

Thursday Evening, December 13, 2012, at 8:00  
Isaac Stern Auditorium/Ronald O. Perelman Stage  
Conductor's Notes Q&A with Leon Botstein at 7:00



presents

# The Cage Concert

LEON BOTSTEIN, *Conductor*

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- ANTON WEBERN      Symphony, Op. 21
- MORTON FELDMAN      ...Out of 'Last Pieces'
- ERIK SATIE      Parade  
*Choral*  
*Prélude du rideau rouge*  
*Prestidigitateur chinois*  
*Petite fille américaine*  
*Acrobates*  
*Final*  
*Suite au "Prélude du rideau rouge"*
- JOHN CAGE      Cheap Imitation (for orchestra)  
with Solos for Voice Nos. 18 & 30 from *Song Books*  
HELEN PRIDMORE, *Soprano*  
TAMI PETTY, *Soprano*

## *Intermission*

- JOHN CAGE      Etcetera (NY Premiere)  
LEON BOTSTEIN, JAMES BAGWELL,  
GEOFFREY MCDONALD, *Conductors*
- JOHN CAGE      Etcetera 2/4 Orchestras (NY Premiere)  
LEON BOTSTEIN, JAMES BAGWELL,  
GEOFFREY MCDONALD,  
ZACHARY SCHWARTZMAN, *Conductors*

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

This project is supported by the Robert Rauschenberg Foundation.

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

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# THE Program

## ANTON WEBERN

### Symphony, Op. 21

Born December 3, 1883 in Vienna

Died September 15, 1945 in Mittersill, Salzburg

Composed in 1927–8 in Vienna

Premiered in 1929 in Vienna

Performance Time: Approximately 8 minutes

Instruments: clarinet, bass clarinet, 2 french horns, harp, violins, violas, and cellos

## MORTON FELDMAN

### ...Out of 'Last Pieces'

Born January 12, 1926 in New York City

Died September 3, 1987 in Buffalo

Composed in 1961 in New York City

Premiered on March 17, 1961 at Cooper Union under Howard Shanet

Performance Time: Approximately 7 minutes

Instruments: 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 French horns, 2 trumpets, bass trumpet, 3 trombones, percussion (antique cymbals, xylophone, wood blocks, temple blocks, tenor drum, bass drum, glockenspiel, vibraphone, chimes), harp, electric guitar, piano, celesta, cellos, and basses

## ERIK SATIE

### Parade

Born May 17, 1866 in Honfleur, France

Died July 1, 1925 in Paris

Composed in 1916–7 in Arcueil, France; Choral and Final added in 1919

Premiered on May 18, 1917 by the Ballet Russes  
at the Théâtre du Châtelet in Paris

Performance Time: Approximately 14 minutes

Instruments: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, E-flat clarinet, 2 bassoons, 2 French horns, 2 trumpets, cornet, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, suspended cymbal, tarole, triangle, lottery wheel, tambourine, tam tam, xylophone, siren, fog horn, water splashes, hand claps, typewriter, pistol, bouteillophone), harp, organ, and strings

*(continued)*

**JOHN CAGE**

Born September 5, 1912 in Los Angeles

Died August 12, 1992 in New York City

**Cheap Imitation with Solos for Voice Nos. 18 & 30 from *Song Books***

Cheap Imitation composed for piano in 1969; transcribed for orchestra in 1970–2

Premiered on May 13, 1972 in The Hague

Solos for Voice composed in 1970

Premiered on October 26, 1970 in Paris

Performance Time: approximately 35 minutes

Instruments: 2 flutes, 2 piccolos, 2 alto flutes, 2 oboes, 2 English horns, 2 clarinets, 2 bass clarinets, 2 E-flat alto saxophones, 2 bassoons, 2 French horns, 2 trumpets, 2 trombones, 2 tubas, timpani, percussion (marimba, glockenspiel, vibraphone, bells), 2 harps, guitar, celesta, piano, strings, and vocal soloists

**Etcetera**

Composed in 1973

Premiered on November 6, 1973 by the Paris Opera Ballet at the Paris Opéra

Performance Time: approximately 15 minutes

Instruments: flute, oboe, clarinet, bassoon, French horn, trumpet, tuba, timpani, percussion, piano, 5 strings, and cardboard boxes

**Etcetera 2/4 Orchestras**

Composed in 1985

Premiered on December 8, 1986 by the City Harmonic Tokyo at Suntory Hall in Tokyo

Performance Time: approximately 30 minutes

Instruments: 3 flutes, alto flute, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, bassoon, contrabassoon, 4 French horns, 3 trumpets, 3 trombones, tuba, percussion, harp, piano, and strings

# ABOUT THIS Concert

## JOHN CAGE AT 100

by *Leon Botstein*

This ASO tribute to John Cage comes barely three months after what would have been the composer's 100th birthday, and at the end of a year of Cage celebrations all over the world. John Cage fits perfectly into the ASO's ongoing exploration of the achievement of American composers from the 20th century, which during the past three seasons has featured Henry Cowell, George Crumb, and Walter Piston. But there is a special reason for the ASO to focus on Cage, and it stems from the relationship between the ASO and Bard College, where the orchestra is in residence each year as part of Summerscape.

In 2007 Cage's longtime collaborator and friend, the late Merce Cunningham, decided that it would be better for the John Cage Trust, which oversees Cage's archives and performance materials, to be placed in residence at Bard. The director of the archives, Dr. Laura Kuhn, who authored the notes for today's concert, is now a member of the Bard faculty, and helped curate this program. Three of Bard's faculty members have linkages to Cage and his legacy: the composer Richard Teitelbaum (who has also been a staunch advocate of the music of Henry Cowell); Kyle Gann, the composer and music historian, whose recent book on Cage was met with critical acclaim; and Joan Retallack, the poet, who has written extensively on Cage. Cage paid a visit to Bard in the late 1970s. One of the most memorable events I have performed in at Bard was the concert marking the installation of the Cage Trust at Bard that included a performance of Cage's "Lecture on the

Weather" with Merce Cunningham, John Ashbery, Jasper Johns, and myself. The presence of a poet, a painter, and choreographer in a performance of a Cage work succinctly expresses the extraordinary influence that John Cage exerted on all of the arts during the second half of the 20th century. Cage continues to fascinate composers, poets, and visual artists. Perhaps no composer since Richard Wagner has had as great a following outside of music, particularly in the arts and in the realm of ideas, owing to the power of his writings. It is ironic that many more people have read John Cage than have sought to, or managed to listen to his music. And even a larger number (as in the case of Wagner) believe they understand Cage and his meaning and impact without having read Cage or heard Cage's music.

In its own way Cage's approach to music emerges out of a Wagnerian conceit that all of the arts are interrelated. But Cage traveled from that premise along his own path toward exploding the traditional boundaries and distinctions between art and life. He did so in a manner inextricably linked to the events of the 20th century, particularly its challenges to inherited notions of space and time.

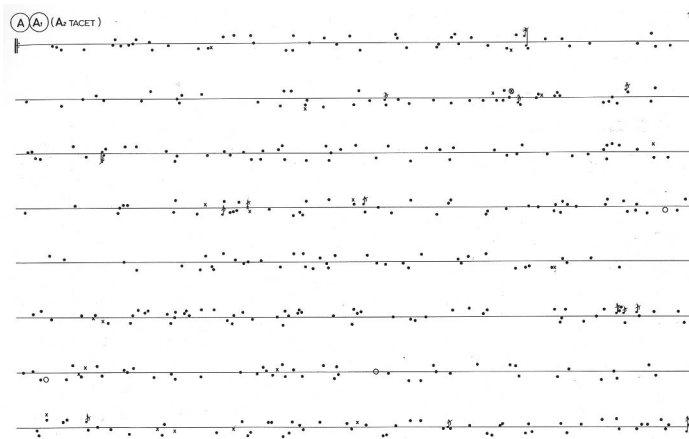
Much nonsense has been written about the intellectual and aesthetic consequences of the discoveries of modern physics, beginning with Einstein's articulation of the special theory of relativity. But at its core, the revolution in modern physics debunked notions of absolute time and space and the privileging of a single universal frame of reference. No frame of reference had priority as a point of observation and measurement. Much like the deleterious translation of

Darwinian thought into popular culture and social theory that has haunted everyday conversations and prejudices about human nature, the dynamics of competition, the emergence of social elites, and invidious distinctions between so-called “races,” the transporting of the precise language of physics into the realm of aesthetics (and more gravely, ethics) has resulted in many soft-headed notions about there being no truth in the world and no criteria for making distinctions or comparisons, just a myriad of subjective perspectives.

Nonetheless, the post-Newtonian science of Einstein and his contemporaries contributed to a cultural climate that emboldened a new generation of composers in the first half of the 20th century to contest what was once held as the natural objective validity of tonality and musical form. It inspired among European and American composers a renewed non-condescending respect for other systems of music outside of the West. This cultural climate of the mid-20th century in which Cage came of age inspired him to think in a shatteringly original way about sound and silence, about the artificiality of the barriers between constructed musical space and

ambient sound. His writings rendered the question of what constitutes music into a never-ending, complex, ambiguous, and exciting exploratory enterprise. The same cultural context fueled the opposite tendency—the effort by composers to control musical time more precisely. Stravinsky was attracted, for example, to the pianola by the idea that the intentionality of a work of music could be rendered objectively.

Cage contested the claim that there is a marked difference between our efforts to locate and place every sound in relation to other sounds in a musical composition—which became a near obsession among certain composers of the mid-20th century—and the manipulation of sound using chance, indeterminacy, randomness, or unpredictability. Modernists following in the path of Schoenberg, with whom Cage briefly studied, sought to protect their compositions from the sloppy inaccuracy and romantic expressiveness of performers by using precise metronome markings and elaborate performance indications. Cage charted a different strategy, embracing a more fluid and permeable sense of the perception of time and the creation of musical communication.



A page from the score of John Cage's *Etcetera*.

The issues and challenges that Cage raised remain alive and actual in our own time. His writings and works have an increasing and not declining following all over the world. No American composer with the possible exception of Duke Ellington and George Gershwin has exerted such a powerful international influence. There is something uncannily American—in the sense of Walt Whitman—about John Cage, his thought, his music, his engagement with other media, and the conduct of his life. His career has shaped our sense of what we mean when we call an artist “original.”

At his core, however, John Cage was a musician and a composer. It is as a composer of larger scale works that we remember him at this concert. His most famous work, *4'33"* was performed first by one instrumentalist. Furthermore, rather than represent Cage with an evening of all his own music taken from several periods, we decided to honor Cage by placing him, despite his startling individuality, squarely within the history of 20th-century music. For that reason the program features a work by Erik Satie, whom Cage admired and who can be seen as a direct inspiration. Satie, alongside Alfred Jarry (the author of *Ubu Roi*),

was perhaps modernism's genuinely avant-garde composer, whose music, with its veneer of simplicity, took on the historicist cultural traditions of the late 19th century. Indeed, in his notes for the performance of *Cheap Imitation*, Cage connects his imitation of Satie's *Socrate* to the *I Ching*, a text central to Cage's thought and career.

The Webern on this program links Cage to the one composer out of the second Viennese School who pioneered in the distillation of sound and the explicit use of silence, and the decaying spaces between types of sound and timbres as compositional elements. The Webern points to the common biographical ground between Cage and Morton Feldman, whose work on this program pursues, in a manner somewhat different from Cage, notions of indeterminacy and the varieties of the perception of the musical experience as resistant to standardization. And Feldman shared with Cage a deep interest in the visual experience and the connection between the aural and visual experiences. Framed by one contemporary, Feldman, and two predecessors, the program features a rare performance of the two sets of *Etcetera*, which date from the last phase of Cage's career.

The image shows a page from a musical score for Morton Feldman's work "...Out of 'Last Pieces'". The score is written on a grid of 15 staves, each labeled with an instrument or voice part on the left. The parts include Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Trumpet (T), Horn (F), Trombone (Tbn.), Bass Trombone (B. Tbn.), Percussion (Perc.), Celesta (CEL.), Piano (P), Piano Solo (P Solo), Violin (Vn.), Viola (Va.), Cello (Cb.), and Double Bass (Cb.). The score is characterized by a high density of notes and rests, with many notes beamed together. Dynamic markings such as *mf*, *mf*, *mf*, and *mf* are placed above the staves. The notation is dense and complex, reflecting the intricate and often chaotic nature of Feldman's music.

A page from the score of Morton Feldman's "...Out of 'Last Pieces'"

Just in case the traditional concert audience harbors the commonplace belief that playing music that is not notated in the traditional manner and which leaves many decisions and choices to each individual player is somehow an undisciplined form of music-making requiring less rehearsal and practice than the rendering of a Tchaikovsky symphony, it should be noted that Cage and Feldman are extraordinarily precise in their instructions. Indeed performing one of these works requires more rather than less rehearsal, because the possibilities of what can be realized are that much greater.

The prejudices against what was regarded as Cage's form of radical modernism have never been quite erased. It would be foolish to dismiss them as mere philistinism, just as it would be offensive to assume that just because an approach to music represents itself as a radical departure from tradition it is superior owing to its novelty. One can get a succinct notion of how disciplined and serious Cage's enterprise as a composer was from the closing paragraphs of his notes to the performers for *Cheap Imitation*:

*Not less than two weeks before a projected performance each musician shall be given his part.*

*During the first week he will learn the melody, at least those phrases of it in which he participates. He is to learn, among other matters, to play double sharps and double flats without writing in simpler "equivalent" notes.*

*During the second week there will be orchestra rehearsals on each day, each rehearsal lasting one and a half hours. If, at anytime, it appears that any member of the orchestra does not know his part, he is to be dismissed. If as a result one of the essential 24 parts is missing, the projected performance is to be cancelled.*

John Cage's legacy will continue to command attention during the 21st century. His stature within the world of performance art, the visual arts, and aesthetic thought is nearly unrivaled. But Cage the composer and his music still require advocacy.

### OLD FRIENDS, NEW SETTING by *Laura Kuhn*

It is a fitting finale to John Cage's Centennial Year to bring works together into a single program by individuals to whom Cage expressed lifelong devotion: the revered Austrian composer, Anton Webern (1883–1945); the beloved American composer, Morton Feldman (1926–87); and the iconoclastic French composer, Erik Satie (1866–1925).

Cage first met Feldman in 1950 at a New York Philharmonic concert that included Webern's *Symphony, Op. 21* (1928). The story goes that both composers left just after the Webern, just before a work by Rachmaninoff was to commence, Feldman in disgust at the audience's reaction to the Webern, Cage not wanting his experience of the Webern disturbed. The two became fast friends, and in short order formed, with Christian Wolff and Earle Brown, what came to be known as The New York School.

Webern was not a prolific composer, his *Symphony, Op. 21* (1928) being just one of 31 compositions published in his lifetime. The work is in two movements, the first embodying a four-part mirror canon and the second palindromic variations, marked overall by the composer's signature economy of means and restrained expression. Webern was proud of the work, which he dedicated to his daughter, Christine. After its Vienna premiere, he wrote in his diary: "Great delight. Turned out really well."



Feldman's ...*Out of "Last Pieces"* (1961) is among the composer's last works written in graphic notation, here small boxes containing numbers that indicate how many sounds are to be played, with pitches and timings of entrances left to the performers. As in many of Feldman's works, the dynamics are extremely dear, revealing rich and unpredictable harmonic textures. It was first performed at the Cooper Union, under the direction of Howard Shanet (March 17, 1961).

Satie's *Parade* (1916–17) was a wartime collaboration involving Jean Cocteau, Pablo Picasso, Léonide Massine, and Serge Diaghilev, whose Ballets Russes gave the premiere performance at Paris's Théâtre du Châtelet (May 18, 1917). Satie's score contains several unusual instruments—typewriter, foghorn, milk bottles—which may have been added by Cocteau in an effort to ensure a *succes de scandale*. In his program note for the premiere performance, Guillaume Appolinaire described *Parade* as *une sorte de surréalisme*, coining the word that would be used years later for the art movement in Paris.

*Cheap Imitation* for orchestra (1972) derives from Cage's 1944 piano arrangement of the first movement of Satie's *Socrate*, a "symphonic drama in three parts" (1915). In 1968, when Cage returned to his work with the remaining two movements, Satie's publisher unexpectedly refused permission. Cage's response was to "recompose" the work, using chance means, resulting in music with the same phrasing, rhythms, and general contours of Satie's composition, but which is otherwise quite distinct. Cage playfully renamed his new work *Cheap Imitation* (1969), and went on to create versions for orchestra (1972) and solo violin (1977) as well. The orchestral version is scored for 24–95 variable parts, the piano part serving as the conductor's score.

Cage's *Etcetera* (1973) and *Etcetera 2/4 Orchestras* (1985) are scored for variable ensemble, with and without conductors, and recordings of the environments in which the works were created; the instrumentation of *Etcetera* also calls for non-resonant cardboard boxes, which sound in performance like the patter of raindrops. Both reflect Cage's long-standing social concerns, here his interest in how music might assist in the "...integration of the personality, or the co-being of the conscious and the unconscious mind, Law and Freedom, in a random world situation."\*

In *Etcetera*, the performers play in two different situations of their own choosing: as soloists or in conducted groups of 2, 3, or 4. Three stations are placed at the front of the stage, with a conductor at each; when the station fills, the conductor conducts. The work was first performed with Merce Cunningham's *Un Jour ou Deux* by the Paris Opera Ballet at the Paris Opéra (Nov. 6, 1973), with sets and costumes by Jasper Johns.

In *Etcetera 2/4 Orchestras*, the situation is reversed: here, the ensemble is conducted throughout, but the performers are free to play as soloists at any time. The conductor beats more or less conventionally, creating an extremely slow, non-rhythmic pulse. The orchestral materials consist of fixed notes, but with added spice: Cage provides indications for playing slightly before or after the beat and for microtonal glissandi. The work was first performed by the City Harmonic Tokyo at Suntory Hall (Dec. 8, 1986).

\*From "Defense of Satie," John Cage, Black Mountain College Satie Festival (Summer, 1948).

*Dr. Kuhn is the John Cage Professor of Performing Art at Bard College and Founding Director of the John Cage Trust.*



# MEET THE Artists

## LEON BOTSTEIN, *Conductor*

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

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

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



PHOTO BY MATT DINE

numerous articles and books. Last year he gave the prestigious Tanner Lectures in Berkeley, CA. For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class from the government of Austria. In 2009 he received Carnegie Foundation's Academic Leadership Award, and in 2011 was inducted into the American Philosophical Society. He is also the 2012 recipient of the Leonard Bernstein Award for the Elevation of Music in Society.

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

## TAMI PETTY



PHOTO BY LISA KOHLER

Soprano Tami Petty credits include Rossini's *Petite Messe Solenne* (Voices of Ascension at Alice Tully Hall), Pani Paskova in Janáček's *Cunning Little Vixen* (New York Philharmonic), Woglinde in the final scene from Wagner's *Das Rheingold* (Bard Summer-scapes), the title role in Puccini's *Suor Angelica* (Southern Arizona Symphony Orchestra), Leonore in Beethoven's *Fidelio* (Opera Fort Collins), Vaughan Williams' *A Sea Symphony* (Buffalo Philharmonic), Michael Tippett's *A Child of Our Time*, and the Brahms German Requiem (Manchester Choral Society),

the Vaughan Williams *Dona Nobis Pacem* (Choral Society of Grace Church), and the Four Last Songs of Richard Strauss (Fort Collins Symphony).

Ms. Petty is the winner of career grants from the Richard Tucker Foundation, the Lotte Lehmann Foundation, the Chautauqua Opera Guild, the Lotte Lenya Competition, and the Merola Opera Program of the San Francisco Opera Center. She received special recognition from the Marilyn Horne Foundation at the Music Academy of the West, and is the first recipient of the Emerging Artist Award from the Sorel Organization honoring women in music.

Upcoming engagements include Menotti's *Amahl and the Night Visitors* (Middle Collegiate Church, Grace Church), Handel's *Dixit Dominus* (Crescent Choral Society), the Brahms German Requiem (Summit Chorale), and Telemann's *Der Tod Jesu* (Mountainside Baroque).

## HELEN PRIDMORE



PHOTO BY TARA WELLS

Helen Pridmore enjoys a career focused on contemporary scored music, experimental music, and improvisation. She has performed and toured widely in Canada, the U.S., Europe, and Japan, as

a soloist and with the voice/electronics duo Sbot N Wo and the new music group Motion Ensemble. Recent appearances include a performance of Michael Finnissy's major work *Whitman*, with the composer at the piano, in Victoria, British Columbia; and a performance of Cage's *Aria* at the "Future of Cage: Credo" conference in Toronto. A solo tour to Seattle, Vancouver, Victoria, Edmonton, and Calgary early in 2013 will celebrate the recent release of Ms. Pridmore's solo CD, *Janet*, featuring new works by Canadian composers and released on the Canadian Music Centre's Centre-discs label.

Born in the U.K., Ms. Pridmore studied in Canada and the U.S., earning a doctorate at the Eastman School of Music

in Rochester, New York. She is also a teacher and writer.

## JAMES BAGWELL

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

Choirs in New York. He has trained choruses for a number of major American and international orchestras.

For 12 seasons, Mr. Bagwell has been Music Director for the May Festival Youth Choir in Cincinnati. He has conducted some 25 productions as music director of Light Opera Oklahoma, including *Candide*, *Sweeney Todd*, and *The Merry Widow*, among others. He frequently appears as guest conductor for orchestras around the country and abroad, including the Jerusalem Symphony, Tulsa Symphony, and the Indianapolis Chamber Orchestra.

He has taught since 2000 at Bard College, where he is the chair of the undergraduate music department and co-director of the graduate program in conducting.

## GEOFFREY McDONALD

Geoffrey McDonald is assistant conductor of the American Symphony Orchestra, as well as conductor of the Philadelphia Young Artists' Orchestra, and music director of the Columbia University Bach Society and the Gotham Chamber Opera. He also serves as assistant for the Summerscape and Bard Music Festivals at Bard College in New York. An avid instrumental and vocal performer, Mr. McDonald studied piano, cello, and voice from an early age. At Mannes College he was the recipient of the Alma Askin Scholarship, the Felix Salzer Techniques of Music Award, and the Mannes Theory Essay Prize for an article on Mahler's *Kindertotenlieder*. At Princeton University Mr. McDonald was the

assistant conductor of the Princeton University Orchestra and associate conductor of the Princeton University Sinfonia. For three years he was also the music director of the Princeton Katzenjammers, the nation's oldest co-ed collegiate a cappella group and an award-winning chamber choir. Upon graduating he was awarded the inaugural Edward T. Cone Memorial Prize for excellence in combining music scholarship with performance. A devotee of diverse musical styles and genres, Mr. McDonald maintains a busy performing schedule in the indie-rock band Miracles of Modern Science and is an active composer, most recently of incidental music for stage and film productions.

## ZACHARY SCHWARTZMAN

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Zachary Schwartzman has served as assistant conductor for the Deutsche Oper Berlin, Opera Atelier (Toronto), Opera Français de New York, L'Ensemble orchestral de Paris, Bard SummerScape, Gotham Chamber Opera, Oakland East Bay Symphony, Connecticut Grand Opera, Berkshire Opera, and Opera Omaha, among others. He was Associate Conductor for two seasons with New York City Opera, as well as conductor in their VOX series, and has been associate/assistant conductor for 15 productions at Glimmerglass Opera, where he recently conducted performances of *Carmen* and Jeanine Tesori's *A Blizzard on Marblehead Neck* (world premiere). His credits as assistant con-

ductor include recordings for Albany Records, Naxos Records, and a Grammy-nominated world-premiere recording for Chandos Records. As conductor his orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. In 2004 he received a career development grant from the Bruno Walter Memorial Foundation. He has been Music Director of the Blue Hill Troupe since 2004. Mr. Schwartzman holds undergraduate degrees in East Asian studies and piano performance from Oberlin College and Conservatory, and a master of music in Orchestral Conducting from the Moores School of Music at the University of Houston.

## AMERICAN SYMPHONY ORCHESTRA

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

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

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

In addition to many albums released on the Telarc, New World, Bridge, Koch, and Vanguard labels, many live performances by the American Symphony are now available for digital download. In many cases, these are the only existing recordings of some of the rare works that have been rediscovered in ASO performances.

**AMERICAN SYMPHONY ORCHESTRA**Leon Botstein, *Conductor***VIOLIN I**

Erica Kiesewetter, *Concertmaster*  
 Suzanne Gilman  
 Diane Bruce  
 Elizabeth Nielsen  
 Sophia Kessinger  
 Katherine Livolsi-Landau  
 Ashley Horne  
 Ragga Petursdottir  
 James Tsao  
 Ann Labin  
 John Connelly  
 Jennifer Kim

**VIOLIN II**

Richard Rood, *Principal*  
 Yukie Handa  
 Robert Zubrycki  
 Wende Namkung  
 Yana Goichman  
 Heidi Stubner  
 Dorothy Strahl  
 Elizabeth Kleinman  
 Lucy Morganstern  
 Alexander Vselensky  
 Patricia Davis  
 Ann Gillette

**VIOLA**

Nardo Poy, *Principal*  
 Veronica Salas  
 John Dexter  
 Debra Shufelt-Dine  
 Crystal Garner  
 Martha Brody  
 Adria Benjamin  
 Rachel Riggs

**CELLO**

Eugene Moye, *Principal*  
 Roberta Cooper  
 Annabelle Hoffman  
 Sarah Carter  
 Maureen Hynes  
 Dorothy Lawson

**BASS**

Tony Flynt, *Principal*  
 Jack Wenger  
 Richard Ostrovsky  
 William Sloat

**FLUTE**

Laura Conwesser, *Principal*  
 Rie Schmidt  
 Diva Goodfriend-Koven, *Piccolo*  
 Elizabeth Brown  
 Karla Moe  
 Susan Rotholz

**OBOE**

Alexandra Knoll, *Principal*  
 Erin Gustafson  
 Melanie Feld, *English horn*  
 Laura Covey

**CLARINET**

Laura Flax, *Principal*  
 Maureen Hurd  
 Lino Gomez  
 Christopher Cullen

**SAXOPHONE**

Chad Smith  
 Allen Won

**BASSOON**

Charles McCracken, *Principal*  
 Marc Goldberg

**HORN**

Zohar Schondorf, *Principal*  
 David Smith  
 Lawrence DiBello  
 Chad Yarbrough

**TRUMPET**

Carl Albach, *Principal*  
 John Dent  
 Thomas Hoyt

**TROMBONE**

Richard Clark, *Principal*  
 Kenneth Finn  
 Jeffrey Caswell

**TUBA**

Kyle Turner, *Principal*  
 Andrew Bove

**TIMPANI**

Benjamin Herman, *Principal*

**PERCUSSION**

Jonathan Haas, *Principal*  
 Kory Grossman  
 Javier Diaz  
 Charles Descarfino  
 Matthew Beaumont

**HARP**

Sara Cutler, *Principal*  
 Victoria Drake

**KEYBOARD**

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 Elizabeth DiFelice

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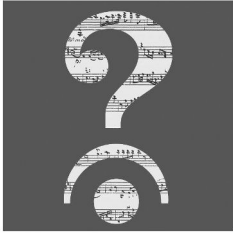
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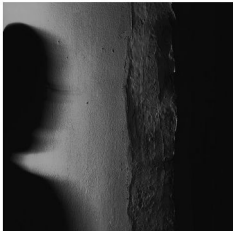
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