

Sunday Afternoon, January 28, 2018, at 2:00
Isaac Stern Auditorium / Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 1:00



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

presents

Hollow Victory: Jews in Soviet Russia after the World War

LEON BOTSTEIN, *Conductor*

MIECZYŚŁAW WEINBERG *Rhapsody on Moldavian Themes*

MIECZYŚŁAW WEINBERG Symphony No. 5 in F minor, Op. 76
 Allegro moderato
 Adagio sostenuto
 Allegro
 Andantino

Intermission

VENIAMIN FLEISHMAN *Rothschild's Violin*

Yakov (Bronze): MIKHAIL SVETLOV, *Bass*
Rothschild: AARON BLAKE, *Tenor*
Shahkes: MARC HELLER, *Tenor*
Marfa: JENNIFER RODERER, *Mezzo-soprano*

members of the BARD FESTIVAL CHORALE
JAMES BAGWELL, *Director*

This afternoon's concert will run approximately 2 hours and 10 minutes including one 20-minute intermission.

American Symphony Orchestra welcomes the many organizations who participate in our Community Access Program, which provides free and low-cost tickets to underserved groups in New York's five boroughs. For information on how you can support this program, please call (212) 868-9276.

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FROM THE Music Director

The Courage of Friendship: The Composer as Jew in the Soviet Union by Leon Botstein

The historical thread running through this concert program is the presence and persecution of the Jews of Poland and Soviet Russia in the mid-20th century. The nearly total annihilation of the Jews that began in 1939 with the Nazi invasion of Poland and proceeded with increased intensity after Hitler's invasion of the Soviet Union in 1941 had an unexpected and grim epilogue. In 1948 Stalin launched his post-war campaign against the surviving Jewish population in the Soviet Union. Each of the three composers on this program struggled to come to terms with this extended period of unparalleled brutality in the history of anti-Semitism.

Veniamin Fleishman, at age 23, began to study with Dmitri Shostakovich. Fleishman was both Jewish and a Soviet patriot. He volunteered to join in the defense of Leningrad in 1941 and was killed early on in the siege of the city. The protracted and savage Nazi attempt to eradicate Leningrad deeply affected Shostakovich. He was evacuated to safety in the East but wrote what quickly became internationally his most famous symphony, the Seventh. Its popularity inspired Bartók to quote it sardonically in the 1945 Concerto for Orchestra. Shostakovich's Seventh was written in response to the siege, the suffering of its inhabitants and the heroism of the city's defenders.

While in exile during the war, Shostakovich also went to great lengths to get hold of Fleishman's incomplete manuscript of a one-act opera based on Anton Chekhov's short

story "Rothschild's Violin." He completed and orchestrated the work in 1944. It was a labor of love and admiration. But the persistence if not increase in anti-Semitism after the war made any performance of the work impossible despite Shostakovich's advocacy. Only four years after the 1956 start of de-Stalinization and the "thaw" in communist Russia, a concert performance was arranged in 1960. The first staged performance occurred in 1968 at the Leningrad Conservatory, the place where Fleishman had been a student and Shostakovich his teacher.

Shostakovich's relationship to the Soviet regime, both under Stalin and after, until his death, has remained a subject of intense scrutiny and debate. To what extent was he an "official" voice of the regime? Is there a subtext of dissent beneath the frequently affirmative aesthetic surface of his works? Amidst the controversy, one salient fact remains beyond dispute. Shostakovich was free of anti-Semitism. And that was apparent in his devotion to Fleishman's memory, and in his steadfast friendship with Mieczyslaw Weinberg, the Warsaw-born Jewish composer who fled east into the Soviet Union after the Nazi occupation of Poland.

Shostakovich met Weinberg during the war. He persuaded Weinberg to move to Moscow and remain in the Soviet Union. Weinberg became Shostakovich's closest musical colleague and a dear friend for the rest of his life. When Weinberg was arrested in 1953 during the height of Stalin's anti-Jewish campaign, Shostakovich showed extraordinary courage. He intervened with Lavrenti Beria, the head of the KGB, to seek Weinberg's release, but to no avail.

He pledged to place Weinberg's daughter under his personal protection, thereby putting himself at risk. Only Stalin's death in March 1953 secured Weinberg's release and restoration to professional life. From then on, throughout the subsequent two decades, Shostakovich encouraged and promoted Weinberg's work as a composer.

It would be hard to imagine a biography that reveals the complexities and contradictions associated with being Jewish and an artist in interwar Poland and in Soviet Russia before, during, and after the Nazi defeat in 1945 more vividly and subtly than that of Weinberg. Weinberg's parents were professionals in the Yiddish theatre: his father was a musician and his mother an actress. They fled to Warsaw from Kishinev (in the province of Bessarabia) in response to the massacre of Jews in 1903 and 1905. The Kishinev pogrom became notorious throughout the world. It was marked both by its startling violence and the thinly veiled, tacit consent of the Czarist regime. It spurred mass emigration on the part of Jews and was easily exploited on behalf of the Zionist cause. The pogrom helped justify the idea that a Jewish state in Palestine was the only solution to the precarious position of Jews in Europe; it also lent credence to those Zionists who argued that Jews in the meantime should form paramilitary organizations to defend themselves.

But Weinberg's parents were not Zionists. They mirrored the views of the majority of Russian Jews. They did not dream of a Jewish state in Palestine and their daily language was not a rapidly evolving Hebrew. They were Yiddish speakers and ardent defenders of Yiddish as the national language of the Jewish people. They were determined to remain in Eastern Europe and were sympathetic to socialist organizations that saw a different path from that of

Zionism to overcome anti-Semitism in Europe. The solution lay not in the creation of a Jewish state in Palestine, but in a socialist revolution at home after which neither religion nor national identity would remain a cause of discrimination and oppression.

The sympathies of Weinberg's parents also represented the view of most Jews in interwar Poland in the years in which the young Weinberg grew up. In the Polish Census of 1931—completed when Weinberg was 14 years old—out of nearly 32 million Poles, roughly ten percent were Jews. Out of these 3.1 million Jews, 2.5 million identified their primary language as Yiddish; only 250,000 claimed Hebrew as their main language. The large Jewish community in Warsaw, where Weinberg came of age, represented 30 percent of the city's population. Weinberg's parents chose to settle in Warsaw (then part of the Russian Empire) because it was the single largest Jewish urban center in Europe, and second in size only to New York. On the eve of World War II, in 1939, the year Weinberg graduated from the Warsaw Conservatory (where he displayed brilliance as both pianist and composer), there were 350,000 Jews in Warsaw. The Warsaw Jewish community was exceptionally diverse, and contained everything from fully assimilated and well-to-do, Polish-speaking, Jewish inhabitants to a large Yiddish-speaking, poor, working-class population, a vocal group of Zionists and devout orthodox adherents to religion.

The sheer size of the Warsaw community made it possible for it to support a thriving Yiddish theater world, Yiddish newspapers and journals, and publishing houses. Weinberg began to work as a musician in the Yiddish theater at age ten. But this vital Jewish community met its tragic end at the hands of the Nazis. Weinberg's parents and sister

perished. But Weinberg, as a vigorous 20-year-old, understood that staying behind was not a promising option. Furthermore, like many non-Zionist, Yiddish-oriented Jews, he admired socialism and the Soviet Union.

Indeed for many Jews the Soviet Union during the 1920s and even the 1930s seemed a potential paradise, a place—whatever its faults—that was built on an ideology that promised a better future, a world of equality, free of superstitious religion prejudice. The Soviet Union after 1921 offered a contrast to a Catholic and conservative, authoritarian, independent Poland, where anti-Semitism flourished. Fleeing Poland was not merely a concession born out of necessity. Weinberg survived the war in Soviet Russia, and no matter how poor the treatment he received in the post-war years was, or how extreme the danger from anti-Semitism he lived under, he remained loyal to the ideals of the regime and the promise of socialism.

Early on the new Soviet regime defined Jews as a nation equivalent to the many other legally recognized national and ethnic groups in the Soviet Union. Yiddish was deemed the language of the Jewish nation. The state supported Yiddish publishing houses, theatres, and Yiddish culture and even sponsored a revision in Yiddish orthography. Yiddish culture flourished under Soviet rule until the mid-1930s, and once again during the war and briefly thereafter. The creation of the State of Israel in 1948, which the Soviets legally recognized, however, offered Stalin the chance to pursue a dream he had harbored for years: to pick up where Hitler had left off. One of his first acts was to have Weinberg's father-in-law, the great Yiddish actor, Solomon Mikhoels, a prominent and popular figure, assassinated. Weinberg would later be arrested

as a subversive “bourgeois Jewish nationalist” who supposedly supported the creation of a Jewish state within the Soviet Union.

Nonetheless, after his release Weinberg remained optimistic, prolific, and courageous. A large part of his compositional output dealt directly with Jewish themes, particularly its folk heritage, its Yiddish culture, and, of course, the suffering Jews endured. His last symphony, his No. 26, was a memorial to the victims of the Warsaw Ghetto. And he wrote an opera based on a Sholom Aleichem story. Yet Weinberg's range was astonishing. He wrote for the movies, the radio, the circus, the theater, and the concert stage. He set texts by the Polish poet Julian Tuwim (also a Jew), Nikolai Gogol, G.B Shaw, and Mikhail Lermontov. The ASO has performed several of his works, including the trumpet and cello concertos, and the 1963 Sixth Symphony that calls for a children's chorus singing Yiddish songs. In the current Weinberg revival, long overdue and welcome, the 1968 opera *The Passenger*, which deals with the Holocaust, has become Weinberg's most visible work. Weinberg's 1985 opera *The Idiot*, based on Dostoyevsky's novel, deserves the same recognition.

Weinberg's reputation has ironically also suffered a bit by too close a connection to Shostakovich. He is quickly set aside as an imitator who was too enthralled by his patron's aesthetic. But the influence went both ways. No doubt Weinberg was in awe of Shostakovich and deeply grateful for the role he played in his career. But in the immense catalogue Weinberg produced are works that mark Weinberg's individual style. These range from the film music for *The Cranes are Flying* from 1957; the 1949 *Rhapsody on Moldavian Themes*, a work made possible by Weinberg's childhood memories of the music from

the region from which his parents came; and the Fifth Symphony of 1962, inspired by the 1961 revival of Shostakovich's once suppressed modernist and ambitious Fourth Symphony, composed in the mid-1930s.

The music on this concert is therefore a tribute to friendship: Shostakovich's capacity for loyalty and his absence of prejudice, and the rich legacy of Weinberg's music, which stands as a validation of that friendship. The concert also puts into sharp relief the constraints and possibilities surrounding the making of art for all composers in a regime where music was controlled through the monopoly of the state. Through the prism of two pieces by Weinberg—one tied to the Soviet preference for folk-based

affirmative music writing, and the other a novel exploration of symphonic form, a "formalist" work that risked condemnation as heterodox and contrary to state ideology—one encounters conflicting strands in the life and work of a composer under Soviet rule. The final irony in the life of this remarkable composer, whose life was dominated by both his Jewish heritage and his belief in the potential of the Soviet Union, was that before his death, crippled by Crohn's disease, Weinberg converted from Judaism to the Russian Orthodox faith. Fleishman's death and Weinberg's conversion poignantly underscore the tension, terror, tragedy, and triumph that relentlessly accompanied survival as a Jew in Poland and Russia during the mid-20th century.

THE Program

by Peter Laki

Mieczysław Weinberg

Born December 8, 1919, in Warsaw, Poland

Died February 26, 1996, in Moscow, Russia

Rhapsody on Moldavian Themes

Composed in 1949

Premiered on November 30, 1949, in Moscow by the All-Union Radio

Symphony Orchestra conducted by Alexander Gauk

Performance Time: Approximately 12 minutes

Instruments for this performance: 3 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 5 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (bass drum, snare drum, tambourine, triangle, crash cymbals, glockenspiel), 1 harp, 18 violins, 6 violas, 6 cellos, and 5 double basses

During the last decade or so, a true Mieczysław Weinberg renaissance has begun in the concert halls of the world. Weinberg, who fled the Nazis from Poland to the Soviet Union and spent

most of his life in Moscow, composed seven operas, 22 symphonies, 17 string quartets, and more than 100 other works, large and small, in just about every possible genre of classical music.

He was a close friend and frequent du-piano partner of Shostakovich, who thought the world of him. During his lifetime, Weinberg's music was performed by the greatest musicians in the Soviet Union and he received numerous awards, but he never travelled abroad and his work was, for many years, a well-kept secret outside the country.

Weinberg was born in Warsaw to parents who were originally from Bessarabia, the present-day Republic of Moldova. His father was a violin player and composer working for Jewish theater troupes in Bessarabia before migrating to Poland, where he and his wife raised their two children. With the exception of Mieczysław, who escaped in time, his parents and his sister were murdered by the Nazis after the invasion of Poland.

The Soviet Communist Party always urged composers to use melodies from the country's various ethnic traditions. It was natural for Weinberg to turn to Moldavia, his parents' birthplace, which

had been annexed by the Soviet Union in 1940, the year after Weinberg's flight from Poland.

Obedying political directives was more vital than ever in 1949, one year after an infamous Party resolution had not only harshly denounced but physically threatened the country's most famous composers. In Weinberg's case, the general calamity had been compounded by an even more disastrous event involving his immediate family: in January 1948 his father-in-law, the famous Yiddish actor Solomon Michoels, was murdered in Minsk on direct orders from Stalin. It was under such historical circumstances that the *Rhapsody on Moldavian Themes* was written.

The Rhapsody strings together a number of folk songs from Moldavia, a country that is culturally and linguistically very close to Romania. Most of the melodies Weinberg used belong to the majority population, but the fiery final section is an unmistakable Jewish klezmer dance tune.

Mieczysław Weinberg
Symphony No. 5 in F minor, Op. 76

Composed in 1962

Premiered on October 18, 1962, in Moscow by the Moscow Symphony,
conducted by Kirill Kondrashin

Performance Time: Approximately 42 minutes

Instruments for this performance: 4 flutes, 2 piccolos, 2 oboes, 1 English horn, 3 clarinets, 1 E-flat clarinet, 1 Bass clarinet, 3 bassoons, 1 contrabassoon, 7 French horns, 4 trumpets, 3 trombones, 1 tuba, timpani, percussion (bass drum, snare drum, tambourine, tam-tam, triangle), 1 harp, celeste, 18 violins, 6 violas, 6 cellos, and 5 double basses

Weinberg's Fifth Symphony may be seen as the composer's response to Shostakovich's Fourth, which was first performed publicly in 1961, 25 years after it was written. Weinberg had been familiar with the work long before the official premiere, as he and Shostakovich had played it through on two pianos, for an invited audience, as early as

1946. The Fourth is one of Shostakovich's boldest creations, using modernistic means to convey a rather bleak artistic vision. That is where Weinberg took his cue (the allusion is particularly clear at the end of the symphony), although he also incorporated lessons learned from Shostakovich's more classically oriented Fifth Symphony.

Weinberg's Fifth is written in F minor, a key with traditional associations of gloom. It is clearly not a "triumphant" work in the sense of Orthodox Communist doctrine; it is a product of the "thaw" under Nikita Khrushchev. Weinberg had learned from Shostakovich the art of working with extremely short motifs such as the trumpet motif at the beginning of the first movement, which consists of a single interval, the perfect fourth. Like Shostakovich, he was able to present such pithy material with great dramatic force and build a complex sonata movement in which a distant, idealized world clashes head-on with brutal reality. The second movement is an extended lament in a very slow Adagio tempo, featuring a number of orchestral soloists (oboe, flute, cello), in which grief becomes a very personal matter. The third-movement scherzo brings some relief with its

cheeky melody first presented by the piccolo to an accompaniment of soft timpani strokes (suggesting some latter-day pipe and tabor), but even here, the playfulness cannot be maintained indefinitely as the tone of the music becomes more strident and what seemed a joke at first increasingly takes on the character of an unsettling mystery. The finale steadfastly clings to a relatively slow *Andantino* tempo; there is no question of a joyful conclusion. The gently undulating rhythm of the music briefly changes to more martial accents before settling into the mysterious noises of the conclusion. According to the recollections of his friends, Weinberg was a very reserved person who always kept his innermost thoughts to himself; something of this secrecy (or shall we call it shyness?) shines through in the strangely understated movement that ends the most ambitious symphony Weinberg had written to date.

Veniamin Fleishman

Born July 20, 1913, in Bezhetsk, Russia

Died September 14, 1941, in Krasnoye Selo, near Leningrad

Dmitri Shostakovich

Born September 25, 1906, in St. Petersburg

Died August 9, 1975, in Moscow

Rothschild's Violin

Composed by Fleishman in 1939–41, completed by Shostakovich in 1944

Premiered on June 20, 1960, in Moscow

Performance Time: Approximately 40 minutes

Instruments for this performance: 3 flutes, 1 piccolo, 2 oboes, 1 English horn, 3 clarinets, 1 E-flat clarinet, 1 Bass clarinet, 2 bassoons, 1 contrabassoon, 5 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (bass drum, snare drum, tambourine, crash cymbals, triangle, glockenspiel), 1 harp, 18 violins, 6 violas, 6 cellos, 5 double basses, chorus, and 4 vocal soloists

Shostakovich called Veniamin Fleishman his favorite student at the Leningrad Conservatory. At his teacher's suggestion, Fleishman was working on a one-act opera based on Chekhov's short story "Rothschild's Violin" (he himself had written the libretto) when, following

the Nazi invasion of Russia, he enlisted in the Red Army. A few weeks later he was killed.

Shostakovich took it upon himself to complete his student's unfinished project. Evacuated from Leningrad to

Kuibyshev, he went to considerable trouble to obtain Fleishman's manuscript and finished the orchestration in 1944. However, because of its Jewish subject matter, the opera could not be performed for many more years. It was played in concert in Moscow in 1960, but the staged premiere had to wait until 1968, when it was produced by the Experimental Studio of Chamber Opera under the artistic direction of Solomon Volkov.

The opera's title character is a dirt-poor Jewish musician in a small provincial town in Russia who inherits the violin at the end of the story from an equally penniless Christian coffin-maker named Yakov Ivanov (who, as it happens, plays in the town's Jewish orchestra). Chekhov's story shows how dire indigence almost kills all human feeling in Yakov, who only undergoes a spiritual transformation at death's door. Yakov's life philosophy may be summed up in the famous line "Life is all loss, only death is gain." Having quarreled endlessly with Rothschild the flute player, Yakov ends up bequeathing his fiddle, his only prized possession, to the young Jew.

Fleishman showed an excellent theatrical sense in dramatizing Chekhov's narrative. He eliminated all secondary characters and retained only the four essential ones: Yakov; Rothschild; Shahkes, the leader of the Jewish band; and Yakov's wife, Marfa. Right at the beginning of the opera he created a lively ensemble with the band rehearsing, Yakov chastising Rothschild for playing a merry tune sadly, Rothschild screaming back, and bandleader Shahkes vainly trying to keep peace. As Yakov storms out, we follow him back to the porch of his house, where he sings his first monologue about all the losses in life.

Marfa appears and, without any introduction, says to her husband: "Yakov,

I'm dying." As soon as she has made this tragic announcement, the Jewish band next door strikes up a merry tune. Then the band leaves and Rothschild, staying behind by himself, plays a sad song on his flute.

Throughout the opera Fleishman superimposes simultaneous events on one another, as when Marfa reminisces about the child she and Yakov lost 50 years ago, while Yakov, who doesn't even seem to remember, is thinking of losses of a very different kind (monetary ones). Meanwhile the klezmer band resumes its practice. Dissatisfied with his musicians, Shahkes sends Rothschild to Yakov's house to request (or, rather, to demand) that the coffin-maker come right away to help out the group. But when Rothschild appears, interrupting Yakov's meditations about how he mistreated his wife for 50 years, he receives an extremely unfriendly welcome and leaves in a hurry. The ensuing, extremely animated orchestral interlude shows him pursued by nasty street urchins shouting "Jew! Jew!" as they pursue him with their dogs.

Yakov's transformation takes place in his third and final solo scene. Revisiting the willow tree by the river where he sat with Marfa when they were young, he suddenly remembers everything and, in the culminating scene of the opera, discovers where his life went wrong. When Rothschild reappears, begging him to come play in the orchestra that can't do without him, Yakov gifts him his fiddle, and Rothschild immediately begins to play his sad tune on it. The powerful orchestral postlude drives home the transcendent significance of Yakov's act.

Peter Laki is visiting associate professor of music at the Bard College Conservatory of Music.

THE Artists

LEON BOTSTEIN, *Conductor*

Leon Botstein has been music director and principal conductor of the American Symphony Orchestra since 1992. He is also music director of The Orchestra Now, an innovative training orchestra composed of top musicians from around the world. He is 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. He has been president of Bard College since 1975. He is also conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. This year he will assume artistic directorship of the Graffneg Academy in Austria.

Mr. Botstein is also active as a guest conductor whose recent appearances include the Mariinsky Orchestra in St. Petersburg, Russia, and the Los Angeles Philharmonic. He has made numerous recordings with the London Symphony (including a Grammy-nominated recording of Popov's First Symphony), the London Philharmonic, NDR-Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available online. His recording with the ASO of Paul Hindemith's *The Long Christmas Dinner* was named one of the top recordings of 2015 by several publications, and his recent recording of Gershwin piano music with the Royal Philharmonic was hailed by *The Guardian* and called "something special...in a crowded field" by *Musicweb International*. Forthcoming from



ERIC KALLAHER

Hyperion in fall of 2018 is a CD of music by Ferdinand Ries with The Orchestra Now.

Mr. Botstein is the author of numerous articles and books, including *The Complete Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). He is also the editor of *The Musical Quarterly*. 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 Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, and the Leonard Bernstein Award for the Elevation of Music in Society. In 2011 he was inducted into the American Philosophical Society.

AARON BLAKE, *Tenor*

MATT MADISON CLARK



The recipient of a 2017 George London Foundation Award, Aaron Blake has earned international recognition for his creation of the role of Timothy Laughlin in Gregory Spears' *Fellow Travelers*. Recently Mr. Blake made a critically acclaimed debut with the New York City Opera in Péter Eötvös' operatic adaptation of Tony Kushner's *Angels in America*. He has performed leading roles with Cincinnati Opera as Don Ottavio in *Don Giovanni*, Pan in *La Calisto*, and Tamino in *Die Zauberflöte*;

Komische Oper Berlin and Minnesota Opera as Tamino in *Die Zauberflöte*; Utah Opera where he will return this season as Rinuccio in Puccini's *Gianni Schicchi*; Tulsa Opera as Nadir in Bizet's *Les Pecheurs de Perles*; Dallas Opera as Romeo in Gounod's *Romeo et Juliette*; Opera Orchestra of New York in Donizetti's *Parisina d'Este*; Washington National Opera in Donizetti's *Anna Bolena* opposite Sondra Radvanovsky; and the Metropolitan Opera where he debuted opposite Plácido Domingo in Verdi's *La traviata*.

Mr. Blake has appeared with The Oratorio Society of New York in Carnegie Hall. In the current season he returns to the Metropolitan Opera for *Les Contes d'Hoffmann* and *The Merry Widow*. He will recreate his portrayal of Timothy Laughlin in *Fellow Travelers* with the Prototype Festival for the piece's New York premiere. Debuts are scheduled as Alfredo in *La Traviata* with Wichita Grand Opera and a role debut as *Candide* with the Atlanta Symphony-Alliance Theater in a production celebrating the Leonard Bernstein centennial.

MARC HELLER, *Tenor*



Recently Marc Heller made a wildly successful New York City Opera debut as Enrico in Respighi's *La Campana Sommersa*. Last season he also performed as Turiddu and Canio in *Cavalleria Rusticana/Pagliacci* at Opéra-Théâtre de Metz Métropole, and as Don José in *Carmen* at the Bolshoi Theatre. He has also added *Otello* to his repertoire and has sung it at the Gran Teatre del Liceu, Barcelona; Hungarian State Opera; and Theater Erfurt, Germany. Upcoming engagements include *Aida* with Opera Columbus and Theater Magdeburg, Beethoven's Ninth Symphony with the

Orchestre Philharmonique de Strasbourg, and *King Roger* with Dallas Opera.

Mr. Heller reprised the roles of Radames in *Aida* with Theater Magdeburg, at the Pyramids at Giza, at Utah Opera, and in Royal Albert Hall, and made debuts in several new productions internationally in such roles as Max in *Der Freischütz* for Theater Erfurt and Jean de Leyden in *Le Prophète* in Karlsruhe, Germany. Having performed the role of Calaf in *Turandot* in the past few seasons in Minsk, Oviedo, the DomStufen Festival in Erfurt, and with the Pacific Symphony, Mr. Heller

then followed with all Verdi roles singing *Ernani* at the Lithuanian National Opera in Vilnius (Lithuanian premiere), Gustavo in *Un Ballo in Maschera* in Brazil, and Don Alvaro in *La Forza del Destino* at the Hessisches Staatstheater in Wiesbaden.

Mr. Heller made his Metropolitan Opera debut opposite Plácido Domingo in the world premiere of Tan Dun's *The First Emperor* and returned to sing Tybalt in *Roméo et Juliette* opposite Anna Netrebko and Roberto Alagna in the HD simulcast.

JENNIFER RODERER, *Mezzo-soprano*

In 2017 Jennifer Roderer made her house debut at the Metropolitan Opera in Alfano's *Cyrano de Bergerac*. In 2015 she created the role of Shifrah Puah in Ben Moore and Nahma Sandrow's new opera *Enemies, A Love Story* for Palm Beach Opera and joined the roster of the Metropolitan Opera where she covered in *Lulu* and later in *Jenůfa*.

Ms. Roderer recently made debuts with Spoleto Festival USA as Kabanicha in *Kát'a Kabanová*; with Chautauqua Opera as Mistress Quickly in *Falstaff*, a role she has also performed with Opera Roanoke and Crested Butte Music Festival; with Syracuse Opera as Marcellina in *Le nozze di Figaro* and Mrs. Lovett in *Sweeney Todd*; and reprised Amneris in *Aida* with the New Jersey Festival Orchestra. Other performances include Azucena in *Il trovatore* with Opera Roanoke and the Witch in *Hansel & Gretel* with Utah Opera, a signature role she has also performed with Opera Company of Philadelphia, New York City Opera, Phoenix Symphony, Tulsa Opera, and Opera Roanoke, among others.

With New York City Opera, Ms. Roderer has performed in a diverse array of



STEPHEN SHADRACH

operas, including *Patience, Plateé, Dead Man Walking, Lysistrata, and Little Women*. In 2005 she made a critically acclaimed debut at the Teatro Colón in Buenos Aires as Fricka in *Die Walküre*. Other Wagnerian credits include *Die Walküre* with Lyric Opera of Chicago, Opera Pacific, and Seattle Opera; a Flower maiden in *Parsifal* with the Los Angeles Philharmonic; and several orchestral concerts with the Wagner Society of Washington, D.C. in excerpts from *Lohengrin* (Ortrud), *Götterdämmerung* (Waltraute), and *Siegfried* (Erda). Oft-repeated roles include Mrs. Grose in

The Turn of the Screw (Toledo Opera, Lyric Opera of Kansas City, and Lorin Maazel's Chateaufville Foundation) and

Ruth in *The Pirates of Penzance* (Lyric Opera of Kansas City, Indianapolis Opera, and Opera a la Carte).

MIKHAIL SVETLOV, *Bass*



Mikhail Svetlov has performed at Teatro Carlo Felice, Arena di Verona, Royal Albert Hall, Teatro Colón in Buenos Aires, and Teatro alla Scala with the Bolshoi Theatre. He has performed with the Metropolitan, New York City, San Diego, Houston Grand, Florida Grand, Baltimore, Atlanta, Santa Fe, New Zealand, and Hamburg State operas; and with Deutsche Oper Berlin, Bayerische Staatsoper, L'Opéra de Montréal, and Ópera de Bellas Artes. Festival performances include the Wexford, Salzburg, Bregenz, Gaetaad, Holland Park Opera, Edinburgh,

Britten, and Chaliapin Festivals, and he has appeared with the London, Detroit, and Houston Symphony Orchestras; Berlin Philharmonic; Royal Scottish Orchestra; State Symphony Orchestra of Russia; RAI Orchestra; and Royal Philharmonic Orchestra.

Mr. Svetlov has been featured in all the main bass roles in operas including *Boris Godunov*, *Luisa Miller*, *Macbeth*, *I Puritani*, *Faust*, *Tosca*, *La Forza del Destino*, *Nabucco*, *L'Amore dei tre Re*, *Bluebeard's Castle*, and Verdi's Requiem, among dozens of others. His discography includes the world premiere of Rachmaninoff's *The Miserly Knight* and Serov's *Judith* on Le Chant du Monde, for which he received a Telarama Award; Shostakovich's *The Gamblers* on Delta Music; Prokofiev's *Betrothal in a Monastery* on BMG Classics; Shostakovich's 14th Symphony on Virgin Classics; Stravinsky's *Histoire du Soldat* on Koch International Classics, for which he received a Grammy nomination; *Boris Godunov* on Deutsche Gramophone; Tchaikovsky's *The Maid of Orleans* for BBC Video; and *Boris Godunov* for the Met Live in HD.

AMERICAN SYMPHONY ORCHESTRA

Now in its 56th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of making orchestral music accessible and affordable for everyone. Music Director Leon Botstein expanded that mission when he joined the ASO

in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live.

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

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

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, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now and in 2009 was appointed principal guest conductor of the American Symphony Orchestra, leading them in concerts at both Carnegie Hall and Lincoln Center. From 2009–15 he served as music director of The Collegiate Chorale, with whom he conducted a number of rarely performed operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Môise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass' *Toltec Symphony* and Golijov's *Oceana*, both at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight Records and is the only complete recording of this musical. Since 2011 he has collaborated with singer and composer Natalie Merchant,

conducting a number of major orchestras across the country, including the San Francisco and Seattle Symphonies.

Mr. Bagwell has trained choruses for a number of major American and international orchestras, including the New York Philharmonic; Los Angeles Philharmonic; San Francisco, NHK (Japan), and St. Petersburg symphonies; and the Budapest Festival, Mostly Mozart Festival, American Symphony, Cincinnati Symphony, Cincinnati Pops, and Indianapolis symphony orchestras. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at The Richard B. Fisher Center for the Performing Arts at Bard College.

Mr. Bagwell conducted some 25 productions as music director of Light Opera Oklahoma. At Bard SummerScape he has led various theatrical works,

most notably *The Tender Land*, which received glowing praise from *The New York Times*, *The New Yorker*, and *Opera News*. From 2005–10 he was

music director of The Dessoff Choirs in New York, who under his leadership made numerous appearances at Carnegie Hall in addition to their regular season.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

VIOLIN I

Gabrielle Fink,
Concertmaster
Ragga Petursdottir
Yukie Handa
Ashley Horne
Diane Bruce
Patricia Davis
Wende Namkung
Katherine Livolsi-
Landou
Mara Milkis
Nazig Tchakarian

VIOLIN II

Suzanne Gilman,
Principal
Robert Zubrycki
Yana Goichman
Lucy Morganstern
Dorothy Strahl
Alexander Vselensky
Philip Payton
Ming Yang

VIOLA

Mark Holloway,
Principal
Shelley Holland-
Moritz
Sally Shumway
Adria Benjamin
Jennifer Herman
Elise Frawley

CELLO

Eugene Moye,
Principal
Annabelle Hoffman
Sarah Carter
Maureen Hynes
Alberto Parrini
Diane Barere

BASS

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

FLUTE

Yevgeny Faniuk,
Principal
Karla Moe
Diva Goodfriend,
Piccolo
Keith Bonner

OBOE

Alexandra Knoll,
Principal
Erin Gustafson
Melanie Feld,
English Horn

CLARINET

Todd Palmer, *Principal*
Shari Hoffman,
E-flat Clarinet

Liam Burke
Benjamin Baron,
Bass Clarinet

BASSOON

Marc Goldberg,
Principal
Maureen Strenge
Gilbert Dejean,
Contrabassoon

HORN

Zohar Schondorf,
Principal
David Smith
Kyle Hoyt
Chad Yarbrough
Sara Cyrus
Shelagh Abate
Steven Sherts,
Assistant

TRUMPET

Carl Albach,
Principal
John Dent
John Sheppard
Carolyn Schoch

TROMBONE

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

TUBA

Kyle Turner,
Principal

TIMPANI

Benjamin Herman,
Principal

PERCUSSION

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Principal
Kory Grossman
Charles Descarfino
Javier Diaz
Matthew Beaumont

HARP

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Principal

CELESTE

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Principal

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Mark Donato
Sean Fallen
John Kawa

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Blake Burroughs
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Luigi Nono – *Intolleranza*

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