Thursday Evening, March 26, 2015, at 8:00
Isaac Stern Auditorium/Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 7:00

AMERICAN SYMPHONY ORCHESTRA

presents

Opus Posthumous

LEON BOTSTEIN, *Conductor*

FRANZ SCHUBERT	Overture from *Claudine von Villa Bella*, D. 239
ANTON BRUCKNER	Symphony No. 00 ("Study Symphony in F minor") Allegro molto vivace Andante molto Scherzo: Schnell / Trio: Langsamer Finale: Allegro
	Intermission
ANTONÍN DVOŘÁK	Symphony No. 1 in C minor ("The Bells of Zlonice") Allegro Adagio di molto Allegretto Finale: Allegro animato

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

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FROM THE Music Director

Reception and Reputation
by Leon Botstein

This concert explores shifts in the reputation and characterization of composers during their lifetime and after their deaths, generated by posthumous discoveries. As in the history of the visual arts (contrary to public opinion, the highest prices were paid for work during the artists' lifetimes, not after), in music, composers have been best known and best understood while they were living, not after their death. The myth of the unappreciated and unrecognized genius is just that—a later romantic invention. The popularity of the image of the misunderstood artist gains momentum with Wagner, who, despite astonishing success, seemed to revel in spreading the idea that he was the victim of philistine taste, that he was held back and misunderstood. The advantage in doing so was that it enhanced his sense of self, reinforcing his belief that he was a visionary prophet of the future—a threat.

Wagner's fame coincided with the spread of the practice of the arts during the 19th century; in a parallel fashion the affectations and mannerisms of the artistic temperament, and a growing affection for the notion of the great artist as "ahead of his time," an outsider and an outcast, flourished. No one made more of this sensibility than Gustav Mahler, who despite great success and acknowledgment, felt unappreciated and predicted that "his time" would come, but after his demise.

The idea that Mozart had been buried in an unmarked grave presumably because no one cared and he was impoverished and obscure, or that Schubert was undiscovered, lonely and penniless, during his life has to be set side by side with the success and satisfaction acknowledged and experienced by Haydn, Brahms, Tchaikovsky, Strauss, and Stravinsky in their lifetimes. Mozart was hardly obscure and his burial had to do with the rituals and mores of 1791 Vienna, and Schubert was famous and well-loved in his lifetime. What is more likely the case in music history is not the discovery of an overlooked genius but the forgetting of those once justifiably famous and the recalibration of the reputation of permanently well-known composers.

It is this last process that this concert examines. Schubert, for example was famous at the time of his death for the lieder, choral, and dance music he wrote. "The Great" C major symphony came to light only a decade after his death, and the most famous of all Schubert works—the so-called "unfinished" symphony—was first heard nearly 40 years after the death of the composer. The C major Quintet came to light in the 1850s (Schubert died in 1828). Schubert harbored ambitions to succeed in the theater—but in that he did indeed fail; most of his operatic work remained unperformed. The overture that begins the concert points to a radical shift in the way posterity has understood Schubert, a shift made possible by the discovery of unknown large-scale works for the stage and concert hall. Schubert's fame was redirected in the second half of the 19th century by the encounter with new works that came to light. After 1870 he became an icon of late 19th-century romanticism more than a proponent of the early Biedermeier aesthetic of the years between 1815 and 1828.

Bruckner is best known for his symphonies. But Bruckner is seen as a composer in the thrall of the Wagnerian—a Viennese figure opposed to a sterile classicism associated with Brahms. Bruckner is understood as having transformed the symphony into a monumental sonic drama. He was a world-famous man at the time of his death. Much as Brahms and Bruckner shared a mutual antipathy during the more than 30 years they both lived and worked in Vienna, they both shared a deep debt to and love for Schubert. The link between Brahms and Schubert is more familiar to classical music lovers. But as the "Study" symphony on this program makes evident, Bruckner's reputation as a link to Mahler and major figure in the post-Wagnerian world becomes tempered when we encounter the early works and recognize affinities between Bruckner and Schubert.

The most astonishing posthumous discovery on today's program is doubtlessly the Dvořák first symphony. Like Schubert's "unfinished" it came to light only decades after the composer's death. It required a renumbering of the Dvořák symphonies and a reconsideration of the composer's aesthetic trajectory. Dvořák revised many of his early works; we therefore rarely get a chance to hear what the young composer thought to do, unhampered by the wisdom of experience. This symphony is a case in point since the composer considered it lost. (One is reminded in how privileged a condition we live now. Imagine writing an entire symphony and having only one copy).

In the 20th century each of these three works became important as scholars and audiences revisited the life, career, and reputation of three famous composers, all widely honored and acknowledged in their lifetimes, but all too quickly categorized in too simplified and reductive a manner by posterity. It is unfortunate that these posthumously discovered works have not yet gained the place in the repertory that they deserve.

THE Program

by Christopher H. Gibbs

Franz Schubert
Born January 31, 1797, in Vienna
Died November 19, 1828, in Vienna

Overture from *Claudine von Villa Bella*, D. 239
Composed from July 26, 1815, to September 1815
Premiered on April 26, 1913, at the Gemeindehaus Wieden in Vienna
Performance Time: Approximately 8 minutes

Instruments for this performance: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, timpani, 22 violins, 8 violas, 8 cellos, and 6 double basses

The teenage Schubert tried his hand at all genres current at the time, from small-scale domestic music to masses, symphonies, and operas. Most of these

early pieces were meant to be played at home, at his school, or in community settings—they were projects through which he hoped to hone his craft (among his teachers was the formidable Antonio Salieri) and were not intended to generate public fame. He seems rarely to have looked back at these works as his ambitions became ever grander.

Although his lieder, keyboard and chamber music, and symphonies eventually won a central place in the repertoire, Schubert's name is rarely associated with dramatic music even though he wrote it over the entire course of his brief career. He composed his first operas and Singspiels (operas with spoken German dialogue) in his teens, and in 1820 *Die Zwillingsbruder* (*The Twin Brothers*) had a run of performances at a prestigious theater in Vienna. His incidental music for *Rosamunde* proved more popular than the dreary play it accompanied at its 1823 premiere in Vienna. In addition to short works and various unrealized projects, he completed two major operas: *Alfonso und Estrella* (1821–22) and *Fierabras* (1823).

Schubert composed *Claudine von Villa Bella*, a three-act Singspiel, in the summer of 1815, the most prolific period of his short life. He was immersed, at the time, in the poetry of Goethe, which inspired his first masterpieces: *Gretchen am Spinnrade* (Gretchen at the Spinning Wheel) the previous October and *Erlkönig* later that year. Like most of his early large works, *Claudine* was never presented in public during his lifetime, although there were plans for performances of the overture in 1818. Schubert's older brother Ferdinand informed him that the piece "comes in for much criticism….The wind parts are said to be so difficult as to be unplayable, particularly those for the oboes and bassoon." The first documented public performance of the first act of *Claudine* had to wait until the 20th century as most of the opera had been destroyed. Schubert had given the manuscript to his friend Josef Hüttenbrenner, whose housekeeper burned the second and third acts during the 1848 revolution. The charming overture is scored for an orchestra of Classical proportions and begins with an intense *Adagio* introduction followed by an Italianate *Allegro vivace*.

Anton Bruckner
Born September 4, 1824, in Ansfelden, Austria
Died October 11, 1896, in Vienna

Symphony No. 00 ("Study Symphony in F minor")
Composed in 1863
Second movement premiered on October 31, 1913, in Vienna
First and fourth movements premiered on March 18, 1923, in Klosterneuburg, Austria
Third movement premiered on October 12, 1924, in Klosterneuburg, Austria
Performance Time: Approximately 41 minutes

Instruments for this performance: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, timpani, 22 violins, 8 violas, 8 cellos, and 6 double basses

Anton Bruckner was a late bloomer among eminent composers. He completed his first numbered symphony in 1866 at age 41. (To paraphrase the Tom Lehrer song: by that age Schubert had been dead 10 years.) His path to the piece included the "Study" Symphony heard on the concert tonight.

Sloth was not a reason for Bruckner's late start, but rather a combination of insecurity and a desire to master various technical elements of composition before presenting himself as a professional symphonist.

In 1855, at age 31, Bruckner took up a position as cathedral organist in Linz and began meticulous study of counterpoint with the noted Viennese theorist Simon Sechter (with whom Schubert sought council in the last weeks of his life). Sechter forbade free composition and for some six years Bruckner ceased his own serious work. (Sechter remarked that he never had a more diligent student.) In 1861 Bruckner sought out Otto Kitzler, a conductor a decade his junior, with whom he worked for some two years on form and orchestration. After writing keyboard music and a string quartet, he turned to bigger projects, including an Overture in G minor, a setting of Psalm 112, and the Symphony in F minor.

Bruckner composed the symphony over the course of three and a half months in early 1863 and labeled the score a *Schularbeit* (school exercise). He began writing the manuscript in pencil and as he gained confidence switched to ink. Since his goal was refining his compositional technique rather than producing a recipe for actual performance, he noted relatively few dynamics, phrasing, and other interpretative markings. One can nonetheless already perceive some of the distinctive characteristics of Bruckner's mature symphonic style, a complex alchemy of liturgical influences, Baroque organ sonorities, and his recent revelatory exposure to Wagner's music.

Nearly two years later, in January 1865, Bruckner began his First Symphony and four years after that (the chronology is not entirely clear) wrote at least parts of another unnumbered one, in D minor, now known as "Die Nullte." Neither this Symphony No. 0 nor the F minor "Study" Symphony was performed during his lifetime. The second movement of the F minor was heard in Vienna in 1913 and the first, second, and fourth movements premiered in Klosterneuberg in 1923 with the third movement, which had previously been thought lost, first performed in the same city the following year.

Antonín Dvořák
Born September 8, 1841, in Nelahozeves, Bohemia
Died May 1, 1904, in Prague

Symphony No. 1 in C minor ("The Bells of Zlonice")
Composed from February 14 to March 24, 1865
Premiered on October 4, 1936, in Brno, Czech Republic, conducted by Milan Sachs
Performance Time: Approximately 50 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, timpani, 22 violins, 8 violas, 8 cellos, and 6 double basses

During his early teens Dvořák lived in Zlonice, a small town northeast of Prague where he received his initial musical training. At age 16 he moved to Prague to study at the Organ School; he began playing in orchestras, teaching, and composing (he later destroyed most of his early pieces). A career path that eventually changed his fortunes was to enter competitions. Although the details are not clear,

it seems he tried at age 23 to enter a German competition with his Symphony No. 1 in C minor, which he composed in less than six weeks during early 1865.

Dvořák did not win (although ten years later he was awarded an Austrian stipend that launched his international career) and the symphony was never returned. Decades later, when some of his students at the Prague Conservatory asked him what he had done about it, Dvořák supposedly replied: "I sat down and wrote another." And indeed the Symphony in B-flat major, now known as the Second, dates from just a few months later in 1865. That symphony was the first which Dvořák numbered and assigned an opus number—he later revised it to premiere in 1888. But he never heard the First Symphony performed and said that he had destroyed it. The piece had, in fact, survived. In the 1880s a young scholar named Rudolf Dvořák (no relation) bought the manuscript at a second-hand bookstore in Leipzig. Only in 1923 did word of the lost symphony emerge, although the work was not premiered until 1936 in Brno (in an abridged version) and the score remained unpublished until 1961. The symphony is known as "The Bells of Zlonice," although that title appears nowhere in the manuscript. Dvořák supposedly referred to it as such and commenters often point to bell-like passages, especially in the first and final movements. Dvořák originally planned a three-movement work to which he added the third movement scherzo. The ominous key of C minor is that of Beethoven's Fifth Symphony, to which the work owes various debts, not least, as František Bartoš observed, in the overall trajectory from darkness to light, doubt to affirmation. Dvořák wrote the symphony during a period of intense infatuation with a young actress named Josefina Čermáková who performed in a theater where he played and to whom he gave piano lessons (he eventually married her sister). Although Dvořák thought the symphony lost, he did not forget its music, various ideas of which he later recast in his first orchestral Rhapsody, Op. 14 (1874) and piano cycle *Silhouettes*, Op. 8 (1879).

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College.

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.

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Now in its 53rd season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of making orchestral music accessible and affordable for everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely-performed works that audiences would otherwise never have a chance to hear performed live.

The orchestra's Vanguard Series, which includes these themed programs as well as an opera-in-concert and a celebration of an American composer, consists of six concerts annually at Carnegie Hall. ASO goes in-depth with three familiar symphonies each season in the popular series Classics Declassified at Peter Norton Symphony Space, and has an upstate home at the Richard B. Fisher Center for the Performing Arts at Bard College, where it performs in an annual subscription series as well as Bard's SummerScape Festival and the Bard Music Festival. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS.

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

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For questions or additional information: Nicole M. de Jesús, Director of Development, 646.237.5022 or ndejesus@americansymphony.org.

ASO'S SPRING SEASON AT CARNEGIE HALL

Sunday, April 19, 2015
Music U.
A celebration of Ivy League composers, including a world premiere with the Cornell University Glee Club and Chorus

Friday, May 29, 2015
American Variations: Perle at 100
Two works by George Perle, alongside variations by Copland, Lukas Foss, and William Schuman

Tickets to each concert are $29–$54 and can be purchased at CarnegieHall.org, CarnegieCharge at (212) 247-7800, or the box office at 57th St. & 7th Ave