

Friday Evening, May 12, 2017, 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

The Apostles

LEON BOTSTEIN, *Conductor*

EDWARD ELGAR *The Apostles*, Op. 49

Part I

The Calling of the Apostles

By the Wayside

By the Sea of Galilee

Intermission

Part II

The Betrayal

Golgotha

At the Sepulchre

The Ascension

The Blessed Virgin and The Angel: JENNIFER CHECK, *Soprano*

Mary Magdalene: SARA MURPHY, *Mezzo-soprano*

St. John: PAUL MCNAMARA, *Tenor*

St. Peter: JOSEPH BEUTEL, *Bass-baritone*

Judas: ALFRED WALKER, *Bass-baritone*

Jesus: ADRIAN ROSAS, *Bass-baritone*

BARD FESTIVAL CHORALE

JAMES BAGWELL, *Director*

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

Tonight's program has been made possible due in part to The Elgar Society.

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.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

The American Symphony Orchestra mourns the passing of

Laura Flax

principal clarinet from 1994 to 2017.

To her memory the music director, musicians, and staff dedicate this concert.



FROM THE Music Director

Religion and Music in England at the Turn of the Twentieth Century
by Leon Botstein

Edward Elgar's two monumental masterpieces for chorus and orchestra, *The Dream of Gerontius* and *The Apostles*, mirror the tensions and contradictions that surrounded religion at the end of the Victorian era.

Elgar, a Catholic, had experienced isolation and prejudice, particularly in his younger years. But he also witnessed a Catholic revival in England, the rise to prominence of John Henry Cardinal Newman as an influential English voice (Newman was the author of the poem that became the text of *Gerontius*), and the lessening of anti-Catholic sentiment. The Catholic revival and the resurgence of Anglo-Catholic High Church Anglicanism were in part a reaction against a long-standing perception of the Anglican faith as spiritually deficient—a sentiment that came into broad public view already in the 1830s.

Adherence to the Church of England appeared to require none of the terrifying internal discipline required of Protestant sects descended from Calvin—evident even in idiosyncratic 19th-century incarnations such as Seventh Day Adventists. The Lutheran idea of faith alone and the direct connection between the individual and the divine were tempered. The Anglican faith could easily be seen as an unstable and unsatisfactory compromise. It retained the principle of apostolic succession, the indelibility of ordination, and the centrality of communion—replete in some covert Anglican circles with a residual belief in the miracle of transubstantiation. But yet Anglicanism

seemed to lack the mystery and authentic aura of Catholicism, in which the church as an institution and community embodied directly the spirit of Christ, and in which the individual was not abandoned to face God alone, but suffered through life until death as part of a sacred community.

But the Church of England was the official church of the nation with the sovereign at its head. That only underscored the national significance of Anglicanism and its support of British imperial ambitions, which were at their height when Elgar composed *The Apostles*. Elgar may have been a Catholic but he was a patriot and enthusiast of imperialism first. His choral works were written for the great Anglican choral tradition of amateur choral festivals—a central part of English cultural life in the 19th century and the cause for so much great choral repertoire, from Mendelssohn and Dvořák on. It is therefore not surprising that in both *Gerontius* and *The Apostles* an unmistakable triumphalist quasi-imperial grandeur (perhaps suggestive of a national conceit of superiority) is audible, which is perhaps why Elgar's great choral music has travelled so poorly outside of the British Isles.

At the same time, Elgar's generation—and indeed Elgar himself—were witness to the overwhelming rise in anti-religious sentiment, particularly among the educated elite of Europe and America. Secularism and skepticism were in the ascendancy, fueled by the progress of rationality evident in science and technology. Mendel, Darwin, and Maxwell had revealed the mysteries of nature. The urban landscape, weaponry, transport, and even the modes of musical transmission, all had been transformed

by new gadgets and devices, each reflective of the progress of science and reason. A retreat into mysticism and miracles seemed unnecessary. If one adds to this the allure of socialism and communism—utopian ideologies based on reason designed to rid humanity of poverty and inequality—it becomes clear why religion, particularly the Anglican Church and Catholicism, was on the defensive as a superstitious remnant of a pre-democratic and even feudal age.

In an age when the material and rational were triumphant, the aesthetic—art—more and more began to satisfy the need for a quasi-religious experience that was not reducible to cold, utilitarian calculation. Art offered an alternative to the ethos of efficiency and sufficient explanation by evidence and argument. In Elgar's generation it was Wagner that best exemplified the elevation of art into the status of a modern

religion. And there is, in *The Apostles*, the audible influence of the master of Bayreuth, a temple to art, in which a nasty self-indulgent genius was deified.

This context helps explain why Elgar struggled so much with this project. It explains why he chose to write his own text, which allowed him to foreground the humanity of two characters—Mary Magdalene and Judas—and render them sympathetic. In contrast to Bach's Passions, *The Apostles* is quite democratic and down to earth, a retelling, designed for mass amateur choral participation as well as mass listening, of a divine mystery. The awe at the mystery of Christ is the Catholic aspect of the work, but the notion that the key servants of Christ were just ordinary, well-intentioned but unremarkable human beings reveals how attuned Elgar was to his ultimately resolutely Protestant and, with regard to religion, increasingly skeptical public.

THE Program

by Byron Adams

Edward Elgar

Born June 2, 1857, in Broadheath, United Kingdom
Died February 23, 1934, in Worcester, United Kingdom

The Apostles, Op. 49

Composed in August 1903, in Worcester, United Kingdom
Premiered on October 14, 1903, at the Birmingham Triennial Festival conducted
by Elgar

Performance Time: Part I: 70 minutes; Part II: 50 minutes

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

In the usual narrative of Edward Elgar's career, the composer sprang overnight from provincial obscurity to international fame with the 1899 premiere of his *Variations on an Original Theme*, Op. 36, now known as the *Enigma Variations*. Unsurprisingly, the truth is more complicated: Elgar was already becoming well known through a series of acclaimed choral works, such as *The Black Knight*, Op. 25 (1892), *Scenes from the Saga of King Olaf*, Op. 30 (1896), and *Caractacus*, Op. 35 (1898). All of these scores were successful at their first performances, and British choral societies took them up rapidly. Singers delighted in the challenges posed by these scores; both audiences and critics relished Elgar's brilliant orchestration.

Despite its inadequately rehearsed premiere at the 1900 Birmingham Festival, Elgar's oratorio *The Dream of Gerontius*, Op. 38, assumed an honored place in the British choral repertory by the autumn of 1902, thanks to a carefully prepared German performance at Dusseldorf in May of that year. Even before this important performance of *The Dream of Gerontius*, the Birmingham Festival had commissioned an extended choral work on a sacred theme from Elgar for their 1903 festival. Elgar proposed as his subject the calling of the apostles. This idea had engaged him since his childhood when a schoolmaster had characterized the apostles as "poor men, young men, at the time of their calling; perhaps before the descent of the Holy Ghost not cleverer than some of you here."

Elgar conceived a grandiose design of which *The Apostles* would be just the first part: a trilogy of oratorios that would span the calling of the Apostles through the founding of the Early Church and conclude with the Last Judgment. The ambitious scope of this project clearly emulated Wagner's *Der*

Ring des Nibelungen. Elgar made a pilgrimage to Bayreuth in 1902 seeking inspiration for *The Apostles*. There he heard the first three music dramas of *Der Ring* as well as *Parsifal*, the music of which would exert a discernable influence upon *The Apostles*. On July 2, 1902, Elgar wrote exuberantly to a friend, "I am now plotting GIGANTIC WORK."

Elgar decided to follow Wagner's example and create his own text for the trilogy. Lacking Wagner's literary expertise, however, he wisely chose to construct his libretto from selected biblical passages. After choosing episodes from the Gospels, Elgar filled in this frame with various Scriptural verses, sometimes wrenching lines from their original context for his own purposes. Unfortunately, he miscalculated the time that it would take to complete such a massive project. Facing deadlines from the Birmingham Festival, Elgar severely truncated his original plan. In the end, only two oratorios of the projected three were completed: *The Apostles* and its relatively concise successor, *The Kingdom*. (The final oratorio, provisionally titled *The Last Judgment*, was never written; Elgar made only a few jottings for it.)

In *The Apostles*, Elgar places less emphasis on the sufferings of Christ than on the experiences of His followers. Elgar lavished special attention on the two outcasts, Mary Magdalene and Judas. Both characters are assigned extended scenes during which they express their shame and guilt. The Pre-Raphaelite luxuriousness of Mary Magdalene's music repelled some high-minded critics. E.A. Baughan, for example, carped that the "repentance of Mary Magdalene, which really has nothing to do with the Apostles...is an unessential detail." Elgar's compassionate treatment of Judas seemed equally puzzling. Elgar was prone to periods of depression and

he clearly particularly identified with Judas to some degree. During the composition of *The Apostles*, he wrote to a friend: “To my mind, Judas’ crime or sin was despair; not only the betrayal, which was done for a worldly purpose.”

The premiere of *The Apostles* in Birmingham on October 14, 1903, was greeted with acclaim, despite critical reservations about the flamboyance of the orchestration. In spite of the success of *The*

Apostles, Elgar’s enthusiasm for his Wagnerian project had begun to wane by the time he began to compose the second oratorio, *The Kingdom*. In addition, his excursions into biblical exegesis had caused his Christian faith to waver and his inspiration to falter. For whatever reason, Elgar’s “gigantic work” was destined to remain a vast torso forever incomplete.

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

THE Artists

LEON BOTSTEIN, *Conductor*

RIC KALLAHER



Leon Botstein has been music director and principal conductor of the American Symphony Orchestra since 1992. He is also music director of The Orchestra Now, an innovative training orchestra composed of top musicians from around the world. He is 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. In 2018 he will assume artistic directorship at Grafenegg, Austria.

Mr. Botstein is also active as a guest conductor and can be heard on numerous recordings with the London Symphony (including a Grammy-nominated recording of Popov’s First Symphony), the London Philharmonic, NDR-Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available online. His recording with the ASO of Paul Hindemith’s *The Long Christmas Dinner* was named one of the top recordings of 2015 by several publications, and his recent recording of Gershwin piano music with the Royal Philharmonic was hailed by *The Guardian* and called “something special...in a crowded field” by *Musicweb International*.

Mr. Botstein is the author of numerous articles and books, including *The*

Compleat 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.

JOSEPH BEUTEL, *Bass-baritone*

Indiana native Joseph Beutel has most recently appeared as the Hotel Manager/Duke/Judge in Ades' *Powder Her Face* with Skylight Music Theatre. Previously he has appeared in Martinů's *Alexandre bis/Comedy on the Bridge* with Gotham Chamber Opera, as Sulpice in *La fille du régiment* with Fargo-Moorhead Opera, as Sam in Verdi's *Un ballo in maschera* with the Boston Youth Symphony Orchestras, as der Tod in Viktor Ullmann's *Der Kaiser von Atlantis* with Opera Moderne in Vienna, as Nourabad in Bizet's *Les pêcheurs de perles* with Baltimore Concert Opera and Opera Delaware, as the British Major in the world premiere of Kevin Puts' *Silent Night* with Minnesota Opera, and as Lamoral in Strauss' *Ara-bella* with the Santa Fe Opera.

Mr. Beutel was a winner of the Sullivan Foundation Career Development Award in 2011 and Encouragement from the Gerda Lissner Foundation in 2012. He performed with the recent New York Philharmonic production of *Carousel* and American Lyric Theater's workshops of two new operas, *La reina* and *The Turing Project*.

In addition to his operatic endeavors, Mr. Beutel has also been seen in many



MATT SIMPENS PHOTOGRAPHY

oratorio and cantata works. He has recently performed the cantatas *Siehe, ich will viel Fischer aussenden* (BWV 88) and *Gottes Zeit ist die allerbeste Zeit* (BWV106) in New York. He has also performed the *Saint Matthew Passion* as Aria soloist, *Christ Lag in Todesbanden* (BWV 4), *Singet dem Herrn* (BWV 190), and solo cantata *Ich habe Genug* (BWV 82). He has sung Handel's *Messiah* with the prestigious "Ensemble viii" in Austin, Texas, and performed in recital in various places across the country. He made his debut with the Santa Fe Symphony singing Handel's *Messiah*.

JENNIFER CHECK, *Soprano*

KRISTIN HOBERMAN



Jennifer Check has most recently appeared in Verdi's *Requiem* with the Virginia Symphony Orchestra. Previously she performed in Verdi's *Requiem* as a part of the hallmark *Defiant Requiem* presentation with the Detroit Symphony Orchestra and Chicago Philharmonic. This season she returned to the Metropolitan Opera roster as the High Priestess in *Aida* and in its production of Saariaho's *L'amour de loin*, and also joined the roster of the Lyric Opera of Chicago for *Norma*. Last season she returned to Utah Opera for the title role in *Aida*, gave her first performances of Desdemona in *Otello* with Berks Opera, and returned to the Metropolitan Opera

for *Anna Bolena* and *Maria Stuarda*. On the concert stage she joined the Aspen Music Festival for Saariaho's *Cinq reflets*.

She recently debuted three other Verdi titles—*Macbeth* with Palm Beach Opera, *Il trovatore* with Utah Opera, and *Don Carlos* at Caramoor—and sang her first *Ariadne auf Naxos* with Toulon Opera. Other recent performances include *Don Giovanni* with Metropolitan Opera; Muhly's *Dark Sisters* with Gotham Chamber Opera and Opera Philadelphia; *Norma* with Palm Beach Opera and Opera Philadelphia; *Elektra* in London, Tokyo, and Detroit; *Iphigénie en Tauride* in Valencia; *Dialogues des Carmélites* at Caramoor and with Austin Opera; and *The Legend of the Invisible City of Kitezh* in Amsterdam. At the Metropolitan Opera she has sung in previous productions that include *Die Frau ohne Schatten*, *Turandot*, *Don Carlo*, *Gianni Schicchi*, and *Stiffelio*.

Concert performances include engagements of Verdi, Strauss, Beethoven, and Mahler with the symphony orchestras of Shanghai, Milwaukee, New Jersey, Boston, Verbier Festival, Spoleto Festival U.S.A., Charlotte, Utah, and Memphis, among others.

PAUL MCNAMARA, *Tenor*

Originally from Ireland and based in Berlin, Paul McNamara has sung in theaters throughout Europe, where his many notable successes have included his recent debut at La Fenice (Venice) as Wagner's *Tannhäuser* and his critically acclaimed performances at the Deutsche Oper Berlin in Braunschweig's *Szenen aus dem Leben der Heiligen Johanna*. Operatic engagements elsewhere include the Teatr Wielki in Warsaw; Théâtre Royal de la Monnaie in Brussels; NI Opera; Cape Town Opera; the Opera Lesna in Sopot (Poland); Opera Ireland; the Janáček Festival in Brno; the National Opera in Almaty, Kazakhstan; the Teatro Municipal in Rio de Janeiro; and with the Salzburg Easter Festival in a co-production with the Beijing Music Festival. Concert appearances have taken him to many of the world's leading venues, including the Berlin Philharmonie, the Amsterdam Concertgebouw, and Carnegie Hall.

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, Britten, and André Previn.



FRANCES MARSHALL PHOTOGRAPHY

Recent appearances include debuts with the Netherlands Radio Philharmonic Orchestra and Deutsches Symphonie-Orchester, at the opera in Bonn in Wagner's *Der fliegende Holländer*, and at the Leipzig Opera in Richard Wagner's *Das Liebesverbot* and Richard Strauss' *Arabella*. Elsewhere Mr. McNamara reprised his much-lauded interpretation of Herodes at the opera in Linz and appeared as Tannhäuser at the Wartburg zu Eisenach, as well as in new productions of this opera in Aachen, Innsbruck, and Venice.

SARA MURPHY, *Mezzo-soprano*



Sara Murphy recently made her European debut at Opera Theater of Rome as Ulrica in Verdi's *Un Ballo in Maschera*. Her current season continues with the role of The Wife in the world premiere of Gisle Kverndokk's sacred opera *Upon this handful of earth*. *Opera News* named the recent release of Hindemith's *The Long Christmas Dinner* with the American Symphony Orchestra, in which she portrays Mother

Bayard and Ermengarde, one of the "Top Ten Opera Recordings of 2015."

Past season highlights include Ligeti's Requiem and Schnittke's *Nagasaki* with the American Symphony Orchestra, and Verdi's *Otello*, Mendelssohn's *Elijah*, Mahler's Symphony No. 8, Beethoven's Symphony No. 9, and Tchaikovsky's *Ode to Joy* at the Cincinnati May Festival. Ms. Murphy's portrayal of Britten's *Phaedra*, Barber's *Dover Beach*, and High Priestess in *Aida* at Ravinia with the Chicago Symphony Orchestra won acclaim from the *Chicago Tribune*. She enjoys frequent performances of Verdi's Requiem, Handel's *Messiah*, Mahler's Symphony No. 8, Wagner's *Wesendonck Lieder*, Mahler's *Rückert Lieder*, and Elgar's *Sea Pictures*.

Ms. Murphy holds degrees from Oberlin College and Catholic University. She is a first-prize winner of the Oratorio Society of New York Solo Vocal Competition, and a grant recipient of Inter-Cities Performing Arts and the Wagner Society of New York.

ADRIAN ROSAS, *Bass-baritone*

VANESSA ROSAS PHOTOGRAPHY



Adrian Rosas has performed with opera companies such as the Seattle Opera, Opera Theatre of St. Louis, Opera Saratoga, Houston's Opera in the Heights, and the Detroit Opera House. He has most recently appeared as Nick Shadow in Stravinsky's *The Rake's Progress* with the Pacific Opera Project. Previously he has appeared as Collatinus in Benjamin Britten's *The Rape of Lucretia* and as Basilio in Rossini's *Il barbiere di Siviglia* with LoftOpera; as Rocco in Beethoven's *Fidelio* with Grand Harmonie; as Sir Richard Cholmondeley in Andrew Sullivan's *The Yeoman of the Guard* and as the title role in *Don Giovanni* with Winter Opera Saint Louis;

as Diego in Robert Xavier Rodríguez's *Frida* and as Cascada in Franz Lehár's *The Merry Widow* with Michigan Opera Theatre; and as Sergeant in *Il barbiere di Siviglia* and as Procolo in Donizetti's *Viva la Mamma* with Seattle Opera.

As a champion of new and modern music, Mr. Rosas has worked on a variety of newly written works, including Peter Ash's *The Golden Ticket*, Robert Xavier Rodríguez's *Frida*, Petr Kotik's *Master-Pieces*, Matt Aucoin's *Whitman*, and other newly written operas with the American Lyric Theater in New

York and the Ostrava Center for New Music in the Czech Republic. He has also been featured in performances at Carnegie Hall in various concerts, oratorios, and as the Angel Gabriel in the premiere of Marcos Galvany's *Oh My Son*, and has performed at the New York Festival of Song as well as in various performances at Merkin Concert Hall and Alice Tully Hall.

Mr. Rosas holds a bachelor of music degree from Western Michigan University and a master of music degree from The Juilliard School.

ALFRED WALKER, *Bass-baritone*

In the 2016–17 season Alfred Walker has appeared as Wotan in *Das Rheingold* with North Carolina Opera, Méphistophélès in Berlioz's *La damnation du Faust* at the Teatro Municipal de Santiago, Josh Gibson in the world premiere of Sonenberg's *The Summer King* with Pittsburgh Opera, Porgy in *Porgy and Bess* with the Sydney Symphony, and performed Beethoven's Symphony No. 9 with the Phoenix Symphony. Last season he joined Oper Köln and Seattle Opera for the title role in *Der fliegende Holländer*, the Komische Oper Berlin as the Four Villains in *Les contes d'Hoffmann*, and Utah Opera for Amonasro in *Aida*. He also joined the New Japan Philharmonic for Bluebeard in *Bluebeard's Castle* and the Caramoor International Music Festival as Pizarro in *Fidelio*, and sang Beethoven's Symphony No. 9 with the Vancouver Symphony Orchestra and Verdi's Requiem with the Boston Philharmonic.

Mr. Walker's other recent operatic engagements include *Der fliegende Holländer*, Amfortas in *Parsifal*, and Amonasro in *Aida* at Theater Basel; Parsi Rustomji in *Satyagraha* at the Metropolitan Opera; Orest in *Elektra* at Teatro alla Scala, Deutsche Opera Berlin, Seattle Opera,



WALTER HILL

and the San Sebastián Festival; Four Villains in Kosky's new production of *Les contes d'Hoffmann* at Den Norske Opera; Allazim in *Zaide* at Festival d'Aix-en-Provence, Wiener Festwochen, Barbican Center, and the Mostly Mozart Festival; *Der fliegende Holländer* at the Geneva Wagner Festival, Théâtre de Caen, and Grand Théâtre de Luxembourg; Kurwenal in *Tristan und Isolde* at Angers Nantes Opera and Opéra de Dijon; Creonte in *Medea* at Opéra national de Lorraine; Telramund in *Lohengrin* at Opéra de Oviedo; Porgy in *Porgy and Bess* with the Los Angeles Philharmonic, Boston Philharmonic,

and Toronto Symphony Orchestra; and Achilla in *Giulio Cesare* and Colline in *La bohème* with San Diego Opera. On the concert stage he has joined the

Boston, Atlanta, and Baltimore symphony orchestras, Stuttgarter Philharmoniker, Utah Symphony, Grand Park Music Festival, and Houston Symphony.

AMERICAN SYMPHONY ORCHESTRA

Now in its 55th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of making orchestral music accessible and affordable for everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live.

The orchestra's Vanguard Series consists of multiple concerts annually at Carnegie Hall. ASO has also performed at the Richard B. Fisher Center for the Performing Arts at Bard College in

Bard's SummerScape Festival and the Bard Music Festival. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS.

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

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 (TÖN) 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 *Môïse 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.

He 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

Cyrus Beroukhim,
Concertmaster
Suzanne Gilman
Yukie Handa
Diane Bruce
Ashley Horne
Yana Goichman
Katherine Livolsi-

Landau
Dilyana Zlatinova-
Tsenov
Nazig Tchakarian
Bruno Peña

VIOLIN II

Richard Rood,
Principal
Elizabeth Nielsen
Wende Namkung
Alexander Vselensky
Mara Milkis
Gabrielle Fink
Ann Gillette
Matthew Lehmann

VIOLA

Jen Herman,
Principal
Sally Shumway
Adria Benjamin
Debra Shufelt-Dine
Veronica Salas
Martha Brody

CELLO

Eugene Moye,
Principal
Roberta Cooper
Annabelle Hoffman
Sarah Carter
Maureen Hynes
Diane Barere

BASS

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

FLUTE

Laura Conwesser,
Principal
Karla Moe
Diva Goodfriend-
Koven, *Piccolo*

OBOE

Alexandra Knoll,
Principal
Erin Gustafson
Melanie Feld,
English Horn

CLARINET

Jon Manasse,
Principal

Shari Hoffman
David Gould, *Bass*
Clarinet

BASSOON

Charles McCracken,
Principal
Maureen Strenge
Gilbert Dejean,
Contrabassoon

HORN

Eric Reed, *Principal*
Theodore Primis
David Smith
Kyle Hoyt
Shelagh Abate,
Assistant

SHOFAR

Donald Batchelder

TRUMPET

Carl Albach, *Principal*
John Dent
Jason Covey

TROMBONE

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

TUBA

Kyle Turner, *Principal*

TIMPANI

Benjamin Herman,
Principal

PERCUSSION

Jonathan Haas,
Principal
Kory Grossman
Javier Diaz
James Musto
Sean Statser

HARP

Victoria Drake,
Principal
Laura Sherman

ORGAN

Paolo Bordignon,
Principal

PERSONNEL

MANAGER
Matthew Dine

ASSISTANT

CONDUCTOR
Zachary Schwartzman

ORCHESTRA

LIBRARIAN
Marc Cerri

BARD FESTIVAL CHORALE

James Bagwell, *Director*

SOPRANO

Wendy Baker
Martha Cluver
Nonie Donato
Margaret Dudley
Sarah Griffiths
Chloe Holgate
Melissa Kelley
Michele Kennedy
Liz Lang
Kathryn McCreary
Nadia Petrella
Yungee Rhie
Rachel Rosales
Ellen Taylor Sisson
Christine Sperry

ALTO

Donna Breitzer
Hai-Ting Chinn
Katharine Emory
Agueda Fernandez
B. J. Fredricks
Erin Kemp
Rebecca Luttio
Mary Marathe
Guadalupe Peraza
Elizabeth Picker
Ann Marie Sandy
Hillary Schranze
Suzanne Schwing
Nancy Wertsch*
Abigail Wright

TENOR

Joseph Demarest
Mark Donato
Sean Fallen
John Kawa
Eric William Lamp
Adam MacDonald
Mukund Marathe
Robert May
Nathan Siler
Eric Sorrels
Michael Steinberger
Tommy Wazelle

BASS

Donald Boos
Blake Burroughs
Joseph Chappel
Roosevelt Credit
James Dargan
Jonathan Estabrooks
James Gregory
Juan Jose Ibarra
Andrew Martens
Mark Rehnstrom
Michael Riley
John Rose
Aaron Theno

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The 2017–18 season takes on a political focus, examining the roles composers have played under various types of leadership.

Wednesday, October 11, 2017

at Carnegie Hall

The Sounds of Democracy

Aaron Copland – *Canticle of Freedom*

Roger Sessions – Symphony No. 2

Leonard Bernstein – Symphony No. 3, “Kaddish”

Thursday, December 7, 2017

at Alice Tully Hall, Lincoln Center

Triumph of Art

with Alena Baeva, *Violin*

Grażyna Bacewicz – Music for Strings, Trumpets, and Percussion

Bohuslav Martinů – Symphony No. 6, “Fantaisies symphoniques”

Grażyna Bacewicz – Violin Concerto No. 7

Alfred Schnittke – Symphony No. 5

Sunday, January 28, 2018

at Carnegie Hall

Hollow Victory: Jews in Soviet Russia after the World War

Mieczysław Weinberg – *Rhapsody on Moldavian Themes*

Mieczysław Weinberg – Symphony No. 5

Benjamin Fleischmann/Dmitri Shostakovich – *Rothschild's Violin*

Thursday, March 1, 2018

at Carnegie Hall

Italy in the Forefront

Bruno Maderna – *Biogramma*

Luigi Dallapiccola – *Three Questions with Two Answers*

Luigi Nono – *Intolleranza*