

Friday Evening, November 18, 2016, at 8:00  
Isaac Stern Auditorium / Ronald O. Perelman Stage  
Conductor's Notes Q&A with Leon Botstein at 7:00



presents

# Bernstein and the Bostonians

LEON BOTSTEIN, *Conductor*

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- LEONARD BERNSTEIN    Overture to *Candide*
- ARTHUR BERGER    *Ideas of Order*
- HAROLD SHAPERO    Symphony for Classical Orchestra  
Adagio—Allegro  
Adagietto  
Scherzo: Vivace  
Finale: Allegro con spirito
- Intermission*
- RICHARD WERNICK    ... *and a time for peace* (“... *v’eyt shalom*”)  
(U.S. Premiere)  
K’ta’im mi k’ta’vim atikim (fragments of  
ancient writing)  
Interludio dal Paradiso  
mi Kohelet (from Ecclesiastes)
- KATHERINE PRACHT, *Mezzo-soprano*
- IRVING FINE    Symphony (1962)  
Intrada: Andante quasi allegretto  
Capriccio: Allegro con spirito  
Ode: Grave

This evening's concert will run approximately 2 hours and 30 minutes including one 20-minute intermission.

Tonight's program has been made possible due in part to The Amphion Foundation, Inc.

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## ASO THIS SEASON AT CARNEGIE HALL

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Friday, February 10, 2017

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

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

Vítězslav Novák – *In the Tatras*

Bohuslav Martinů – Symphony No. 3

Josef Suk – *Fantastické scherzo*

Erwin Schulhoff – Symphony No. 5

Friday, May 12, 2017

### The Apostles

with the Bard Festival Chorale

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

Edward Elgar – *The Apostles*

# FROM THE Music Director

## Friends and Colleagues: Bernstein, Brandeis, and the 1950s

by Leon Botstein

Tonight's concert gives voice to a web of interconnections. All five composers on the program knew one another and were, at one time or another, friends. The most active and close period of their engagement took place relatively early in Leonard Bernstein's meteoric career—between his college days and 1957, the year *West Side Story* opened. Four of them (Wernick is the exception) studied at Harvard with Walter Piston, three as undergraduates. All five composers were influenced and supported by Aaron Copland and admired the music of Stravinsky. Four of them were born in and around Boston (save Berger, a New York native). And all had strong links to the Boston Symphony Orchestra and Tanglewood. All are American Jews whose careers flourished in the

post-World War II era when the influence of anti-Semitism was on the wane. All five were associated with Brandeis University in its early years in the 1950s.

Leonard Bernstein served as a visiting professor at Brandeis from 1951 to 1956. Richard Wernick did his undergraduate studies at Brandeis, studying closely with Irving Fine. Fine taught at Brandeis from 1950 until his untimely death in 1962. Berger became the first holder of the Irving Fine Professorship at Brandeis. He and Shapero taught at Brandeis for decades until reaching retirement age. Shapero began in 1951 and Berger in 1953.

Berger was the senior member of this group. He pursued a distinguished career as a theorist and writer, and was a co-founder of the highly influential journal *Perspectives of New Music*. In terms of age, Fine was next in line. He was born in

1914 and was one of Leonard Bernstein's closest friends. Bernstein was devastated by Fine's death, as was Wernick, Fine's protégé and eminent and devoted student. Many thought Fine the most gifted and promising of this group—the most likely to succeed Copland as the “dean” of American composers.

The most famous of them all, Bernstein, was born in 1918, two years before his close Harvard friend, Shapero. Shapero showed amazing promise early on—in his college years—as a composer. The symphony on tonight's program was written when he was 27. It is widely considered his best work and one of the great American symphonies. Bernstein was an early champion of the work. But Shapero, perhaps distracted by the security and civility of a tenured professorship, seems gradually to have stopped composing.

The four older composers often have been grouped together as exponents of a particularly American approach to musical modernism. The influence of Stravinsky, Nadia Boulanger, and, more directly, Copland, encouraged the idea that new and distinctive “classical” music could actually capture the hearts and minds of the public and not inadvertently imply either a gulf between the classical and the popular or some aesthetic superiority over various forms of popular music. All five of these composers admired Marc Blitzstein. Bernstein was a particular champion. Together with Copland they held fast to an ideal of a culture particularly suited to democracy, art that was accessible to a wide literate audience, with an aesthetic cast in the lineage of Walt Whitman. The book version of *Candide* for the Bernstein score was written by Lillian Hellman, a writer who was controversial and outspoken, a colorful icon of liberal and progressive politics during the McCarthy era and throughout the 1950s. Fine,

Wernick, and Bernstein all composed in explicitly popular genres.

The older four composers have been classified as American neo-classicists, and even as members of a “Harvard” school. More to the point is their shared penchant for transparency, compositional procedures of development, classical genres, a rhythmic vitality, and melodic instinct. If music can suggest words and ideas, this music evokes an optimism and brashness characteristic of America's post-war years—the nuclear war threat, the specter of anti-communist witch hunts, and the racial strife in the wake of the 1954 Brown vs. Board of Education notwithstanding. Wernick belongs to a subsequent generation, but he came of age in the 1950s and his lineage—his connection to Brandeis, his studies with Bernstein, Shapero, Berger, and, most importantly, Fine—place him squarely within this group, even though his music expresses its own independent, individualistic modernism.

Last but not least, all five of the composers on this program devoted a great deal of their time and energy to teaching. Bernstein became this nation's most inspirational and influential teacher. He used the medium of television, as conductor and inspirational presence, to democratize access to the power and beauty of the classical musical tradition. Berger, Shapero, Fine, and Wernick excelled in the university classroom, and in Wernick's case on the podium as well. Wernick has had a long and distinguished career with a substantial output of chamber and orchestral music. I was lucky enough to study with Wernick and play under him during his years on the faculty of the University of Chicago.

These five composers represent a parallel in music to the literary achievements of American Jewish writers from the

same era—Saul Bellow, Louis Zukofsky, Bernard Malamud, Philip Roth, and E.L. Doctorow, to name a few. Bernstein's place in the repertory now seems

secure. But the music of Fine, Wernick, Shapero, and Berger deserve a proper and permanent place in our nation's concert repertory.

# THE Program

by Byron Adams

## Leonard Bernstein

Born August 25, 1918, in Lawrence, Massachusetts

Died October 14, 1990, in New York City

## Overture to *Candide*

Composed in 1956

Concert premiere on January 26, 1957, at Carnegie Hall by the New York Philharmonic conducted by Bernstein

Performance Time: Approximately 4 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 1 E-flat clarinet, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 5 French horns, 2 trumpets, 3 trombones, 1 tuba, timpani, percussion (glockenspiel, xylophone, triangle, cymbals, snare drum, tenor drum, bass drum), 1 harp, 19 violins, 6 violas, 6 cellos, and 6 double basses

Despite its distinguished roster of collaborators, including Lillian Hellman and Richard Wilbur, among others, Leonard Bernstein's *Candide* has always posed a conundrum for those seeking to produce it. *Candide*, based on Voltaire's picaresque 1759 novella, contains an embarrassment of riches that do not quite coalesce into a show. Hellman, who was an expert at concocting "well made" plays such as *The Children's Hour*, was not experienced at writing comedy; Wilbur's elegant verse is excessively clever at times; and Bernstein's tuneful, touching, and varied music can often seem overwhelming.

In May of 1956 Bernstein, Hellman, and Wilbur, along with director Tyrone Guthrie, met on Martha's Vineyard to work on *Candide*. By August, Bernstein

had completed a score that consisted of some two hours of music and more than 30 numbers. *Candide* opened in Boston for three weeks of tryouts, but garnered only modest success: the dress rehearsal ran far too long and the audience grew restive. A critic for *Variety* warned, "A major hurdle to acceptance is the somewhat esoteric nature of the satire.... The musical needs severe cutting, especially in the second act." Boston critics lauded the music, but found the book heavy-handed.

Despite pruning, the New York premiere on December 1, 1956, was far from an unmitigated hit. Walter Kerr, the powerful drama critic of the *Herald Tribune*, wrote that *Candide* was a "really spectacular disaster." Audiences of the time were puzzled by the ways in

which *Candide* flouted the conventions of musical theater, especially its lack of a standard romantic plot. The show ran for only 73 performances, but the scintillating original cast recording, conducted by Samuel Krachmalnick, was much praised and became a collector's item. The overture to *Candide*, a

cleverly designed potpourri of some of the show's best tunes that Bernstein rescored for full orchestra, quickly became its composer's most popular orchestral work. It was performed more than 200 times in the first two years after its publication and remains a concert favorite.

### Arthur Berger

Born May 15, 1912, in New York City  
Died October 7, 2003, in Boston, Massachusetts

### *Ideas of Order*

Composed in 1952, on commission from Dimitri Mitropoulos  
Premiered on April 11, 1953, at Carnegie Hall by the New York Philharmonic  
conducted by Mitropoulos  
Performance Time: Approximately 11 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 1 bass clarinet, 2 bassoons, 5 French horns, 2 trumpets, 2 trombones, timpani, percussion (bass drum), 1 harp, 19 violins, 6 violas, 6 cellos, and 6 double basses

Reviewing a concert of Arthur Berger's music in 1973, *New York Times* critic Donal Henahan characterized it as a "time capsule report" on the "post-war American academic establishment." By using the dreaded word "academic," Henahan did Berger's music no favors. Indeed, Berger's accomplishments as a perceptive music theorist, especially his articles about Stravinsky's music, also served to put him in the dreaded pigeon-hole of "intellectual" composer, ignoring the elegance, expressivity, and, indeed, charm of his work. His later reputation as a composer was hardly enhanced by his early jobs as a music critic in the days when a composer shaping public taste by writing for newspapers was not considered a conflict of interest.

Berger studied composition at New York University, the Longy School, and at Harvard, where his composition teacher was Walter Piston. As a composer who was also an insightful theorist, Piston became a model for Berger. Aaron Copland was another admired figure: before

matriculating at Harvard, Berger joined the Young Composers Group that Copland had formed in New York. Berger's love of Stravinsky was deepened by his study with Nadia Boulanger in Paris from 1937 to 1939. Upon returning to America, he taught at Mills College, where he studied informally with Darius Milhaud, and he later became the Irving Fine Professor of Music at Brandeis University.

By the early 1950s Berger became intrigued by the challenge of reconciling Stravinskian neoclassicism with Schoenberg's serial techniques. Berger always remained loyal to Stravinsky, however, calling him "the greatest composer of our time." Stravinsky's influence is evident in Berger's lovely orchestral score *Ideas of Order*, named after Wallace Stevens' second book of poetry that was published in 1936. Berger's score is a subtle theme and variations, and its first performance was well received by critics and audiences alike. One commentator enthused that the score "was as simple and charming as a Haydn symphony."

## Harold Shapero

Born April 29, 1920, in Lynn, Massachusetts  
Died May 17, 2013, in Cambridge, Massachusetts

### Symphony for Classical Orchestra

Composed in 1947 in Boston on commission from the Koussevitzky Foundation  
Premiered on January 30, 1948, in Boston by the Boston Symphony Orchestra  
conducted by Leonard Bernstein

Performance Time: Approximately 45 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 1 contrabassoon, 2 French horns, 2 trumpets, 2 trombones, 1 bass trombone, timpani, 19 violins, 6 violas, 6 cellos, and 6 double basses

Harold Shapero was a precocious composer who enjoyed enormous success throughout his 20s. He matriculated at Harvard where his principal teacher was Walter Piston. Shapero admired Piston's music while being somewhat exasperated by his teacher's dry wit and Yankee reserve. At one point, when Shapero brought his brilliant *9-Minute Overture* (1940) to class, Piston looked coolly over the score and remarked, "Well, if it were mine, I'd put two bassoons *there*." During the summers of 1940 and 1941 Shapero studied at Tanglewood with Paul Hindemith, whose pedagogical method was to recompose his pupils' music before their very eyes. Far more important for Shapero's development than either Piston or Hindemith was Nadia Boulanger, with whom he studied at Boston's Longy School in 1942 and 1943. Boulanger confirmed Shapero's predilection for the music of Stravinsky while analyzing with him the music of Mozart, Haydn, and, especially, Beethoven.

Shapero's friendship with Leonard Bernstein was particularly fruitful during

this period. Both Bernstein and Shapero loved jazz, and Shapero had first-hand experience with American popular music as an arranger for dance bands. Jazz influences are evident in Shapero's attractive Trumpet Sonata (1940) as well as his Sonata for piano four hands (1941). Shapero and Bernstein played the first performance of this lively score, which is dedicated to "Bernstein and myself." Shapero's music clearly influenced Bernstein's Clarinet Sonata (1942) as well as his ballet *Fancy Free* (1944).

The composition of his Symphony for Classical Orchestra marked the climax of Shapero's early career. To create this score, Shapero drew upon Boulanger's explications of Beethoven along with his love of Stravinsky and jazz. Shapero's symphony is certainly among the finest neoclassical works by any American composer: each of the four movements is poised and expressive. The warm and lyrical second movement, marked *Adagietto*, is particularly lovely. After its highly successful premiere, even the hypercritical Irving Fine hailed it as "an extraordinary achievement."

## Richard Wernick

Born January 16, 1934, in Boston

... *and a time for peace* (“... *v’eyt shalom*”)

Composed in 1995 in Boston

Premiered on June 18, 1995, by the Orchestra Filarmonica Della Scala conducted by Riccardo Muti with mezzo-soprano Freda Herseth

Performance Time: Approximately 20 minutes

Instruments for this performance: 2 flutes, 1 alto flute, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 E-flat clarinet, 1 bass clarinet, 3 bassoons, 1 contrabassoon, 5 French horns, 3 trumpets, 2 trombones, 2 bass trombones, timpani, percussion (crotales, finger cymbal, bell tree, chimes, bass drum, vibraphone, glockenspiel, suspended cymbal, tam-tam, bongos, tambourine, marimba, rute), 1 piano, 1 celeste, 1 harp, 19 violins, 6 violas, 6 cellos, 6 double basses, and 1 mezzo-soprano soloist

The distinguished American composer Richard Wernick was born in Boston and began piano lessons at the age of 11. He studied at Brandeis University with Irving Fine, Harold Shapero, and Arthur Berger. In the summers of 1954 and 1955 he studied composition at Tanglewood with Ernst Toch and Aaron Copland, and studied conducting with Leonard Bernstein. In the late 1950s and early 1960s Wernick lived in New York, writing music for stage, film, and television. The importance of his work in these areas cannot be overestimated, as it gave the composer immense practical experience. Wernick then taught at SUNY Buffalo and the University of Chicago before joining the faculty of the University of Pennsylvania. Among his responsibilities there was conducting the Penn Contemporary Players, an ensemble that he brought to national prominence. Wernick has received many honors, including grants from the Ford Foundation, a Guggenheim Fellowship, a Kennedy Center Friedheim Award, and the 1977 Pulitzer Prize for his powerful and ecstatic *Visions of Terror and Wonder*.

Wernick has remained committed to reaching out to listeners. Due in part to his early experience writing for film and television, his approach to composition has always been principled and pragmatic. Wernick once commented to an interviewer, “I’m not writing to an audience which is illiterate and I’m not writing to an audience which is technically educated in music, but I do write for an audience that I assume has experience in listening to music and is willing to at least meet me halfway. So I’ll go halfway to meet them.”

When Riccardo Muti was the music director of Philadelphia Orchestra in the 1980s, Wernick served twice as his advisor for new music. The conductor and the composer formed a strong bond, which led to the commission of a powerful orchestral score entitled ... *and a time for peace* (“*v’yet shalom*”). Composed for the 1995 season of the Ravenna Music Festival in Italy, ... *and a time for peace* is scored for mezzo-soprano and large orchestra, the same forces as *Visions of Terror and Wonder*.

## Irving Fine

Born December 3, 1914, in Boston

Died August 23, 1962, in Boston

### Symphony (1962)

Composed in 1962 in Boston on commission from the Boston Symphony Orchestra

Premiered on March 23, 1962, in Boston by the Boston Symphony Orchestra  
conducted by Charles Munch

Performance Time: Approximately 22 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 5 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (timpano piccolo, snare drum, bass drum, tambourine, cymbals, suspended cymbal, wood block, triangle, tam-tam, xylophone, glockenspiel, antique cymbals, chimes), 1 piano, 1 celeste, 1 harp, 19 violins, 6 violas, 6 cellos, and 6 double basses

Irving Fine was born, educated, taught, and died in Boston. His childhood was miserable on a Mahlerian scale: his parents were an ill-matched and quarrelsome pair. As musicologist Howard Pollack has noted, there are numerous depictions of parents throughout his work. Some are chilling, some ironic, but few are benign. Unsurprisingly, this led Fine to seek out father figures, including Walter Piston, his teacher at Harvard, and Igor Stravinsky, whom he met in 1939. He found a loyal friend in Aaron Copland, with whom he taught at Tanglewood.

Given the circumstances of his early life, it is unsurprising that Fine cultivated a certain detachment in both his personality and his music. Piston, who combined reserve with rectitude, may have provided a model for Fine in this regard. (Piston resigned from the Harvard Musical Association in 1948 when one of its members blackballed Fine's nomination because he was Jewish.) Fine became disenchanted with Piston's music by the late 1950s, however, writing that his erstwhile teacher's scores "no longer offers us any surprises."

No such reservations marred his admiration for Stravinsky. This affection was only intensified by Fine's study with Nadia Boulanger, who was the Russian composer's most ardent and loyal champion. Indeed, the objectivity of Stravinsky's neo-classical aesthetic had a profound and lasting influence on Fine's music. Like Stravinsky, Fine was often drawn to droll subjects: one of Fine's beloved scores in the repertory today is his witty *Three Choruses from Alice in Wonderland* for chorus and piano (1942).

Fine began to compose using Schoenberg's "12-tone technique" slightly before Stravinsky began his own exploration of this method in 1951. Fine was never doctrinaire, however, and his serialized music evinces an admirable independence of thought. Fine's late Symphony (1962) represents the culmination of his style in the directness of the opening movement, the Stravinskian wit of the second, and the unremitting tragedy of the finale. Sadly, Fine died of a massive coronary thrombosis at the age of 47 just 11 days after conducting the Symphony at Tanglewood.

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



# Text AND Translation

... and a time for peace

(“... v’eyt shalom”)

RICHARD WERNICK

## I. K’ta’im mi k’tavim atikim

(fragments of ancient writing)

*hashcha hashemesh  
hushlechu hakochavim  
hashamayim nikre’u  
ge’tsalmavet ya’ale ba’esh  
gan eden mamtin*

The sun was darkened  
The stars were thrown down  
Heaven was torn apart  
The Valley of Death was set ablaze  
Paradise awaits

## II. Interludio dal Paradiso

“... *Le cose tutte quante hanno ordine  
tra loro, e questo è forma che l’universo  
a Dio fa simigliante.*”

—Dante, Paradiso, I. 103–105

All things, whatsoever, have order among themselves, and this is the manner in which the universe is made to resemble God.

## III. mi Kohelet

(from Ecclesiastes)

*lakol z’mān v’yet lechol heyfetz tachat  
hashamayim:*

For everything a season, and a time for every activity under heaven:

*eyt laledet v’yet lamut  
eyt lata’at v’yet la’akor natua:*

a time to be born and a time to die,  
a time to plant and a time to uproot:

*eyt laharog v’eyt lir’poh  
eyt lifrots v’eyt liv’not:*

a time to kill and a time to heal,  
a time to pull down and a time to build up:

*eyt livkot v’eyt lis’hok  
eyt sefod v’eyt rekod:*

a time to weep and a time to laugh,  
a time for mourning and a time for dancing:

*eyt lehashlich avanim v’eyt kenos avanim  
eyt lahavok v’eyt lir’hok mehabbeyk:*

a time to scatter stones and a time to gather stones,  
a time to embrace and a time to refrain from embracing:

*eyt levakesh v’eyt le’abeyd  
eyt lish’mor v’eyt lehashlich:*

a time to seek and a time to lose,  
a time to keep and a time to throw away:

*eyt lik’roa v’eyt lit’por  
eyt lahashtot v’eyt ledabber:*

a time to tear and a time to mend,  
a time for silence and a time for speech:

*eyt le’ehov v’eyt lis’noh  
eyt milhamah v’eyt shalom.*

a time to love and a time to hate,  
a time for war and a time for peace.  
—from Kohelet (Ecclesiastes) 3; i–viii

# THE Artists

LEON BOTSTEIN, *Conductor*

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

Mr. Botstein's recent engagements include the Royal Philharmonic, Wiesbaden, UNAM Mexico, and the Aspen Festival. He has appeared with the Los Angeles Philharmonic, Russian National Orchestra, NDR-Hamburg, BBC Symphony, and was the first non-Venezuelan conductor invited to conduct an El Sistema orchestra on an international

tour. Upcoming engagements include the Magna Grecia Festival in Italy and the Mariinsky Opera in St. Petersburg. Mr. Botstein can be heard on numerous recordings with the London Symphony (including a Grammy-nominated recording of Popov's First Symphony), the London Philharmonic, NDR-Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available online. His recording with the ASO of Paul Hindemith's *The Long Christmas Dinner* was named one of the top recordings of 2015 by several publications, and his recent recording of Gershwin piano music was hailed by *The Guardian* and called "something special...in a crowded field" by Musicweb International.

Mr. Botstein's most recent book is *Von Beethoven zu Berg: Das Gedächtnis der Moderne* (2013). He is the editor of *The Musical Quarterly* and the author of numerous articles and books. He is currently working on a sequel to *Jefferson's Children*, about the American education system. Collections of his writings and other resources may be found online at [LeonBotsteinMusicRoom.com](http://LeonBotsteinMusicRoom.com). For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class from the government of Austria. Other recent awards include the Caroline P. and Charles W. Ireland Prize, the highest award given by the University of Alabama; the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that

composer's music; the Leonard Bernstein Award for the Elevation of Music in Society; and Carnegie Foundation's

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

## KATHERINE PRACHT, *Mezzo-soprano*

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Mezzo-soprano Katherine Pracht's recent and upcoming engagements include her return to Opera Philadelphia as Flora in *La traviata*, Meg in *Falstaff* with Opera on the James, and several concert appearances including Mahler's *Das Lied von der Erde* with the York Symphony, her return to Carnegie Hall performing a program of Sir Karl Jenkins' works with Distinguished Concerts International New York, Philip Glass' Symphony No. 5 with The Washington Chorus, composer Bright Sheng's *The Intimacy of Creativity 2017* festival at the Asia Society Hong Kong Center, and her debut with the Grand Rapids Symphony performing Peter Lieberman's *Neruda Songs*.

During the 2014–15 season Ms. Pracht was highly involved with Opera Philadelphia's mission to workshop and perform new American operas, developing the role of Baroness Pannonica de Koenigswarter in workshops of Daniel Schnyder's *Charlie Parker's YARDBIRD* and covering the role in its world premiere performance, and also developing the role of Glenda in *We Shall not be Moved*. She performed the role of Meg in *Little Women* with Opera on the James and made her role debut as



Sharon Falconer in *Elmer Gantry* with Florentine Opera. During that season Ms. Pracht's concert appearances included *Elijah* with the Blacksburg Master Chorale; Mozart's Requiem with the Choral Society of Grace Church, NYC; Beethoven's Ninth Symphony with the Black Pearl Orchestra; and Prokofiev's cantata *Alexander Nevsky* with the Georgia Symphony.

Ms. Pracht has been a Metropolitan Opera Competition regional finalist in San Antonio, Memphis, and twice in Minneapolis, where, in 2006, she won the Outstanding Mezzo Award.

## AMERICAN SYMPHONY ORCHESTRA

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Now in its 55th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of making orchestral music accessible

and affordable for everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that

explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live.

The orchestra's Vanguard Series consists of multiple concerts annually at Carnegie Hall. ASO has also performed at the Richard B. Fisher Center for the Performing Arts at Bard College in Bard's SummerScape Festival and the Bard Music Festival. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for

organizations including the Jerusalem Foundation and PBS.

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

## AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

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### VIOLIN I

Laura Frautschi,  
*Concertmaster*  
Suzanne Gilman  
Yukie Handa  
Robert Zubrycki  
Diane Bruce  
John Connelly  
Ashley Horne  
Patricia Davis  
Ann Labin  
Yana Goichman

### VIOLIN II

Richard Rood,  
*Principal*  
Sophia Kessinger  
Ragga Petursdottir  
Wende Namkung  
Dorothy Strahl  
Lucy Morganstern  
Elizabeth Kleinman  
Alexander Vselensky  
Katherine Livolsi-  
Landau

### VIOLA

William Frampton,  
*Principal*  
Sally Shumway  
Shelley Holland-  
Moritz  
Martha Brody  
Rachel Riggs  
Adria Benjamin

### CELLO

Eugene Moye,  
*Principal*  
Roberta Cooper  
Annabelle Hoffman  
Sarah Carter  
Alberto Parrini  
Eliana Mendoza

### BASS

John Beal, *Principal*  
Jordan Frazier  
Jack Wenger  
Louis Bruno  
Peter Donovan  
Richard Ostrovsky

### FLUTE

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

### OBOE

Alexandra Knoll,  
*Principal*  
Erin Gustafson  
Melanie Feld,  
*English Horn*

### CLARINET

Todd Palmer,  
*Principal*  
Shari Hoffman

### Benjamin Baron

Lino Gomez, *Bass  
Clarinet*

### BASSOON

Charles McCracken,  
*Principal*  
Maureen Streng  
Damian Primis  
Gilbert Dejean,  
*Contrabassoon*

### HORN

Eric Reed, *Principal*  
Sara Cyrus  
David Smith  
Chad Yarbrough  
Steven Sherts,  
*Assistant*

### TRUMPET

Carl Albach,  
*Principal*  
John Dent  
John Sheppard

### TROMBONE

Richard Clark,  
*Principal*  
Kenneth Finn  
Bradley Ward  
Jeffrey Caswell, *Bass  
Trombone*

### TUBA

Kyle Turner,  
*Principal*

### TIMPANI

Jonathan Haas,  
*Principal*

### PERCUSSION

Kory Grossman,  
*Principal*  
Javier Diaz  
Charles Descarfino  
David Nyberg

### PIANO

Elizabeth Wright,  
*Principal*

### HARP

Sara Cutler, *Principal*

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