

Friday Evening, February 20, 2015, 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

Mona Lisa

LEON BOTSTEIN, *Conductor*

MAX VON SCHILLINGS
Mona Lisa

ACT I

Intermission

ACT II

Foreigner/Francesco del Giocondo: MICHAEL ANTHONY MCGEE,
Bass-baritone

Woman/Mona Fiordalisa: PETRA MARIA SCHNITZER, *Soprano*
Lay Brother/Giovanni de Salviati: PAUL McNAMARA, *Tenor*

Pietro Tumoni: JUSTIN HOPKINS, *Bass-baritone*

Arrigo Oldofredi: ROBERT CHAFIN, *Tenor*

Alessio Beneventi: JOHN EASTERLIN, *Tenor*

Sandro da Luzzano: CHRISTOPHER BURCHETT, *Baritone*

Masolino Pedrucci: MICHAEL SCARCELLE, *Bass-baritone*

Mona Ginevra: ILANA DAVIDSON, *Soprano*

Dianora: LUCY FITZ GIBBON, *Soprano*

Piccarda: KATHERINE MAYSEK, *Mezzo-soprano*

Sisto: JOHN KAWA, *Tenor*

BARD FESTIVAL CHORALE
JAMES BAGWELL, *Director*

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

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FROM THE Music Director

The Stolen Smile by Leon Botstein

This concert performance of Max von Schillings' 1915 *Mona Lisa* is the latest installment of a series of concert performances of rare operas the ASO has pioneered since the mid 1990s. The list of operas performed by the ASO in New York City includes French works: Bizet's *Djamileh*, Lalo's *Le Roi D'Ys*, Magnard's *Bérénice*, Chausson's *Le Roi Arthus*, Dukas' *Ariane et Barbe Bleu*, Chabrier's *Le Roi malgré lui*, and D'Indy's *Fervaal*. The ASO also has featured Russian works: Rimsky-Korsakov's *Mozart and Salieri* and Dargomizhsky's *The Stone Guest*. The German works in the list include four one-act operas by Hindemith (*Mörder, Hoffnung der Frauen; Sancta Susanna; Nusch-Nuschi*; and *The Long Christmas Dinner*), Marschner's *Der Vampyr*, Schreker's *Der Ferne Klang*, Schmidt's *Notre Dame*, three works of Strauss (*Feuersnot, Die Liebe der Danae, and Die ägyptische Helena*), Weill's *Der Protagonist* and two full acts of *The Eternal Road*, and two works of Zemlinsky (*Der Zwerg* and *Eine florentinische Tragödie*). We have also offered Dallapiccola's *Il Prigioniero* and *Volo di Notte*, and Ethyl Smyth's *The Wreckers* (which will have a fully-staged production this summer at Bard's SummerScape).

Mona Lisa fits this series. It is the second "Renaissance" opera from the early 20th century, a work that can be placed in the same category as Zemlinsky's *Eine florentinische Tragödie*. What defines the ASO's long list is the judgment that there are dozens and dozens of great operas from the 19th and 20th centuries that deserve to be heard live, not merely on old or new recordings, or

DVDs or pirated videos. Opera is the one medium from the past that resists technological reproduction. A concert version still represents properly the sonority and the multi-dimensional aspect crucial to the operatic experience. One ought not judge an opera from sound or video documents any more than one can judge a work of architecture from photographs or even a sophisticated computer simulation and video tour.

The plain fact is that opera, which thankfully is experiencing some vitality as a medium for contemporary composers, possesses an enormous treasure trove of great works that are condemned to silence. Not all may be "original" in style. Many can be regarded as "eclectic." But greatness and power in any art form, particularly opera, are not contingent on "originality." Consult any guidebook to opera published before 1950 and one will be astonished at how many operas are described, with plots, as presumed constituents of an active repertoire. Then check on the active repertoire today. Look at what we are missing and how distorted our connection to the history of opera has become. One will be dismayed to find that most operas worthy of performance have vanished from view, except for a small community of cognoscenti. No opera the ASO has performed so far is unworthy of a staged production; and not one could ever be considered "obscure" or second rate. And there is a list of works that remain to be done that could take us another half-century to perform at the rate of one each year.

Schillings' *Mona Lisa* falls squarely in the group of deserving operas. Its

obscurity dates from 1933. Schillings died in July of that year, just months after the Nazis took power. Furthermore, he was an ardent nationalist who signed on to the Nazi cause. His leadership of the Prussian Academy of the Arts under the Nazis permitted him to dismiss, with some relish, Jews, socialists, and communists from their posts, including Schreker and Schoenberg. Schillings had earned respect before 1933 as a composer but even more as an administrator. He served as head of the State Opera in Berlin, and had been active as a conductor. He was, by all accounts, a martinet—stiff, unpleasant, and nasty. But he was nonetheless an accomplished composer of several operas. His early works showed a high degree of craft and were successful, although viewed as too explicitly derivative and neo-Wagnerian.

A bit like Leoncavallo, Schillings, however, managed to write one operatic “hit”: *Mona Lisa*, in 1915. It was a runaway success and experienced, in the successive decade and a half, well over 1,200 performances, including a production at the Metropolitan Opera, and in St. Petersburg in the 1920s alongside *Wozzeck* and *Der Ferne Klang*. The international rage for *Mona Lisa* came to an abrupt halt in 1933; Schillings’ death placed the work on the periphery in Germany, and a revival there after 1945 was unthinkable.

Bad people and anti-Semites have written great operas, as the case of Wagner amply illustrates. Despite the bad odor surrounding its composer (who died well before the onset of the most heinous atrocities) *Mona Lisa* is a terrific piece of music and theater. Its style is far less Wagnerian than Schillings’ other operas and in fact it reveals a shift toward the Italian style of *verismo*, befitting not only its subject matter, but also the taste of the public in 1915. It is

not “original” in the sense of Strauss or Puccini. It is simply inspired—beautiful, effective, and engaging—much like the best works of Korngold and Zemlinsky.

Part of the allure and potential of the work as more than a rarity and period piece rests in the subject. Leonardo da Vinci’s portrait, known mostly as “La Gioconda” (a title that bears no relationship with the plot or subject matter of the opera of the same name by Giordano) was a well-known small portrait by Leonardo that hung unobtrusively in the Louvre alongside many other Renaissance Italian paintings, a work purchased by Francis I of France from the painter himself. What turned the “Mona Lisa” into the most famous painting in the world was an event that occurred in August 1911. The painting was stolen. The thief was an obscure Italian workman. He simply walked out with it at 7 a.m. on a Monday. The crime was a sensation and captivated the entire world. Picasso was accused, briefly, of the theft, as was Guillaume Apollinaire, the poet, who was held in custody for a week. The case remained unsolved for two and a half years, baffling the police around the world.

The notoriety of the theft was enhanced two and a half years later when the thief reappeared and clumsily attempted to sell it to an art dealer in Florence. The dealer contacted the Uffizi in Florence, and together they retrieved the painting and apprehended the thief. Its recovery, its display in Italy, its return to the Louvre, and the trial of the thief were headline news. The story of the theft and the analysis of the culprit and his motives have remained the subject of articles and books ever since.

After its recovery it was put on temporary display in Florence. More than 30,000 people showed up to view it, creating a riot. From the moment of its

return, the portrait has remained the most reproduced and visited work of art in the Western world. More startling is the fact that between 1911 and 1913 more people went to the Louvre to gaze at the empty spot from which it had been stolen than had ever visited the painting when it was there. It has inspired painters, poets, and pretentious mystery writers. The Mona Lisa remains far and away the main reason tourists go to the Louvre today. It was always a masterpiece, but it became the most famous painting in history only after the 1911 theft and its miraculous return in 1913.

The sensation surrounding the theft of the Mona Lisa was the reason Schillings had the idea of writing an opera about the painting. He saw an opportunity that could not be missed. The extensive journalistic coverage of the whole affair included an extensive account of the painting's merit and substance, particularly the enigmatic smile of the subject, and, of course, her beauty. The intense scrutiny of the painting invited fiction: who was the subject? What sort of personality was she? And, above all, what is it with that smile?

The librettist Schillings chose was an Austrian poet, actress, and writer of children's literature, Beatrice von Dovsky (1870–1925). She acted in the Raimund Theater, playing soubrette roles—the ingénue, the mischievous flirt. She went on to write specifically Viennese character pieces marked by humor and sentimentality. Her most lasting achievement (apart from having a small street named after her in Vienna's 13th district) is the libretto of *Mona Lisa*.

Dovsky's genius was to invent a somewhat mystical and supernatural framework. The plot concerns a contemporary couple. They are visiting, on their honeymoon, the palace of the "real" La

Gioconda, Mona Lisa, in Florence. The opening scene—which parallels the close of the opera—makes brilliant use of the familiar discourse about Mona Lisa's smile and sexuality. Dovsky's opening text is suffused with contemporary notions concerning desire and marriage. The tourist couple is a young beautiful woman and a bored, rich, older husband, now on his third marriage. She is sad and introspective. She cares not for pearls and jewels, but for happiness. She is mesmerized by the visit to the home of a legendary enigmatic beauty where the unusual events took place in, of all years, 1492—the year the Spanish expelled the Moors from Europe and Columbus made his voyage to the New World.

In a brilliant theatrical gesture, their guide, a friar, begins to recount the events in 1492 that unfold scenically to the audience. A tale of an unhappy marriage and jealousy, of greed, cruelty, and romance unfolds, framed by the competing claims of the Dionysian—revelry and abandon—and the Apollonian—reserve and ascetic religiosity (represented by the followers of Savonarola). The clue to the husband's jealousy and Mona Lisa's adultery is her smile—that rare sign of her desire and happiness that periodically shatters her otherwise icy exterior. Lover and husband in the tale die, but Mona Lisa survives.

The story explains the painting's subject and the painter's representation of Mona Lisa. When the story ends, we are returned to the present. The audience is left alone with the visiting couple and the friar. As the curtain falls, it becomes apparent that the young bride is herself Mona Lisa, a reincarnation, or perhaps the immortal living person of the original Mona Lisa.

This fabulous and utterly operatic plot brought the very best out of Schillings.

The opera boasts crowd scenes, affecting melodies, a colorful and not overwhelming orchestral texture, and high drama. *Mona Lisa* possesses a great, timeless, and accessible story, and beautiful music. So why should it not regain a place in the operatic repertory, alongside the warhorses from that same era that are so overexposed that the music that initially made them famous is diminished in favor of bizarre productions and lame attempts

at modernization? The warhorses now function best as vehicles for succeeding generations of divas and divos. This opera, ironically in part because it is entirely forgotten, makes its case directly as music and drama; it requires no gratuitous directorial ingenuity to captivate today's audience. After all, everyone knows the "Mona Lisa." We are still entranced by her smile and under the spell of the unique aura of the painting and the painter.

THE Program

by Walter Frisch

Max von Schillings

Born April 19, 1868, in Düren, Germany

Died July 24, 1933, in Berlin

Mona Lisa

Composed in 1913–15

Premiered on September 26, 1915, at the Stuttgart State Theatre
conducted by Schillings.

Performance Time: Approximately 2 hours and 20 minutes, including one
20-minute intermission

Instruments for this performance: 3 flutes, 1 piccolo, 3 oboes, 1 English horn, 1 heckelphone, 3 clarinets, 1 E-flat clarinet, 1 bass clarinet, 3 bassoons, 1 contra-bassoon, 6 French horns, 4 trumpets, 3 trombones, 1 tuba, timpani, percussion (chimes, glockenspiel, xylophone, castanets, triangle, bass drum, cymbals, tam tam, snare drum, field drum), 1 celesta, 1 organ, 1 mandolin, 2 harps, 22 violins, 8 violas, 8 cellos, 6 double-basses, chorus, 3 sopranos, 1 mezzo-soprano, 4 tenors, 1 baritone, and 3 bass-baritones.

Although his music is virtually unknown today, even in his native Germany, Max von Schillings was recognized during the decades around 1900 as one of the leading figures of early musical modernism in the Austro-German sphere. Along with Richard Strauss and Hans Pfitzner, Schillings dominated the post-Wagnerian

operatic world, especially with his three early operas: *Ingwelde* (1894), *Pfeifertag* (1897), and *Moloch* (1907). Schillings was also active as a conductor, and, with his friend Strauss, he helped program the annual new music festivals of the prestigious Allgemeiner Deutscher Musikverein (General German Music Association).

Schillings, who came from a prominent Rhenish family, was based initially in Munich, where he became associated with the so-called Munich School of progressive composers centered around Ludwig Thuille. In 1908 he joined the staff of the Stuttgart Opera House, where among other accomplishments he arranged for the premiere of Strauss' *Ariadne auf Naxos* in 1912. After 1915 Schillings' compositional output declined as he focused more on administration and conducting. From his position as president of the Prussian Academy of the Arts in Berlin, which he assumed in 1932, Schillings would prove a willing partner to the Nazis in purging the institution of "alien" elements (including its professor of composition, Arnold Schoenberg).

Schillings' fourth and last opera, *Mona Lisa*, was composed between 1913 and 1915. Where his earlier operas had been strongly indebted to Wagner's music dramas, *Mona Lisa* allies Wagnerian devices like leitmotifs and intense chromaticism to the fast-paced

verismo of recent Italian operas by Mascagni, Leoncavallo, and Puccini.

Mona Lisa's two acts, not divided into scenes, are continuous musically and dramatically. The plot, as in many *verismo* operas, revolves around the themes of jealousy, betrayal, despair, and revenge. There is also local color in the evocation of Florentine church bells and Renaissance polyphony. Critics praised *Mona Lisa* as an important departure from Wagner's style. One noted that Schillings "places before our eyes a mirror of real life, which seizes us more strongly than any mythology."

Schillings would never follow up on the achievement of *Mona Lisa*. Another opera begun at about the same time, Alban Berg's *Wozzeck*, projected a different and more powerful blend of modernism, realism, and Wagnerism that ultimately had a far greater impact on the 20th century.

Walter Frisch is H. Harold Gumm/Harry and Albert von Tilzer Professor of Music at Columbia University.

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 hailed for his visionary zeal, often 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. At the same time he brings his distinctive style to core repertory works. 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 online, where they have cumulatively sold more than a quarter of a million downloads. 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. Collections of his writings and other resources may be found online at 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.

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

CHRISTOPHER BURCHETT, Baritone

Christopher Burchett's recent engagements have included Captain Corcoran in *H.M.S. Pinafore* and Harlequin in *Ariadne auf Naxos*, both with Virginia Opera; Father Palmer in *Silent Night* with Fort Worth Opera; and *The Poe Project* with Fargo-Moorhead Opera. The 2013 season began with *Soldier Songs* by David T. Little as part of the PROTOTYPE Festival produced by Beth Morrison Projects and HERE.

Mr. Burchett began the 2012 season singing the role of Blazes in Boston Lyric Opera's production of *The Lighthouse*,



PETER KONERKO

followed by a return to Eugene Opera to sing the role of Chou En-Lai in John Adams' *Nixon in China*. A champion of new music, he has been a part of several world premieres, creating the roles of Orsen in Edwin Penhorwood's *Too Many Sopranos* with Cedar Rapids Opera Theatre, M. Carré-Lamadon in Stephen Hartke's *The Greater Good* with Glimmerglass Opera, and Justin in Anthony Davis' *Wakonda's Dream* with Opera Omaha.

Mr. Burchett has appeared with many of the country's finest Bach festivals, including the Carmel Bach Festival, Boulder Bach Festival, Louisville Bach Society, and Bethlehem Bach Festival, where he sang Bach's B-minor Mass as part of an Emmy-winning national PBS broadcast entitled *Make a Joyful Noise*. Current engagements include *Don Giovanni* with Cedar Rapids Opera Theatre; *Sweeney Todd* with Eugene Opera; and a return to Forth Worth Opera for *The Poe Project*.

ROBERT CHAFIN, *Tenor*

DEVON CASS



Robert Chafin has more than 70 operas in his repertoire and has performed as a guest artist at New York City Opera and in Carnegie Hall. He has performed internationally in Paris, Tel Aviv, Jerusalem, Stockholm, Vienna, Frankfurt, Brussels, Madrid, Milan, Leipzig, at the Salzburg Summer Festival, and in Berlin with the Deutsche Oper and Philharmonie.

Mr. Chafin has appeared on recordings of Franz Schreker's *Flammen* and *Christophorus*, Richard Strauss' *Die Liebe der Danae*, Leonard Bernstein's *Candide*, and Beethoven's Symphony No. 9. He also has recorded for Opera Rara and performed Stravinsky songs and the Hindemith oratorio *Das Unaufhörliche* for CD and television productions. On the concert stage he has appeared throughout Europe and the United States.

Recently Mr. Chafin debuted in the American premiere of Franz Schmidt's *The Hunchback of Notre Dame* with Leon Botstein conducting the American Symphony Orchestra at Carnegie Hall, performed *Idomeneo* in Germany, and sang in Mahler's full and chamber versions of *Das Lied von der Erde* in Spain, France, and Belgrade, Serbia. In addition to performing, he has been recently appointed visiting assistant professor of voice at Virginia Tech.

ILANA DAVIDSON, *Soprano*

Grammy-winning soprano Ilana Davidson returns to Carnegie Hall after previous engagements for Mahler's Second Symphony with the Boston Philharmonic and Bolcom's *Songs of Innocence and of Experience* with the Saint Louis Symphony. Her Avery Fisher Hall debut was with Leon Botstein and the American Symphony Orchestra in Orff's *Trionfo di Afrodite*. Her extensive concert repertoire includes the Brahms Requiem with North Carolina Symphony and Berkshire Choral Festival; Mahler's Fourth Symphony with the Fort Worth and Detroit Symphonies and Brevard Music Center; Handel's *Messiah* with the Nashville, Pacific, Ann Arbor, and Alabama symphonies and National Philharmonic; the Fauré Requiem with the Charlotte Symphony; Mozart's *Exsultate, jubilate* with the Wheeling Symphony and Brevard Music Center; Haydn's *Die Schöpfung* with the Harrisburg Symphony, Philadelphia's Voces Novae et Antiquae, and at the Bellingham Festival; Bach Cantatas with Boston's Handel and Haydn Society; Bach's *Weihnachtsoratorium* and *Jauchzet*



CHRISTIAN STEINER

Gott in allen Landen with the Orchestra of St. Luke's; and Mahler's Second Symphony with the Québec, Baton Rouge, and Acadiana symphonies and Rhode Island Philharmonic. In addition she sang Orff's *Carmina Burana* for her debuts with the Houston, Edmonton, Reading, and Toledo symphonies. Abroad she has sung Cupid in Purcell's *King Arthur* in Stuttgart, and Amor in Legrenzi's *La Divisione del Mondo* at the Austrian festivals of Innsbruck and Schwetzingen. More information can be found online at: ilanadavidson.com.

JOHN EASTERLIN, *Tenor*

John Easterlin has recently performed at the Wiener Staatsoper as Herodes in *Salome*, Covent Garden as Prince Nilsky in *The Gambler*, and at Teatro Real Madrid in *Wozzeck*, *Boris Godunov*, and *The Rise and Fall of the City of Mahagonny* in the role of Jack O'Brien, and the world premiere of *The Perfect American* in the role of Andy Warhol, which he later reprised with the English National Opera. Other engagements include Opéra National de Paris in the role of Squeak in *Billy Budd* and with Glimmerglass Opera as the magician in



The Consul. In 2010–11 he made his debut with the Canadian Opera Company as Monostatos in *Die Zauberflöte* and the dancing master in *Ariadne auf Naxos*. That season he also sang with Lake George Opera in the role of Alfred in *Die Fledermaus*. In 2011–12 he returned to the Metropolitan Opera as the Scribe in *Khovanshchina*, the Philadelphia Orchestra as Aegistheus in *Elektra*, and Madrid's Teatro Real in *Lady Macbeth of Mtentsk*. Engagements last season included appearances

at the Metropolitan Opera as Monostatos, a debut with the Washington National Opera as Monostatos, the New York City Opera as Larry King in *Anna Nicole*, the Merida Festival in Spain as Herodes in *Salome*, and his return to Covent Garden as Andres in *Wozzeck*. This season he takes on the role of Pirelli in *Sweeney Todd* with San Francisco Opera and Hawaii Opera Theatre, and debuts at Houston Grand Opera in the role of Goro in *Madama Butterfly*.

LUCY FITZ GIBBON, *Soprano*

BELLATRIX PHOTOGRAPHY



Lucy Fitz Gibbon has made modern premieres of important works by baroque-era composers Francesco Sacraci and Barbara Strozzi, and has premiered numerous works by composers of her generation, including Sean Shepherd, David Hertzberg, Dante de Silva, and Anna Lindemann. Recent performances include her debut with the Saint Paul Chamber Orchestra in the role of Miles in Britten's *The Turn of the Screw*, the premiere of Christopher

Stark's *Soldier Asleep at the Tomb* with the Cornell Symphony, and Mozart's Requiem with the Tulsa Symphony. In March she will perform Claude Vivier's *Lonely Child* as part of "Environs Messiaen," a festival at Cornell University dedicated to the naturalist aesthetic of Olivier Messiaen. She will also appear in a presentation of Sheila Silver's opera *A Thousand Silver Suns* at the National Opera Center this June. She was honored to be a fellow at the Tanglewood Music Center during the summer of 2014, and was invited to return in 2015.

A graduate of Yale University, Ms. Fitz Gibbon is the recipient of numerous awards for her musical and academic achievements. She holds an artist diploma from the Glenn Gould School of the Royal Conservatory and is completing her master's degree in the Bard College Conservatory Graduate Vocal Arts Program. More information can be found online at lucyfitzgibbon.com.

JUSTIN HOPKINS, *Bass-baritone*

Mona Lisa marks Justin Hopkins' return to Carnegie Hall with the American Symphony Orchestra, the previous being his debut in the role of Sir John Berkley in Heinrich Marschner's *Der Vampyr*. His 2014–15 season includes Strauss' *Daphne* at Théâtre Royal de la Monnaie in Brussels; *War Requiem* with the Dayton Philharmonic; Kurt Weill's *The Road of Promise* with The Collegiate Chorale; *Elijah* with the Choristers of Lansdale, Pennsylvania; and *La Clemenza di Tito* with Opera in the Heights. This season Mr. Hopkins gave the world premiere of *Repast*, a solo opera-oratorio that was featured nationally on NPR's *Weekend Edition*. He will also be featured in the world premiere of *The Long Walk* with Opera Saratoga. Mr. Hopkins has performed with orchestras such as the



PAUL SIROCHMAN

Boston Pops; BBC Concert Orchestra, London; and Verbier Festival Orchestra, Switzerland. He took second place in the 2012 Lotte Lenya Competition. More information can be found online at justinhopkinsopera.com.

KATHERINE MAYSEK, *Mezzo-soprano*

This is Katherine Maysek's first appearance with the American Symphony Orchestra in Carnegie Hall. She will spend the summer with the Des Moines Metro Opera as an apprentice artist and at Bard College's composer-conductor program singing the title role of Harold Farberman's *Medea*. Recent operatic roles include Mrs. Grose in *The Turn of the Screw*, Nerone in *L'incoronazione di Poppea*, and Cherubino in *Le nozze di Figaro*. She has been repeatedly engaged by the Blanche Moyse Chorale in Marlboro, Vermont, as a soloist in Bach's Christmas Oratorio and Mass in B minor. Her summer engagements have included, most notably, the Tanglewood Music Center and the Toronto Summer Music Festival. She is a graduate of McGill University and is a master's degree candidate at Bard College's



BEAEBE GALLERY

Graduate Vocal Arts Program. At Bard, in addition to expanding her operatic and concert experience, she is developing lasting collaborative relationships and exploring the extensive art song repertoire.

MICHAEL ANTHONY MCGEE, *Bass-baritone*

KRISTIN HOEBERMANN



Michael Anthony McGee is a native of Dallas, Texas. He made his European debut as Winston Smith in Lorin Maazel's *1984* at the Palau de les Arts in Valencia, Spain. Additional roles include Don Geronio in Rossini's *Il Turco in Italia*, Snug in Britten's *A Midsummer Night's Dream*, and the title role in Sondheim's *Sweeney Todd*, all with the Wolf Trap Opera Company; title roles in both Verdi's *Falstaff* and

Puccini's *Gianni Schicchi* with the Seattle Opera Young Artist Program; Hermann Ortel in Wagner's *Die Meistersinger von Nürnberg* at the Tanglewood Music Festival; and both Marcello in Puccini's *La bohème* and Moralès in Bizet's *Carmen* at Maazel's Castleton Festival. Concert appearances have included the baritone soloist in Faure's Requiem with the Seattle Symphony; Orff's *Carmina Burana* with both the Seattle Symphony and the Pacific Northwest Ballet; Britten's *War Requiem* with the Hong Kong Philharmonic; and solo recitals at Merkin Concert Hall, Weill Hall, the Trinity Church on Wall Street, the Philips Collection in Washington, D.C., and Nordstrom Hall in Seattle. Winner of numerous prestigious international competitions, Mr. McGee was the 2010 recipient of the George London Award from the George London Foundation for Singers. More information can be found online at michaelanthonymcgee.com.

PAUL McNAMARA, *Tenor*

UWE FRIEDRICH



Originally from Ireland and based in Berlin, Paul McNamara has sung in several German theaters where his many notable successes have included his critically-acclaimed debut at the

Deutsche Oper Berlin in Braunfels' *Szenen aus dem Leben der Heiligen Johanna*, and the title roles in Wagner's *Tannhäuser* and *Parsifal* at the Mainfranken Theater Würzburg, performances that both garnered him a nomination as Singer of the Year in the German magazine *Opernwelt*. He has also appeared at the Teatr Wielki in Warsaw, la Monnaie in Brussels, the Stadttheater Bern, Opera Ireland, Northern Ireland Opera, Cape Town Opera, the Janáček Festival in Brno, the Opera Lesna Sopot in Poland, the Teatro Municipal in Rio de Janeiro, and with the Salzburg Festival at the Beijing Music Festival. In December 2010 he performed at the National Opera in Almaty, Kazakhstan, where he sang Tannhäuser in the first

ever production of a Wagner opera in Central Asia.

In addition to Wagner's Erik, Loge, Tannhäuser, Tristan, and Parsifal, Mr. McNamara's extensive repertoire encompasses roles by Monteverdi, Cavalli, Mozart, Weber, Meyerbeer, Tchaikovsky, Leoncavallo, Dvořák, Strauss, Janáček, Zemlinsky, Berg, and Britten. A keen recitalist and concert singer, his engagements

include appearances with the National Symphony Orchestra of Ireland, the RTÉ Concert Orchestra, the Irish Chamber Orchestra, the Deutsches Kammerorchester, the Nordwestdeutsche Philharmonie, the Neubrandenburger Philharmonie, the SWR-Rundfunkorchester, the Staatskapelle Halle, the Stavanger Symfoniorkester, the Rundfunk-Sinfonieorchester Berlin, and the Netherlands Radio Philharmonic Orchestra.

MICHAEL SCARCELLE, *Bass-baritone*

Michael Scarcelle's recent performances include Herrmann Augustus in *Candide* with Leipzig MDR Symphony Orchestra, a role he reprised with Munich Philharmonic, London Symphony Orchestra, Die Deutsche Kammerphilharmonie Bremen, and Tonkünstler-Orchester Niederösterreich; Pooh-Bah in *The Mikado* with both Mobile Opera and Shreveport Opera; *Hydrogen Jukebox* with Skylight Music Theatre; Demetrius in *A Midsummer Night's Dream* with Opera Naples; King Melchior in *Amahl and the Night Visitors*, Beaupertuis in *The Italian Straw Hat*, and Don Pedro in *La Périchole* with Amarillo Opera; Pirate King in *The Pirates of Penzance* with Anchorage Opera; Death in *Sāvitrī* with Little Opera Theater of NY; and Elviro in *Serse* with Boston Baroque.

Mr. Scarcelle made his European debut singing Crespel in *Les contes d'Hoffmann* and Marchese in *La traviata* with Festival lyrique international de Belle-Ile en Mer and returned to the festival as Schaunard in *La bohème*. Other performances abroad include a concert of Broadway music with the Macedonia Philharmonic Orchestra that earned him a Cultural Diplomacy award from the U.S. Embassy, and Escamillo in *Carmen*, Figaro in *Le*



nozze di Figaro, and Dominick in the world premiere of Georg Kreisler's *Das Aquarium* with Volkstheater Rostock.

Other notable engagements include Avery Fisher Hall performances as bass soloist for Handel's *Messiah* with DCINY, Schütz's *Fili mi*, *Absalon* with St. Luke's Trombone Quartet, Bach's *Magnificat* (nationally televised from the National Cathedral) with Norddeutsche Philharmonie, and Mozart's Mass in C minor with Yale Symphony Orchestra. This season includes Papageno in *Die Zauberflöte* with Anchorage Opera and Figaro in *Le nozze di Figaro* with Opera Theatre of Pittsburgh.

PETRA MARIA SCHNITZER, *Soprano*

JAVIER DEL REAL



Petra-Maria Schnitzer was a member of the opera studio of the Vienna State Opera. In 1993 she won the Viñas Singing Competition in Barcelona. That same year she gave her debut as Agathe in *Der Freischütz* at the Vienna State Opera, followed by roles such as Countess Rosina Almaviva in *Le nozze di Figaro*, Ilia in *Idomeneo*, Rosalinde in *Die Fledermaus*, Micaëla in *Carmen*, and Freia in *Das Rheingold*. Further engagements brought her to Salzburger

Festspielen and Bayerische Staatsoper for *The Bartered Bride*, *Der Freischütz*, *Arabella*, and Elisabeth in *Tannhauser*. She went on to the Wiener Festwochen where she sang Fiordiligi in *Così fan tutte*, and has performed in numerous engagements at the opera houses of Barcelona, Madrid, Tokyo, and Beijing. She was highly acclaimed for her portrayal of Elsa in *Lohengrin* at Bayreuther Festspiele, Sieglinde in *Die Walküre* in Valencia, and at the Maggio Musicale in Florence. She sang Elisabeth in *Tannhauser* in Los Angeles, San Francisco, and at the Metropolitan Opera, as well as Ariadne in *Ariadne auf Naxos* in Los Angeles. Recently she had success as Isolde in *Tristan und Isolde* at Deutsche Oper Berlin and at the Bayerische Staatsoper in Munich, and as Elisabeth and Venus in *Tannhäuser* at Deutsche Oper Berlin. Ms. Schnitzer is also a highly recommended concert and lieder singer and can be heard on a CD performing lieder and duets by Robert and Clara Schumann.

THE AMERICAN SYMPHONY ORCHESTRA

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

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Principal
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Louis Bruno
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William Sloat

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Diva Goodfriend-
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Melanie Feld,
English horn

HECKELPHONE

Harry Searing

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Shari Hoffman
Lino Gomez, *Bass
Clarinet*

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Principal
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Gilbert Dejean,
Contrabassoon

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Sara Cyrus
Lawrence DiBello
Kyle Hoyt
Theodore Primis
Shelagh Abate
Rachel Drehmann,
Assistant

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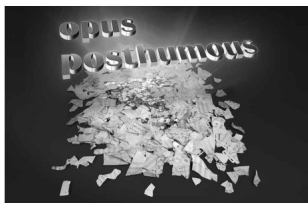
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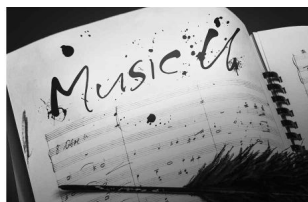
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