined and analyzed in Carter's book on harmony. Carter seemed to select a particular pitch grouping as the raw material for a single composition. In the most dense of the orchestral works, a 12-note grouping often defines the material.

Varèse's influence on Carter can be found in Carter's attention to sonorities. Stravinsky left his mark in the

interaction between materials and form in relationship to elapsed time. And Bartók's impact might be found in the vitality of rhythmic patterns and development and Carter's acute sensitivity to time duration within clearly defined movements. Inspired by all three of these masters, Carter pursued the intimate connection between pitch groupings and particular sound color, developing correspondences between structural elements in pitch and rhythm and the specific use of instruments in a single work. In the end, however, Carter invented himself without propagating a school, a system, or training a group of imitators. He was a meticulous builder, an engineering experimentalist with an uncanny sense of practical utility.

The respect accorded Carter has not been without controversy. Together with Roger Sessions and Milton Babbitt, he was heralded as a composer concerned with the possibilities of new music as a self-contained logical system, a self-referential act of the human imagination distinct from ordinary language and meaning. In Richard Taruskin's five-volume tour-de-force account of Western music, Carter's music is understood as not carrying any intent to express some "extra"-musical meaning—to narrate or illustrate to one's public in one's own time. There is as little residue of the Wagnerian in Carter as there is in Stravinsky. Rather, as Carter suggested in a 1984 interview, he saw himself as a contemporary analog to Haydn, a composer whose powers of musical invention per se were prodigious and who wrote for an audience that could follow the intricacies of musical thought and did not expect or require any presumed translation into verbal narrative or visual imagery. Carter knew that the audience he faced was by and large unable to respond to him the way Haydn's audience could to every new work.

Indeed, as Charles Rosen has argued, Carter wrote for a select few, primarily musicians and those who are willing to learn how to understand and follow music. The task of the listener is not to reject what seems at first an encounter irritatingly "unintelligible," but rather to stick with the new as if it were a new language, and learn its order and logic and then derive pleasure from it. For Rosen all great music demands this kind of time and energy if it is to be understood and loved. But for Taruskin this notion is quite possibly inherently meaningless, in the sense that the distinction between the purely musical and the extra-musical is artificial and a conceit. If music is a form of life, which it is, it has an inevitable connection to speech and sight. The writing of music that demands close study seems impenetrable and meaningless, and is dauntingly counterintuitive and complex, may be an act of elitism requiring the creation of an exclusive club of cognoscenti and true believers who share a common delusion. If appreciation depends on exclusive and arcane knowledge, we must abandon, either tacitly or explicitly, the commonplace claims regarding the social importance of music, its universality, its humanistic essence—all claims held dear by many who would argue how central the traditions of concert music are to culture and society. In any event, the public is dismissed as a legitimate arbiter of quality. American musicians and composers, most notably Copland, inspired by the populism of the New Deal and the artistic and democratic vision of Walt Whitman, rejected the extreme conceits of modernism. Accessibility and comprehensibility became requirements of the craft of composition and not markers of debased cultural standards.

The debate between Rosen and Taruskin over the character of Carter's music may in fact not be as central as the protagonists believe. Whatever may be true



of other modernists, perhaps Carter's music, despite its aggressive allegiance to modernism, like the music of Berg, can win the affections of the public. Whether one speaks of Bach or Mozart, Beethoven or Chopin, Stravinsky or Bartók, or Ives or Copland, there are many different but compatible ways of listening to and enjoying the music. Each of the aforementioned composers has won adherents and admirers from among the entirely untutored and the literate professionals in the public. What the late music of Elliott Carter suggests is that even the most dense and complex of Carter's finest mid-career works can succeed with the wider audience because his music works on many levels.

Take the Concerto for Orchestra, which is among Carter's most demanding scores. I have had the honor of conducting this work before with the American Symphony Orchestra at a concert that the composer attended. At a distance, taken as a composite experience, the work engaged and reached an audience that most likely "knows" nothing about music in Rosen's sense. Given the acoustic environment we live in and the unparalleled eclectic range of musics we hear unintentionally and willingly, the work strikes listeners as dramatic, arresting, original, powerful, and lyrical. And for those curious to dig deeper, there are certainly depths to plumb. The culture wars of the 1950s and 1960s, which Taruskin discusses so deftly and insightfully, are long over. They have receded into history, together with the Cold War. No doubt, Taruskin is right when he observes that there was at a minimum an irony in the anti-Communist Cold War-era support for a forbidding modernism celebrated by a very few. Today's audiences are beyond these quarrels. The eclecticism of the last 30 years has spawned an unusual tolerance among listeners. Young players now listen to all kinds of

music, be it Western, non-Western, rock, or classical music. Old-time snobbery is on its way out, and there is no more persuasive sign than the success of Alex Ross' *And the Rest Is Noise*.

What drove audiences of the past mad, beginning with the pre-World War I concerts featuring the music of Schoenberg, was the sense that they, members of the audience, were being insulted. For decades after that it was fashionable for composers to heap contempt on the musical judgment of avid amateurs and music lovers and to deride the taste of the bourgeois concert-going public. The traditional audience of the past felt at best condescended to. This dynamic has, with the passing of generations, largely vanished, in part because today's audiences are neither so conceited nor so invested in their connoisseurship. Managements may be conservative but audiences are not. They are far more relaxed and catholic in their tastes. Given the types of things they hear and listen to, they are unlikely to be startled and put off. They are happy, in a world that celebrates near subjectivity with alarming ease as a sufficient basis for action, to make what they can of something they hear on first encounter and to find a way to enjoy it. Because there is so much genuine richness in Carter's music, it has a real chance for success with the audiences of today and tomorrow.

Perhaps what makes Carter great is that he, through painstaking discipline and concentration, invented music that works the way the music of the great masters from the Classical era did and that reaches across a wide range of listeners. Carter's music has, in the end, an emotional necessity behind its existence. It is therefore neither academic nor polemical. Its surface of modernity is not artificial but human in a unique introspective, dramatic, and elegant manner: what is unexpected and seemingly



unintelligible has emerged in an uncompromisingly modern manner akin to Mozart, Haydn, and Chopin, leading listeners to trust what they hear.

The suspicion that this might be the case emerges not exclusively from the music. The materials of Carter's biography reveal integrity, kindness, and an almost naïve generous enthusiasm for and devotion to music as a vital medium of personal expression. Carter's response to the predicaments of a life fully engaged in the

paradoxes and contradictions of modernity was to write music honestly, from within himself. That disciplined candor, ambition, and obsession are and will remain audible and alluring no matter how difficult Carter's music appears or may be to perform. But has there ever been any music to which we wish to return that, in the end, is easy to perform?

A version of this essay appeared in Musical Quarterly, Vol. 91, No. 3/4, Fall–Winter, 2008: 151–157.

THE Program

by Richard Wilson

Elliott Carter

Born December 11, 1908, in New York City

Died November 5, 2012, in New York City

Pocahontas

Composed for piano in 1936, revised for orchestra in 1938–39

Suite composed in 1960

Original version premiered on August 17, 1936, in Keene, New Hampshire

Orchestra version premiered at the Martin Beck Theatre in New York City on

May 24, 1939, under Fritz Kitzinger

Approximate performance time: 20 minutes

Instruments: 3 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (triangle, cymbals, xylophone, snare drum, small and large Indian drums, large gong, sleigh bells, gourd rattle, tin rattle, slap stick, bass drum, tenor drum), 1 piano, 1 harp, and strings

Sound Fields for String Orchestra

Composed in 2007

Premiered on July 20, 2008, under Stefan Asbury at the Festival of Contemporary Music at Tanglewood

Approximate performance time: 7 minutes

Instruments: strings only

Clarinet Concerto

Composed in 1996

Premiered on January 10, 1997, under Pierre Boulez

Approximate performance time: 20 minutes

Instruments: 1 flute, 2 oboes (1 doubling English horn), 1 bassoon, 1 French horn, 1 trumpet, 1 trombone, 1 tuba (doubling euphonium), percussion (glockenspiel, xylophone, vibraphone, gavel, bongos, tom-toms, cymbals, small snare drum, medium snare drum, large snare drum, wood drum tamtam, metal blocks, small and large wood blocks, temple blocks, cowbells, bass drum), 1 piano, 1 harp, strings, and solo clarinet

Warble for Lilac-Time

Composed in 1943

Premiered on September 14, 1946, by the Yaddo Orchestra under Frederick Fennell

Approximate performance time: 7 minutes

Instruments: 1 flute, 2 clarinets, 1 bassoon, 1 harp, strings, and solo soprano

Voyage

Composed in 1943

Premiered in New York City on March 16, 1947

Arranged for orchestra in 1979

Approximate performance time: 6 minutes

Instruments: 2 flutes (1 doubling alto flute), 1 oboe, 2 clarinets, 1 bassoon, 1 French horn, percussion (vibraphone, chimes), 1 piano, 1 harp, strings, and solo mezzo-soprano

Concerto for Orchestra

Composed in 1969

Premiered on February 5, 1970, by the New York Philharmonic under

Leonard Bernstein

Approximate performance time: 22 minutes

Instruments: 3 flutes (2 doubling piccolo), 3 oboes (1 doubling English horn), 3 clarinets (1 doubling bass clarinet and 1 doubling E-flat clarinet), 3 bassoons (1 doubling contrabassoon), 4 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (tamtam, cymbals, gong, glockenspiel, cowbells, anvil, tambourine, snare drums, tenor drums, ratchets, castanets, marimba, xylophone, woodblocks, maracas, whip, vibraphone, bass drum), 1 piano, 1 harp, and strings

Elliott Carter's *Pocahontas*, the earliest work on this program, was commissioned by his Harvard classmate Lincoln Kirstein—son of the president of Filene's Department Store—for his Ballet Caravan. The impulse for the scenario came from the second part of

Hart Crane's epic poem *The Bridge*, entitled "Powhatan's Daughter." Much of the music dates from 1936, when a preliminary version was performed with piano accompaniment. The official premiere took place three years later. The score was revised in 1960.

We will hear the suite that comprises four scenes from the ballet. An overture begins with attention-grabbing hammer strokes and continues in a fierce tone leading to less threatening music in tarantella style that depicts the English adventurers John Smith and John Rolfe lost in the Virginia forest and engaged in an improbable dance. (It is, after all, a ballet.) A beautifully graded transition introduces Pocahontas and her ladies who are depicted by a solo violin in conversation with flute and clarinet. *The Torture of John Smith* recalls the stormy opening, now enhanced by angry trumpets and trombones. The turmoil is suddenly interrupted and we hear a gentle melody in flute and harp—the famous moment when Pocahontas saves John Smith. But she goes off to England with his sidekick John Rolfe. In a final *Pavane*, Carter reveals his affection for Elizabethan keyboard music.

The orchestration of *Pocahontas* exhibits many conventional devices such as lines doubled at the octave, instruments treated in traditional groupings, with large sections of the orchestra playing in similar rhythm—all features Carter would abandon in his mature works.

One such work is the Clarinet Concerto, the form of which—its delineation into seven parts—is made clearer by subdivisions of the ensemble of 17 players in addition to the traditional means of tempo and character contrast. The full assemblage participates in the seventh section and punctuates transitions among the others. But it is piano, harp, and marimba in the first; percussion in the second; muted brass in the third; woodwinds in the fourth; strings in the fifth; and full-voiced brass in the sixth that give support and contention to the busy soloist. Sections three and five provide opportunities for expressive

lyricism. This is one of the very few Carter works where the first and last sounds are loud.

A striking moment occurs at the exact midpoint of Carter's only opera, *What Next?*. The five vocal characters retreat to the wings and the stage itself "sings." The music consists of less than two minutes of quietly floating intervals and chords. In *Sound Fields*, the most recently composed work on this program, the composer takes the idea of restricted means further, choosing only the sonority of strings playing without vibrato, at a single dynamic level (*mezzo piano*), with no change in tempo, and without obvious rhythmic impulse. In a note in the score he writes: "Helen Frankenthaler's fascinating Color Field pictures encouraged me to try this experiment."

About his *Warble for Lilac-Time*, a setting of Walt Whitman's poem, composed in 1943 for soprano and orchestra, Carter wrote:

In this song, I tried to catch Whitman's visionary rapture, using smooth-flowing diatonic lines in the accompaniment and a lyric vocal line that becomes increasingly rhapsodic as the song progresses.

Also from 1943 is *Voyage*, a setting of Hart Crane's poem "Infinite Consanguinity" from the collection entitled *Voyages*. Originally for medium voice and piano, it was orchestrated in 1979.

Elliott Carter's Concerto for Orchestra salutes similarly titled predecessors by Walter Piston, Béla Bartók, and Witold Lutoslawski in which virtuosity is demanded of all members of the ensemble. Virtuosity is also demanded of listeners hearing this work for the first time, who may be surprised to learn



that its design has 19th-century antecedents. There are four movements framed by an introduction and coda. These components dissolve one into another with no articulating pause between. It helps to know that the first movement features cellos, piano, harp, and wooden percussion; the second, a high-pitched scherzo, relies on stratospheric violins, piccolos, and metallic percussion; the “slow movement” is ushered in and out by fairly violent timpani and bass drum attacks but includes some moments of repose, even a lyrical solo for double basses; clarinets, trumpet, and snare drum color the finale which undergoes a gradual acceleration until, in the last measures, bell sounds mark the quiet close. While composing this work, Carter found the poem *Vents* by Saint-John Perse, with its wind-swept images of change and

renewal, suggestive of musical textures as well as overall character.

Personal Note: Elliott Carter’s conversation was as surprising as his music. Here are two examples.

RW: Did you ever meet Shostakovich?
EC: No, but I went to the movies with Prokofiev. In Paris. We saw a film about Schubert.

RW: I’ve just heard Fabio Luisi conduct *Till Eulenspiegel* with the Met Orchestra.
EC: Well I heard Richard Strauss conduct *Till Eulenspiegel*. In Munich. He had a very small beat...like Reiner. Did I ever tell you my Reiner story...?

Richard Wilson is ASO’s composer in residence and the Mary Conover Mellon Professor of Music at Vassar College.

Texts

Warble for Lilac-Time
after WALT WHITMAN
Leaves of Grass

WARBLE me now, for joy of Lilac-time, (returning in reminiscence,
Sort me, O tongue and lips, for Nature’s sake,
Souvenirs of earliest summer—
Gather the welcome signs, (as children, with pebbles, or stringing shells);
Put in April and May—the hylas croaking in the ponds—the elastic air,
Bees, butterflies, the sparrow with its simple notes,
Blue-bird, and darting swallow—nor forget the high-hole flashing his golden wings,
The tranquil sunny haze, the clinging smoke, the vapor,
Spiritual, airy insects, humming on gossamer wings,
Shimmer of waters, with fish in them—the cerulean above;
All that is jocund and sparkling—the brooks running,
The maple woods, the crisp February days, and the sugar-making;
The robin, where he hops, bright-eyed, brown-breasted,
With musical clear call at sunrise, and again at sunset,
Or flitting among the trees of the apple-orchard, building the nest of his mate;
The melted snow of March—the willow sending forth its yellow-green sprouts;
—For spring-time is here! the summer is here! and what is this in it and from it?
Thou, Soul, unloosen’d—the restlessness after I know not what;



Come! let us lag here no longer—let us be up and away!
 O if one could but fly like a bird!
 O to escape—to sail forth, as in a ship!
 To glide with thee, O Soul, o'er all, in all, as a ship o'er the waters!
 —Gathering these hints, the preludes—the blue sky, the grass, the morning drops
 of dew;
 The lilac-scent, the bushes with dark green, heart-shaped leaves,
 Wood violets, the delicate pale blossoms called innocence,
 Samples and sorts not for themselves alone, but for their atmosphere,
 To grace the bush I love—to sing with the birds,
 A warble for joy of Lilac-time,
 Returning in reminiscence.

Voyage

HART CRANE

Voyages III

Infinite consanguinity it bears
 This tendered theme of you that light
 Retrieves from sea plains where the sky
 Resigns a breast that every wave enthrones;
 While ribboned water lanes I wind
 Are laved and scattered with no stroke
 Wide from your side, whereto this hour
 The sea lifts, also, reliquary hands.

And so, admitted through black swollen gates
 That must arrest all distance otherwise,
 Past whirling pillars and lithe pediments,
 Light wrestling there incessantly with light,
 Star kissing star through wave on wave unto
 Your body rocking!
 and where death, if shed,
 Presumes no carnage, but this single change,-
 Upon the steep floor flung from dawn to dawn
 The silken skilled transmemberment of song;

Permit me voyage, love, into your hands...

THE Artists

LEON BOTSTEIN, *Conductor*

Widely recognized for his visionary zeal as well as his performances, championing masterpieces unfairly ignored by history and creating concert programs that engage the head as well as the heart, Leon Botstein recently celebrated his 20th year as music director and principal conductor of the American Symphony Orchestra. He is also co-artistic director of the 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, where Mr. Botstein has been president since 1975. He is also conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11.

Mr. Botstein leads an active schedule as a guest conductor all over the world, and can be heard on numerous recordings with the London Symphony (their recording of Popov's First Symphony was nominated for a Grammy), the London Philharmonic, NDR-Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available for download online. The *Los Angeles Times* called this summer's Los Angeles Philharmonic performance under Mr. Botstein "the all-around most compelling performance of anything I've heard all summer at the Bowl." Earlier this season he conducted the Sinfónica Juvenil de Caracas in Venezuela and Japan, the first non-Venezuelan conductor invited by El Sistema to conduct on a tour.



PHOTO BY RIC KALLAHER

Highly regarded as a music historian, Mr. Botstein's most recent book is *Von Beethoven zu Berg: Das Gedächtnis der Moderne* (2013). He is the editor of *Musical Quarterly* and the author of numerous articles and books. He is currently working on a book based on his talks given at the prestigious Tanner Lectures in Berkeley, California. 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. In 2013, following in the footsteps of Sir John Barbirolli, Otto Klemperer, and others, Mr. Botstein received the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music.

TERESA BUCHHOLZ, *Mezzo-soprano*



PHOTO BY JOSHUA SOUTH

An accomplished artist, known for her colorful, clear voice and thoughtful interpretation, Teresa Buchholz is emerging as a promising mezzo-soprano in the world of singing. Her performances for the 2013–14 season include Handel’s *Messiah* with DCINY at Avery Fisher Hall, Mendelssohn’s *Elijah* with the Rhode Island Civic Chorus and

Orchestra, Bach’s Cantata No. 190 with Amor Artis for a New Year’s Eve all-Bach Concert, and the title role in Handel’s *Giulio Cesare* with Opera Roanoke. Her most recent performances include Mahler’s *Das Lied von der Erde* with Gateway Chamber Orchestra in Tennessee, Mozart’s Requiem with the Helena Symphony in Montana, Beethoven’s Symphony No. 9 with the Stamford Symphony in Connecticut, the role of Mathurine in Gluck’s *The Reformed Drunkard* with the Little Opera Theatre of New York, Handel’s *Messiah* with the Danbury Symphony, Bach’s Christmas Oratorio with the Amor Artis Chorus and Orchestra in New York City, and a return to the Bard Music Festival to perform Chausson’s *Chanson perpétuelle* with piano quintet. In addition, this past April she was named the winner of the Nico Castel International Master Singer Competition.

MARY MACKENZIE, *Soprano*



PHOTO BY NICK GRANITO

Mary Elizabeth Mackenzie is a soprano who has captured the attention of audiences in New York, Chicago, Wisconsin, Philadelphia, Cleveland, and Boston. A passionate performer of contemporary music, Ms. Mackenzie works closely with young composers to develop new

works for voice. Her contemporary opera premieres include Héctor Parra’s *Hypermusic: Ascension* at the Guggenheim Museum, Jonathan Dawe’s *Cracked Orlando*, and *Così faranno tutti* at Columbia University. Ms. Mackenzie has appeared with the American Contemporary Music Ensemble, Ekmeles, The Juilliard School’s AXIOM Ensemble and New Juilliard Ensemble, the Da Capo Chamber Players, Fulcrum Point New Music Project, the Metropolis Ensemble, and the Talea Ensemble.

Her notable solo appearances include Jean Barraqué’s *Chant Après Chant* at Alice Tully Hall, Schoenberg’s String Quartet No. 2 with the Borromeo String Quartet, *Pierrot Lunaire* with Carnegie Hall’s Academy and at the Rockport Music Festival, and Boulez’s

Improvisations sur Mallarmé Nos. 1 & 2 at Columbia University's Miller Theatre.

Ms. Mackenzie made her professional opera debut as Despina in *Così fan tutte* with Madison Opera and appeared as the soprano soloist in Orff's *Carmina Burana* with the Grant Park Symphony Orchestra. Ms. Mackenzie

is also active as a recitalist and is a founding member of *SongFusion*, an art song ensemble based in New York City. Upcoming recordings include James Primosch's *Sacred Songs and Meditations* with the 21st Century Consort, and the debut recording of John Harbison's *Songs After Hours* with jazz pianist John Chin.

ANTHONY MCGILL, *Clarinet*

Principal clarinet of the Metropolitan Opera Orchestra since 2004, Anthony McGill has been recognized as one of the classical music world's finest solo, chamber, and orchestral musicians. He has appeared as soloist with many orchestras, including the Metropolitan Opera Orchestra and the New York String Orchestra at Carnegie Hall, the Baltimore Symphony, the San Diego Symphony, and the Chicago Youth Symphony Orchestra. His upcoming orchestral performances include Orchestra 2001, the Baltimore Symphony Orchestra, and the New Jersey Symphony Orchestra.

As a chamber musician, Mr. McGill has performed throughout the United States, Europe, and Asia with such quartets as the Guarneri, Tokyo, Brentano, Pacifica, Shanghai, Miro, and Daedalus, and with musicians from Marlboro and Chamber Music Society of Lincoln Center. He is a member of the Schumann Trio. Mr. McGill has collaborated with Emanuel Ax, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang, and on January 20, 2008, performed with Itzhak Perlman, Yo-Yo Ma, and Gabriela Montero at the inauguration of President Barack Obama.



PHOTO BY DAVID FINLAYSON

Mr. McGill has appeared on *Performance Today*, MPR's *St. Paul Sunday Morning*, the Philadelphia Chamber Music Society series, and *Mr. Roger's Neighborhood*. In 2013, with his brother Demarre, he appeared on *NBC Nightly News*, *The Steve Harvey Show*, and on MSNBC with Melissa Harris-Perry.

In demand as a teacher, Mr. McGill serves on the faculty of The Juilliard School, the Peabody Institute of Johns Hopkins University, Bard College Conservatory of Music, and Manhattan School of Music, and has given master classes throughout the United States and in Europe.

THE AMERICAN SYMPHONY ORCHESTRA

The American Symphony Orchestra was founded 50 years ago by Leopold Stokowski, with the avowed intention of making orchestral music accessible and affordable for everyone. Under Music Director Leon Botstein, Stokowski's mission is not only intact but thrives. And beyond that, the ASO has 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.

The Orchestra also gives the celebrated concert series Classics Declassified at Peter Norton Symphony Space, and regularly performs at 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 SummerScape Festival and the Bard Music Festival. In 2010 the ASO 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.

Many of the world's most accomplished soloists have performed with the ASO, among them Yo-Yo Ma, Deborah Voigt, and Sarah Chang. In addition to CDs released by 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.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

VIOLIN I

Erica Kiesewetter, *Concertmaster*
Suzanne Gilman
Yukie Handa
Sophia Kessinger
Ragga Petursdottir
Diane Bruce
Robert Zubrycki
Yana Goichman
Ann Labin
Sander Strenger
Laura Frautschi
Katherine Hannauer
Sarah Zun
Ann Gillette

VIOLIN II

Richard Rood, *Principal*
Elizabeth Nielsen
Wende Namkung
Patricia Davis
Katherine Livolsi-Landau
Heidi Stubner

Lucy Morganstern
Elizabeth Kleinman
Dorothy Strahl
Alexander Vselensky
Mara Milkis
Nazig Tchakarian

VIOLA

Nardo Poy, *Principal*
William Frampton
John Dexter
Shelley Holland-Moritz
Crystal Garner
Adria Benjamin
Mark Holloway
Alyssa Hardie
Ariel Rudiakov
Arthur Dibble

CELO

Eugene Moye, *Principal*
Roberta Cooper
Annabelle Hoffman

Sarah Carter
Alberto Parrini
Maureen Hynes
Diane Barere
Eliana Mendoza
Dorothy Lawson
Tatyana Margulis

BASS

John Beal, *Principal*
Jordan Frazier
Jack Wenger
Louis Bruno
Peter Donovan
Richard Ostrovsky
William Sloat
Lisa Chin

FLUTE

Laura Conwesser, *Principal*
Rie Schmidt
Diva Goodfriend-Koven, *Piccolo*

OBOE

Nick Masterson, *Principal*
 Erin Gustafson
 Melanie Feld, *English horn*

CLARINET

Laura Flax, *Principal*
 Marina Sturm
 Lino Gomez, *Bass clarinet*

BASSOON

Charles McCracken, *Principal*
 Mark Timmerman
 Gilbert Dejean, *Contrabassoon*

HORN

Zohar Schondorf, *Principal*
 David Smith
 Lawrence DiBello
 Chad Yarbrough
 Theodore Primis, *Assistant*

TRUMPET

Carl Albach, *Principal*
 John Sheppard
 Thomas Hoyt

TROMBONE

Kenneth Finn, *Principal*
 Bradley Ward
 Jeffrey Caswell

TUBA

Kyle Turner, *Principal*

TIMPANI

Benjamin Herman, *Principal*

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Kory Grossman, *Principal*
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Sunday, December 15, 2013

Strauss: Self-Portrait of the Artist

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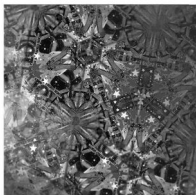
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