

Wednesday Evening, December 10, 2014, at 8:00  
Isaac Stern Auditorium/Ronald O. Perelman Stage  
Conductor's Notes Q&A with Leon Botstein at 7:00



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

# Requiem for the 20th Century

LEON BOTSTEIN, *Conductor*

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RALPH VAUGHAN    Symphony No. 6  
WILLIAMS            Allegro  
                          Moderato  
                          Scherzo (Allegro vivace)  
                          Epilogue (Moderato)

GYÖRGY LIGETI    Requiem  
                          Introitus (Sostenuto)  
                          Kyrie (Molto espressivo)  
                          De die judicii sequentia (Subito: Agitato molto)  
                          Lacrimosa (Molto lento)

SARA MURPHY, *Mezzo-soprano*  
JENNIFER ZETLAN, *Soprano*  
BARD FESTIVAL CHORALE  
JAMES BAGWELL, *Director*

## *Intermission*

ALFRED SCHNITTKE    *Nagasaki*  
                          Nagasaki, City of Grief  
                          Morning  
                          On That Fateful Day  
                          On the Ashes  
                          Rise Sun, Rise Sun of Peace

SARA MURPHY, *Mezzo-soprano*  
BARD FESTIVAL CHORALE  
JAMES BAGWELL, *Director*

This evening's concert will run approximately two hours and 10 minutes including one 20-minute intermission.

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# FROM THE **Music Director**

## **Requiem for the 20th Century**

*by Leon Botstein*

The second half of the 20th century, particularly in the years between 1945 and the fall of Communism in 1989, was preoccupied with a baffling and disturbing historical paradox. How was it that after a century of astounding industrial and scientific progress, accompanied by a remarkable extension of literacy and culture, the so-called civilized world beginning in 1914 (when the 19th century actually came to a close) became a theater of senseless violence and barbarism? An intolerable contradiction between the claims of civilization and culture and the political realities of the 20th century became obvious. The perhaps thoughtless expectation had been that progress, measured by education, culture, and the expansion of liberty through the abolition of slavery and serfdom and the extension of democracy, would lead to a politics of reason and tolerance, and thus the end of violent conflict. Instead, an unbroken cycle of carnage began in 1914 that peaked in 1945. That year the unambiguous revelation was made visible: that the “cultured” countries of Europe, led by Germany, had successfully exterminated well over 6 million civilians, Jews, and Roma and several ethnic and gendered minorities. A deep irony pervades the techniques used by the Nazis, which were consciously emblematic of the very progress that was supposed to lead humanity to a higher standard of civility: the spread of written language, the efficiency of bureaucracy, and the wonders of technology. During the same period, Communism, a movement committed to radical equality, became corrupted by Stalinism from within. Between the

1930s through the 1950s more than 18 million Soviet citizens were eliminated. Despite its venerable culture, Japan devastated its Pacific neighbors from China to Hawaii. And China itself, under Mao, indulged in horrific purges again in the name of Communist equality. Japanese aggression and also fear of Communism led the United States to assert its dominance by deploying the most destructive device then known to humankind, sparking a nuclear contest that placed the fate of the entire species in jeopardy.

This paradox was not lost on the artists, writers, and composers who needed to confront the hypocrisy of a post-war “normalcy” after 1945. The only legitimate step toward the “normal” was the end of World War II. After its conclusion, the ethnic conflicts, the violence and inequality that festered beneath the surface for much of the 19th century, subsided briefly with attempts to resolve them. But they exploded again after 1989, as they had in the first half of the 20th century, and that legacy continues to this day. The most baffling questions facing 20th-century composers who wanted to continue to write, broadly speaking, in the cultural tradition of music of the 19th century, given the human and ethical catastrophe so starkly visible in 1945, were: how, for whom, and for what?

The venerable tradition of philosophical speculation since the 18th century that linked the beautiful to the good, aesthetics to ethics, seemed bankrupt and fraudulent. What then was the purpose of writing such music in the wake of the tragedies? For one thing, the beauty, symmetry, and harmony of classical and romantic music had been the

preferred art of the oppressors and killers. Admiration of it and its practice clearly provided no insurance whatsoever for being good or at least better.

The three pieces on today's program are brilliant examples of three very different attempts to grapple with the desperate and fundamental challenge to the vocation of music making after 1945, which was unknown to the composers who made up the canon of classical music from Bach to Mahler. The oldest work on the program, by Ralph Vaughan Williams, was clearly inspired by this composer's confrontation with World War II. Already in the 1930s, Vaughan Williams wrote a piece that can be considered a meditation on the darker forces of history: the Fourth Symphony (performed by the ASO in 2006 for a program about the impending Second World War). The First World War had a traumatic impact on Vaughan Williams, and the thought of another on the horizon was a devastating prospect. His next symphony, the pastoral, nostalgic Fifth, has been considered a bridge between his expression of fear of the future in the Fourth, and the grim realization of the return to violence in the Sixth Symphony, which we are performing in this program.

This symphony reveals a need shared by composers writing after 1945 to avoid any hint of the sentimental and the concession to easy listening. Since trivialized and commercialized attributes of beauty turned out to be collaborators with radical evil in modern times, the experience of music had to be arresting and challenging in a manner that could begin to redeem the power of musical art as a critical instrument of humanism.

The next work chronologically is Schnittke's oratorio *Nagasaki*. If a legitimate debate surrounds the dropping of the first atomic bomb at Hiroshima,

there is no comparable such question about the dropping of the second bomb: it strikes us as an entirely gratuitous act. *Nagasaki* was written at the height of the Cold War, a period of deep mutual suspicion between the Soviet Union and the United States, and at a moment in the 1950s when the fear of nuclear war was at its peak. Americans everywhere were building fallout shelters and school children were hiding under their desks; the prospect of an apocalypse hardly seemed remote. The mushroom cloud became the emblem of human fear, irrationality, and the instinct to self-destruct, as Stanley Kubrick so powerfully showed in *Dr. Strangelove*. Alfred Schnittke, arguably the greatest Russian composer after Shostakovich, created this powerful work just as he graduated from conservatory as a young man. The rebellious irony and obsession with history that characterizes Schnittke's later and better-known works suggest that in certain respects the young composer was not so far removed from the better-known mature composer, despite overt differences in style. Resistant to being anyone's *apparatchik*, the young Schnittke was a natural-born dissenter. Yet this oratorio also reflects the powerful idealism of a young artist eager to command the mimetic capacity of music, to capture the too easily repressed horror at the use of nuclear weapons.

The "newest" work on this program is also the most famous. György Ligeti's Requiem became inadvertently immortalized when Stanley Kubrick (again) used it in his film *2001: A Space Odyssey* (along with another work from the 19th century that has, also because of this film, become ironically synonymous with images of human evolution: Strauss' *Also Sprach Zarathustra*). Schnittke's oratorio was a product of the rather rigid and terrified 1950s. Ligeti's music emerged from the more expansive and colorful 1960s when political utopianism

and radicalism experienced a brief, intoxicating upsurge. Here is modernism at its best. Ligeti, himself a survivor of the Holocaust, understood that it was an ethical imperative to fashion music in a new way that would be adequate to contemporary life but at the same time reflective of the highest aspirations we associate with Bach, Mozart, and Beethoven. Using the framework provided by the ritual confrontation with death and the pain not only of loss, but of survival, the Requiem is a

masterpiece in which simplicity and complexity are reconciled with Ligeti's unparalleled ear for sonorities. One has the immediate sense that Ligeti found a unique and distinctively modernist way of expressing a dimension of the human experience and condition that could only be achieved through music—and at that a music the character of which does not flinch from confronting both the horror and the hope embedded in the history of the 20th century.

# THE Program

by Byron Adams

Expanded versions of these concert notes can be read at [AmericanSymphony.org](http://AmericanSymphony.org).

## Ralph Vaughan Williams

Born October 12, 1872, in Down Ampney, Gloucestershire

Died August 26, 1958, in London

## Symphony No. 6

Composed in 1944–47, revised in 1950

Premiered on April 21, 1948, at Royal Albert Hall in London by the

BBC Symphony Orchestra, conducted by Sir Adrian Boult

First Recording by ASO founder Leopold Stokowski conducting the

New York Philharmonic on February 21, 1949

Performance Time: approximately 33 minutes

Instruments for this performance: 3 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 1 tenor saxophone, 2 bassoons, 1 contrabassoon, 5 French horns, 4 trumpets, 3 trombones, 1 tuba, timpani, percussion (bass drum, snare drum, triangle, cymbals, suspended cymbal, xylophone), 2 harps, 26 violins, 10 violas, 10 cellos, and 8 double basses.

“With regard to the last movement of my No. 6, I do NOT BELIEVE IN meanings and mottoes, as you know, but I think we can get in words nearest to the substance of my last movement in ‘We are such stuff as dreams are made on, and our little life is rounded by [sic] a sleep.’” Despite its bluster,

this declaration, made in 1956, hints at an inner narrative for the score that the composer was hesitant to reveal. After the premiere of the Sixth Symphony in 1948, Vaughan Williams had vehemently disputed the critic Frank Howes’ characterization of the work as a “war symphony.” Like many composers,

Vaughan Williams wanted to have his aesthetic cake and eat it: he did not want to dictate to his listeners, but did not wish to disguise fully that the Sixth Symphony had “extra-musical” origins. During rehearsals for the premiere, Vaughan Williams confided to a friend, “I call [the symphony] the ‘The Big Three’”—“The Big Three” being Churchill, Stalin, and Roosevelt meeting at Yalta in 1945.

The passage from Shakespeare’s *The Tempest* (IV, i) cited by Vaughan Williams is part of a speech by Prospero that contains lines that must have seemed agonizingly pertinent at the beginning of the atomic age: “The cloud-capp’d towers, the gorgeous palaces, / The solemn temples, the great

globe itself, / Ye all which it inherit, shall dissolve / And, like this insubstantial pageant faded, / Leave not a rack behind.” In a choral setting of this speech composed in 1951, Vaughan Williams makes the connection between these words and his symphony explicit by quoting the final vacillating chords of the tenebrous Epilogue at the words “shall dissolve.” Furthermore, Vaughan Williams inserted brass fanfares into the scherzo that he had used to depict the Nazi “Siegfried” bombers in his score for the British propaganda film, *Coastal Command* (1942). Indeed, the trio of this scherzo, with the saxophone solo playing a diabolical riff on “Swanee River,” was inspired by the deaths of the members of a jazz band in the bombing of the Café de Paris during the Blitz.

### György Ligeti

Born May 28, 1923, in Dicsőszentmárton, Transylvania

Died June 12, 2006, in Vienna

### Requiem

Composed Spring 1963–January 1965

Premiered March 14, 1965, in Stockholm by the Swedish Radio Symphony Orchestra conducted by Michael Gielen with soloists Liliana Poli and Barbro Ericson

Performance Time: approximately 29 minutes

Instruments for this performance: 3 flutes, 2 piccolos, 3 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 1 contrabass clarinet, 1 E-flat clarinet, 2 bassoons, 1 contrabassoon, 5 French horns, 3 trumpets, 1 bass trumpet, 1 trombone, 1 bass trombone, 1 contrabass trombone, 1 tuba, percussion (glockenspiel, xylophone, snare drum, bass drum, suspended cymbal, tamtam, slapstick, tambourine), 1 celesta, 1 harpsichord, 1 harp, 26 violins, 12 violas, 10 cellos, 8 double basses, chorus, soprano soloist, and mezzo-soprano soloist

“One dimension of my music bears the imprint of a long time spent in the shadow of death.” In a single, eloquent but understated sentence, György Ligeti summed up the aesthetic and expressive reasons that led him to compose his Requiem. That Ligeti had close acquaintance with death is unquestioned given the circumstances of his youth. Born in Transylvania to a family at once Hungarian

and Jewish, he was sent to a forced labor camp in 1944. Ligeti’s teenaged brother perished in the Mauthausen concentration camp and both of his parents were sent to Auschwitz. Astoundingly, his mother survived.

After the war, Ligeti studied with Zoltán Kodály at the Franz Liszt Academy of Music in Budapest. In the midst

of the Hungarian revolt of 1956, Ligeti escaped to Vienna and soon made his way to Cologne, then a hotbed of the musical avant-garde. He soon tired of the unhealthy atmosphere created by his colleagues in Cologne: "There [was] a lot of political fighting because different people, like Stockhausen, like Kagel, wanted to be first." From the time that he left Cologne to the end of his life, Ligeti eschewed all dogma as a man and as a composer. As he declared to a British interviewer in 2003, "I am extremely far away from messianic thinking."

One of Ligeti's towering achievements of the 1960s is his searing Requiem, which is scored for soprano, mezzo-soprano, double chorus, and orchestra.

Lasting approximately 30 minutes, the Requiem was Ligeti's most extended score to date when he completed it in 1965; the work was premiered in Stockholm on March 14 of that same year, sharing the program with Beethoven's Ninth Symphony. Ligeti does not set the Requiem mass in its totality, but divides the most despairing portions of the liturgical text into four movements: a sepulchral Introit; a vertiginous *Kyrie*; a terrifying *Dies Irae*; and a haunting *Lacrimosa*. Ligeti divides the chorus into 21 disparate parts, which enables him to employ in the *Kyrie* a technique of dense counterpoint that he called "micropolyphony" that is used here to evoke a sense of communal mourning.

### Alfred Schnittke

Born November 24, 1934, in Engels, Russia

Died August 3, 1998, in Hamburg

### *Nagasaki*

Composed in 1958

Broadcast premiere in 1959 by the Moscow Radio Symphony

Public premiere on November 23, 2006, in Cape Town by the Cape Philharmonic conducted by Owain Arwel Hughes with soloist Hanneli Rupert

Performance Time: approximately 37 minutes

Instruments for this performance: 4 flutes, 2 piccolos, 4 oboes, 1 English horn, 4 clarinets, 1 E-flat clarinet, 1 bass clarinet, 4 bassoons, 1 contrabassoon, 9 French horns, 4 trumpets, 4 trombones, 2 tubas, timpani, percussion (triangle, wood block, snare drum, cymbals, bass drum, tamtam, glockenspiel, xylophone, musical saw, vibraphone, chimes), 1 piano, 1 celesta, 1 organ, 2 harps, 26 violins, 10 violas, 10 cellos, 8 double basses, chorus, and mezzo-soprano soloist

Alfred Schnittke's career was surrounded by ambiguity from the start. His father, who was Jewish, was born in Frankfurt and immigrated to the Soviet Union in 1927, so that Schnittke's name, history, and ethnicity were perceived as marginal within Soviet official circles. As Schnittke told the author Georgy Feré, "And thus we—both half-German, half-Buddhists—are like people on the sidelines." Even his first

lessons in music, which occurred in 1946 while his father was stationed in Vienna, took place outside of the Soviet orbit. Schnittke wrote later, "I felt every moment there to be a link of the historical chain; all was multi-dimensional; the past represented a world of ever-present ghosts." For Schnittke, the shock of the past was not the music of Rimsky-Korsakov, Mussorgsky, or Tchaikovsky, but Mozart, Schubert,

and Beethoven. This aesthetic foundation led to trouble after Schnittke's career began in earnest, given that his models inevitably invited the charge of "formalism" from those envious of his talent.

The origin of Schnittke's oratorio, *Nagasaki*, was strictly practical, as it was assigned by his teacher Evgeniy Golubev as a "graduation exercise" from the Moscow Conservatory. Golubev had suggested that his pupil set the poem "Nagasaki," by the much-lauded "official" poet Vladimir Sofranov, who took as his subject the dropping of an atomic bomb on that Japanese city by an American warplane on August 9, 1945. In a move sure to irritate Sofranov, Schnittke excised parts of his poem while keeping its overall expressive arch from disaster to rebirth. Furthermore,

Schnittke augmented Sofranov's text with Russian translations of shorter poems by two Japanese authors, Tōson Shimazaki and Eisaku Yoneda.

Schnittke completed his oratorio in 1958, graduating successfully from the Conservatory. Influenced by Shostakovich (who defended Schnittke's score), Stravinsky, and Carl Orff, *Nagasaki* was, in the composer's words, given a "first-class berating" by the Secretariat of the Union of Composers USSR in the autumn of 1958. Unexpectedly, however, Radio Moscow recorded *Nagasaki* in the spring of 1959; it was broadcast throughout the USSR and to Japan on August 6, 1960, the anniversary of the bombing of Hiroshima.

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

# Texts AND Translations

## Requiem

GYÖRGY LIGETI

### 1. *Introitus: Requiem aeternam*

*Requiem aeternam dona eis, Domine.*

*Et lux perpetua luceat eis.*

*Te decet hymnus, Deus, in Sion,*

*Et tibi reddetur votum in Jerusalem*

*Exaudi orationem meam*

*Ad te omnis caro veniet.*

### 2. *Kyrie*

*Kyrie, eleison!*

*Christe, eleison!*

*Kyrie, eleison!*

### 3. *De Die Judicii Sequentia*

*Dies irae, dies illa*

*Solvat saeculum in favilla,*

*Teste David cum Sibylla.*

### 1. *Introitus: Requiem aeternam*

Eternal rest give unto them, O Lord.

And let perpetual light shine upon them.

A hymn, O God, becometh Thee in Zion,

And a vow shall be paid to thee in

Jerusalem

Hear my prayer

All flesh shall come before you.

### 2. *Kyrie*

Lord, have mercy on us!

Christ, have mercy on us!

Lord, have mercy on us!

### 3. *De Die Judicii Sequentia*

This day, this day of wrath

Shall consume the world in ashes,

As foretold by David and the Sibyl.

*Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus!*

*Tuba mirum spargens sonum  
Per sepulcra regionum,  
Coget omnes ante thronum.*

*Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.*

*Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus iudicetur.*

*Judex ergo cum sedebit,  
Quidquid latet apparebit.  
Nil inultum remanebit.*

*Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?*

*Rex tremendae majestatis  
qui salvandos salvas gratis,  
salva me, fons pietatis!*

*Recordare, Jesu pie,  
Quod sum causa tuae viae:*

*Ne me perdas illa die!*

*Quaerens me, sedisti, lassus;  
Redemisti crucem passus;  
Tantus labor non sit cassus.*

*Juste iudex ultionis,  
Donum fac remissionis  
Ante diem rationis!*

*Ingemisco tanquam reus,  
Culpa rubet vultus meus:  
Supplicanti parce, Deus!*

*Qui Mariam absolvisti,*

*Et latronem exaudisti,  
Mibi quoque spem dedisti.*

What trembling there will be,  
When the judge shall come,  
To weigh everything strictly!

The trumpet, scattering its awful sound  
Across the graves of all lands,  
Summons all before the throne.

Death and nature shall be stunned,  
When mankind arises,  
To render account before the judge.

The written book shall be brought,  
In which all is contained,  
Whereby the world shall be judged.

When the judge takes his seat,  
All that is hidden shall appear.  
Nothing will remain unavenged.

What shall I, a wretch, say then,  
To which protector shall I appeal,  
When even the just man is barely safe?

King of awful majesty  
You freely save those worthy of salvation,  
Save me, fount of pity!

Remember, gentle Jesus,  
That I am the reason for your time on  
earth:

Do not cast me out on that day!

Seeking me, you sank down wearily;  
You saved me by enduring the cross;  
Such travail must not be in vain.

Righteous judge of vengeance,  
Award the gift of forgiveness  
Before the day of reckoning!

I groan as one guilty,  
My face blushes with guilt;  
Spare the suppliant, O God!

Thou who didn't absolve Mary  
[Magdalen],

And hear the prayer of the thief,  
Hast given me hope, too.



*Preces meae non sunt dignae,  
Sed tu, bonus, fac benigne!  
Ne perenni cremer igne!*

*Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.*

*Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictis.*

*Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.*

#### **4. Lacrimosa**

*Lacrimosa dies illa,  
Qua resurget ex favilla  
Judicandus homo reus.*

*Huic ergo parce, Deus:  
Pie Jesu Domine:  
Dona eis requiem. Amen.*

#### **Nagasaki**

ALFRED SCHNITTKE

#### **I. Nagasaki, gorod skorbi**

Text: Anatoly Sofronov

*Nagasaki, gorod skorbi,  
Nagasaki, gorod atomnikh strashnikh  
Nagasaki, gorod strashnikh ruin,  
gde stoyali doma, tarn prostiye baraki.*

*Nagasaki, gorod skorbi,  
gorod atomnikh strashnikh ruin.  
Nagasaki, gorod skorbi,  
gorod atomnikh ruin.  
Nagasaki, gorod skorbi.  
Tot kto vizhil,  
ne zabil etot grokhot i grom,  
etot ognennyi kupol.  
Nagasaki, gorod skorbi,  
gorod strashnikh atomnikh ruin,  
gorod skorbi i gneva.*

My prayers are not worthy,  
But Thou, O good one, show mercy!  
Lest I burn in everlasting fire!

Give me a place among the sheep,  
And separate me from the goats,  
Placing me on Thy right hand.

When the damned are confounded  
And consigned to keen flames,  
Call me with the blessed.

I pray, suppliant and kneeling,  
A heart as contrite as ashes,  
Take Thou my ending into Thy care.

#### **4. Lacrimosa**

That day is one of weeping,  
On which shall rise again from the ashes  
The guilty man, to be judged.

Therefore spare this one, O God:  
Merciful Lord Jesus:  
Give them rest. Amen.

#### **I. Nagasaki, City of Grief**

Nagasaki, city of grief,  
Nagasaki, city of terrible atomic ruins  
Nagasaki, city of terrible ruins,  
where once stood homes, now are  
simple huts.  
Nagasaki, city of grief,  
city of terrible atomic ruins.  
Nagasaki, city of grief,  
city of atomic ruins.  
Nagasaki, city of grief.  
Those who survived,  
did not forget that crash and thunder,  
that fiery dome.  
Nagasaki, city of grief,  
city of terrible atomic ruins,  
city of grief and anger.

## II. Utro

Text: Tōson Shimazaki

*Utro, k nam utro vernulos' opyat',*

*utro k nam ulibnulos' opyat'.  
T'ma ukhodi, uletai snoviden'ye,  
vetra nochnogo proshchai dunoven'ye.  
Solntse khleshchet bichom klochki  
oblakov,  
bez zvukov, bez slova moguchiy zov,*

*vlastno na trud lyudey podimaya,  
letit po doline ot kraya do kraya.  
V polden' goryachiy ot znoynikh luchey,  
pot pobezhit po telu ruch'yom. (a) A ...*

*Utro, k nam utro vernulos' opyat',*

*utro k nam ulibnulos' opyat'.  
T'ma ukhodi, uletai snoviden'ye,  
vetra nochnogo, proshchai, dunoven'ye.  
vikhodi solntsu na vstrechu,  
raspravlyaya plechi solntsu na  
vstrechu.  
Solntsa vernulos' k nam.*

## III. V etot tyagostniy den'

Text: Anatoly Sofronov

*V etot tyagostniy den'  
kogda bomba k zemle poletela zvenya.  
Ne v boyu,  
ne v atake,  
i ne v groznom srazhen'ye,  
v strashnoy muke zdes' tisyachi  
ryadom legli.*

## IV. Na pepelishhe

Text: Yoneda Eisaku

*Ya tikho idu po zemle opalyonmoy,  
zimmim solntsem pepel svetlo ozaren,  
molodikh pobegov zelyoniye strel  
na nego nabegayut so vsekh storon  
No naprasno mne zvat' moyego  
rebyonka,  
tol'ko ekho katitsya po reke.*

## II. Morning

Morning, morning has returned to us  
again,  
morning has smiled upon us again.  
Leave darkness, fly away dreams,  
farewell to the waft of night winds.  
The sun lashes with a whip wisps of  
clouds,  
a mighty call—without sounds, with-  
out a word,  
powerfully rousing people to work,  
soaring along the valley from edge to edge.  
At noon, hot from its scorching rays,  
sweat begins to stream along your  
body. (a) Ahh ...  
Morning, morning has returned to us  
again,  
morning has smiled upon us again.  
Leave darkness, fly away dreams,  
farewell to the breath of night winds.  
Come out quickly to meet the sun,  
straightening your shoulders to meet  
the sun.  
The sun has returned to us.

## III. On That Fateful Day

On that fateful day,  
when the bomb fell ringing to the earth.  
Neither from combat,  
nor from a [conventional] attack,  
nor from a fearsome battle,  
here thousands fell in horrible torment.

## IV. On the Ashes

I quietly walk along the scorched earth,  
the ashes are brightly lit by the winter sun,  
the green shafts of the young sprouts  
appear on all sides  
But I call my baby in vain,  
only the echo rolls along the river.

*Vnov' k reke krasota vozvratilas',  
Vsyo prozraehney volni do samikh glubin.  
Na yeyo beregakh on bi viros,  
on igral zdes' tak chasto moy  
malen'kiy sin.*

*O, reka krasotoy svocy vechno raduy.  
ti yeshcho nezabila strashnogo dnya,*

*na zakate otbleskom prezhnego ada*

*khodyat v volnakh tvoikh yaziki ognya.  
Ya tikho idu po zemle opalyonnoy,  
zimmim solntsem pepel svetlo ozaren.  
No naprasno mne zvat' moyego  
rebyonka.*

*tol'ko ekho katitsya po reke ...*

### **V. Solntse vzoydi, solntse mira vzoydi**

Text: Anatoly Sofronov, additional text  
by Alfred Schnittke and Georgi Fere

*Solntse vzoydi, solntse mira vzoydi.  
Posmotri, kak prekrasna zemlya  
v yarkikh luchakh tsepi gor i lesov.*

*Merno kolishchtsya grud' okcana.*

*Solntse vzoydi.*

*L'udi, ko fs'ej zeml'e vzyvajit  
skorbniiy obraz Nagasaki  
v more strashnogo ognya.*

*Pust' na vsey planete  
nikogda ne povtorit'sya to,  
chto sluchilos' v Nagasaki.*

*Lyudi, plechom k plechu  
mi vstanem odnoy kolonnoy na zemle.  
Skazhem, groznoy, chornoy smerti*

*"Net"!*

*Lyudi, na vsey zemle,  
na pyati materikakh,  
k vam vzivayet Nagasaki,  
ruki tyanet k vam.  
Nagasaki, gorod skorbi,  
vas on prizivayet  
vstat' na zashchitu pravdi i sveta,  
zhizni i schast'ya, mira i truda.*

*Nagasaki pust' napomnit  
kak v luchakh rassveta prekrasna  
zemlya.*

Again beauty returns to the river,  
ever more transparent are the waves.  
He would have grown up along its banks,  
he played here so often, my small son.

O, river eternally gratify with your beauty.  
you still have not forgotten the terrible  
day,

at sunset like reflections of the  
previous hell

the tongues of fire move in your waves.  
I quietly walk along the scorched earth,  
the ashes are brightly lit by the winter sun.  
But I call my baby in vain.

only the echo rolls along the river ...

### **V. Rise Sun, Rise Sun of Peace**

Rise sun, rise sun of peace.

Look how beautiful the earth is  
in the bright rays, chains of mountains  
and forests.

The breast of the ocean rhythmically  
sways.

Rise sun.

People, to the entire world appeals  
the grieving visage of Nagasaki  
in a sea of horrible fire.

May what happened to Nagasaki  
never be repeated,

anywhere on the planet. (b)

People, shoulder to shoulder  
we will stand as one column on the earth.

We will say "No" to terrible black  
death!

People of the whole world,  
of all five continents,

Nagasaki appeals to you,  
extends its hands to you.

Nagasaki, city of grief,  
it calls upon you

to stand in defense of truth and light,  
life and happiness, peace and labor.

May Nagasaki remind us  
how beautiful the earth is in the  
dawn's rays.

# THE Artists

LEON BOTSTEIN, *Conductor*

---

RIC KALLAHER



Leon Botstein is now in his 23rd year as music director and principal conductor of the American Symphony Orchestra. He has been heralded for his visionary zeal, creating concert programs that give audiences a once-in-a-lifetime chance to hear live performances of works that are ignored in the standard repertory, and inviting music lovers to listen in their own way to create a personal experience. He is also co-artistic director of Bard SummerScape and the Bard Music Festival, which take place at the Richard B. Fisher Center for the Performing Arts at Bard College, 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.

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 (including their 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 for download online. Upcoming engagements include the Royal Philharmonic and the Russian National Orchestra. Recently he conducted the Taipei Symphony, the Los Angeles Philharmonic at the Hollywood Bowl, and the Sinfónica Juvenil de Caracas in Venezuela and Japan, the first non-Venezuelan conductor invited by El Sistema to conduct on a tour.

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 *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. 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.

*Mr. Botstein is represented by Columbia Artists Management, LLC.*

## SARA MURPHY, *Mezzo-soprano*

---

Sara Murphy is a versatile rising artist in concert, opera, and recital. Highlights of the current season include Handel's *Messiah* and the Verdi Requiem with Oratorio Society of New York, and a return to the Cincinnati May Festival in recital.

In 2014 Ms. Murphy debuted at Cincinnati's May Festival in Mahler's Symphony No. 8, Beethoven's Symphony No. 9, and Tchaikovsky's *Ode to Joy* with the Cincinnati Symphony Orchestra. Other notable performances included the Verdi Requiem at Bard College with conductor Leon Botstein and Elgar's *Dream of Gerontius* at the Berkshire Choral Festival. In 2013 she appeared at the Ravinia Festival with the Chicago Symphony Orchestra, earning critical acclaim for Britten's *Phaedra*, Barber's *Dover Beach*, and High Priestess in Verdi's *Aida*. She was the first-prize winner in the 2013 Oratorio Society of New York Solo Vocal Competition.



Since 2012 Ms. Murphy has appeared in concert and semi-staged productions of Wagner's *Die Walküre* as Fricka, Verdi's *Il trovatore* as Azucena, and *Aida* as Amneris. A frequent oratorio soloist, her repertoire spans such works as Mozart's Requiem and *Solemn Vespers*, Bach's *Magnificat*, Szymanowski's *Stabat Mater*, Beethoven's *Missa Solemnis*, Duruflé's Requiem, the Rachmaninoff Vespers, Rossini's *Petite Messe Solennelle*, and Dvořák's *Stabat Mater*.

## JENNIFER ZETLAN, *Soprano*

---

Jennifer Zetlan has debuted on the stages of the Metropolitan Opera, New York City Opera, Seattle Opera, Santa Fe Opera, and Florida Grand Opera. On the concert stage she has performed with the New York Philharmonic, St. Paul Chamber Orchestra, the Indianapolis Symphony, The Juilliard Orchestra, and has been heard at Carnegie Hall in recital and with Oratorio Society of New York, Musica Sacra, and the New York Youth Symphony.

Ms. Zetlan's 2014–15 season opens at Carnegie Hall, in a reprisal of a role she created last season at the Ojai Festival: Mozart/Donna Anna in Steven Stucky



J&J PHOTOGRAPHY

and Jeremy Denk's opera *The Classical Style*. She also performs in *The Tempest Songbook* with Gotham Chamber Opera,

and creates the role of Fanny in the world premiere of *Morning Star* with Cincinnati Opera. Concert appearances include *Chichester Psalms* and *Carmina Burana* with the Oratorio Society of New York.

Last season Ms. Zetlan sang the role of Rebecca in the U.S. premiere of Nico Muhly's *Two Boys*. She also returned to

Seattle Opera after great success last season, this time as Gilda in *Rigoletto*. On the concert stage, she performed Mozart's Requiem with the Oratorio Society of New York, *Messiah* with the Baltimore Symphony Orchestra, and Golijov's *3 Songs for Soprano* and Beethoven's Symphony No. 9 with the Lexington Philharmonic.

## THE AMERICAN SYMPHONY ORCHESTRA

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Now in its 53rd 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, which includes these themed programs as well as an opera-in-concert and a celebration of an American composer, consists of six concerts annually at Carnegie Hall. ASO goes in-depth with three familiar symphonies each season in the popular series Classics Declassified at Peter Norton Symphony Space, and has

an upstate home at the Richard B. Fisher Center for the Performing Arts at Bard College, where it performs in an annual subscription series as well as Bard's SummerScape Festival and the Bard Music Festival. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations, including the Jerusalem Foundation and PBS.

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

## BARD FESTIVAL CHORALE

---

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

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

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

---

James Bagwell maintains an active international schedule as a conductor of choral, orchestral, and theatrical works. He has been chorus master for the Bard Music Festival and SummerScape since 2003. In 2009 he was appointed music director of The Collegiate Chorale and principal guest conductor of the American Symphony Orchestra, leading both

in critically acclaimed performances at Carnegie Hall. He has prepared choruses for a number of international festivals, including Salzburg and Verbier, along with the Mostly Mozart Festival in New York. He is professor of music at Bard College, where he directs the undergraduate music program and co-directs the graduate conducting program.

## AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

---

### VIOLIN I

Erica Kiesewetter,  
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Wende Namkung  
Ragga Petursdottir  
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Elizabeth Nielsen  
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Richard Rood,  
*Principal*  
Sophia Kessinger  
Yana Gochman  
Heidi Stubner  
Dorothy Strahl  
Elizabeth Kleinman  
Lucy Morganstern  
Robert Zubrycki  
James Tsao  
Alexander Vselensky  
Ming Yang  
Sarah Zun

### VIOLA

William Frampton,  
*Principal*  
Sally Shumway  
John Dexter  
Martha Brody  
Debra Shufelt-Dine  
Rachel Riggs  
Adria Benjamin  
Crystal Garner

Louis Day  
Arthur Dibble

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*Principal*  
Roberta Cooper  
Annabelle Hoffman  
Maureen Hynes  
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James Bagwell, *Director*

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Danya Katok  
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B.J. Fredricks  
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Mara Marathe  
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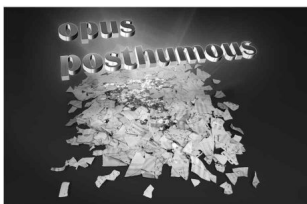
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Friday, February 20, 2015

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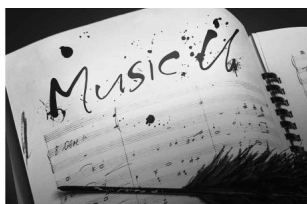
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Once lost, hidden, and forgotten works by Schubert, Bruckner, and Dvořák



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