

Sunday Afternoon, February 10, 2013, at 2:00  
Isaac Stern Auditorium/Ronald O. Perelman Stage  
Conductor's Notes Q&A with Leon Botstein at 1:00



presents

# Truth or Truffles

LEON BOTSTEIN, *Conductor*

KARL AMADEUS  
HARTMANN

*Gesangsszene* ("Sodom and Gomorrah")  
(U.S. Premiere)

LESTER LYNCH, *Baritone*

*Intermission*

RICHARD STRAUSS

*Schlagobers*, Op. 70 ("Whipped Cream")

This evening's concert will run approximately two and a half hours, including one 20-minute intermission. American Symphony Orchestra welcomes students and teachers from ASO's arts education program, Music Notes. For information on how you can support Music Notes, visit [AmericanSymphony.org](http://AmericanSymphony.org).

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# THE Program

KARL AMADEUS HARTMANN

*Gesangsszene*

Born August 2, 1905, in Munich

Died December 5, 1963, in Munich

Composed in 1962–63

Premiered on November 12, 1964, in Frankfurt, by the orchestra of the Hessischer Rundfunk under Dean Dixon with soloist Dietrich Fischer-Dieskau, for whom it was written

Performance Time: Approximately 27 minutes

Instruments: 3 flutes, 2 piccolos, alto flute, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 3 French horns, 3 trumpets, piccolo trumpet, 3 trombones, tuba, timpani, percussion (triangle, gong, chimes, cymbals, tamtam, tambourine, tomtoms, timbales, field drum, snare drum, bass drum, glockenspiel, xylophone, vibraphone, marimba), harp, celesta, piano, strings, and solo baritone

RICHARD STRAUSS

*Schlagobers* (“Whipped Cream”)

Born June 11, 1864, in Munich

Died September 8, 1949, in Garmisch-Partenkirchen, Germany

Composed in 1921–22

Premiered on May 9, 1924, in Vienna, by the Vienna State Opera

Performance Time: Approximately 90 minutes

Instruments: 4 flutes, piccolo, 2 oboes, English horn, 4 clarinets, bass clarinet, 4 bassoons, contrabassoon, 4 French horns, 7 trumpets, 3 trombones, tuba, timpani, percussion (glockenspiel, xylophone, triangle, cymbals, tambourine, snare drum, bass drum, castanets, maracas), 2 harps, celesta, organ, and strings

# Notes ON THE PROGRAM

## Musical Expression and the Challenge of 20th Century History

by Leon Botstein

19th-century Europe witnessed unprecedented social and economic transformations. Among the most lasting (albeit erratic) of these was the expansion of literacy, most noticeable in Europe's rapidly growing cities. With the spread of literacy came the standardization of orthography, inexpensive books, lending libraries, public libraries, and the emergence of journalism—daily newspapers, weekly magazines, and regular periodicals. A myriad of local and regional public spheres took shape, as did a world of public opinion. These in turn spawned movements and ideologies, not only concerning politics and social questions, but matters of taste and value—everything from fashion to religion.

Notably in German-speaking Europe, literacy in music developed rapidly in the wake of the expansion of reading and writing. That this historical development coincided with flowering of musical romanticism was perhaps more than a coincidence. By the 1830s the musical culture that was taking hold was increasingly bound up with language. A shared musical rhetoric emerged that came to frame conversations and convictions. It was communicated through the medium of the song, opera, and novel forms of instrumental music—from short works for the solo piano expressive of sensibilities to larger scale instrumental works that assumed an illustrative story telling function.

Inevitably music became the object of philosophic speculation. Was music fundamentally different from language and meaningful in a manner that could

not be expressed in language? Or was music inherently tied to linguistic meaning, suggesting what ultimately became a widespread assumption of a parallelism between music and language? Enthusiasm for dynamics between music and meaning was timely, for as the public for music increased so too did the belief that music was especially potent psychologically as a means of expression. Music became invested with a power to convey—in its own way—emotions, ideas, and sentiments we normally associate with language, but seem unnaturally trapped by speech and reason.

It was this premium on music's expressiveness, and on the intense intermingling of music with language against which many early 20th-century modernist composers rebelled. Romanticism in music had degenerated into a species of vulgar realism. In an effort to reclaim the autonomy of music and rescue it from the status of sonic decoration, composers turned away from the inherited conventions of 19th century musical logic. Modernism rejected the idea that music was expressive of something other than itself, or that music could give voice to love, desire, regret, heroism, loss, solitude, and community.

What propelled this modernist rebellion most of all was the recognition, after the carnage of World War I, that the clichés of musical romanticism had turned a noble art form into a handmaiden for a culture that much like the language of cheap journalism had succeeded in rendering inhumanity, cruelty, antipathy, and violence aesthetically pleasing.

This concert takes a candid and controversial look at the musical culture which developed during the 19th century and

was bequeathed to the 20th century. It sets in opposition to one another two master composers from different generations who died mid-century. Richard Strauss is arguably the most facile and versatile master of musical traditions and musical thinking. There was nothing in musical composition he could not do. At the same time, he was accused by his contemporaries (rivals and admirers alike) of an excess of ironic detachment, a corrosive cynicism born out of his immense facility. Nothing seemed to matter to him. Everything was done for effect and too often his elegantly crafted and astonishingly appealing music descended into kitsch, an empty sentiment entirely different from the anguished profundity of his contemporary, Gustav Mahler.

In Strauss' long career, only two moments have escaped critical derision: the period before 1911, during which the famous tone poems and *Salome* and *Elektra* were composed, and the so-called Indian Summer, Strauss' last years during the 1940s. Strauss' music from the 1920s has long been regarded as tired, empty, and forgettable. Indeed, given Strauss' collaboration with the Nazi regime, his music from the 1920s and 1930s came to represent the most corrupt and embarrassing (albeit skilled) example of music as an explicitly expressive medium that manipulated rather than elevated its audience.

To challenge this conventional view, this program features Strauss' perhaps least-respected score, a piece that was excoriated at its premiere and has remained dismissed as a minor if not tasteless and uninspired venture by even the composer's most ardent defenders. The work, *Schlagobers*, is a ballet score modeled after Tchaikovsky's *The Nutcracker*. It was written in the midst of the worst economic circumstances in Central Europe in the 1920s. Strauss' attempt at lightness, humor, delicacy,

and charm fell flat. Nothing could have shed a worse light on Strauss the man and the composer.

But is this judgment fair? Perhaps the virtuosity of musical realism and narration that Strauss reveals in this score, the sensuality of the orchestration and the unabashed rehearsal of clichés and tricks tell a different story, one of fantasy, enthusiasm, delight, magical unreality, and the dream of that brief escape into another sense of time and space that the darkest of times call into being. Perhaps Strauss marshaled all the inherited conventions of musical communication to recapture, briefly, the innocent, fleeting, childlike beauty of the present moment in a manner unique to music. In this spirit we revisit this score without apology and with admiration for its craftsmanship and possibly its outrageously cloaked and unrestrained idealism. It deserves a new look. Perhaps *Schlagobers* can take its place alongside *The Nutcracker* and offer some welcome relief from that overplayed score during Christmas time with a delightful ballet that can enchant children and distract their parents, however briefly.

The other work on today's program dates from the post-World War II era. The ASO has championed the music of Karl Amadeus Hartmann over the past 20 years. I regard him as one of the great masters of the 20th century, whose stature and achievement rival that of Alban Berg and Dmitri Shostakovich. Hartmann inherited an ambition regarding the power of musical expression that sought to link ethics with art. He remained, however, a conservative modernist. Influenced by Mahler, Schoenberg, and Berg, Hartmann understood his vocation as a composer as one of conscience and opposition to evil. He was committed to the redemption of musical expression and communication from the vulgar, the commonplace, and the

complicit. His music and his life were cut from one fabric—a fabric of impregnable integrity, humility, and courage in the face of radical evil. If Strauss was the master of ironic detachment and profound philosophic pessimism, Hartmann was the master of truth telling and unabashed intensity in music marked by the tireless struggle against despair. The work heard today was Hartmann’s last and is an unforgettable masterpiece in the tradition of Mahler and Berg.

The encounter at this concert is therefore with two seemingly incompatible consequences of more than a century of European musical culture. Drawing on the very same traditions of musical form, shared conventions of musical development and sonority and using the same instrument—the modern orchestra—they both in separate ways seek to celebrate the human imagination through the inherent unreality of the musical experience as an antidote to the everyday experience of suffering, fear, and cruelty. In seemingly disparate ways they both sought to inspire us to realize that if human life matters and time is precious, then music matters too.

### Hartmann’s *Gesangsszene* by Byron Adams

Karl Amadeus Hartmann is a shining example of the composer as a principled dissident. As Michael H. Kater has observed, “we must continue to accept the hitherto reported version that Hartmann was opposed to the Hitler regime and, together with his family, made it through the Third Reich without having to sell his soul.” Indeed, Hartmann evidenced considerable courage during the years of his inner resistance to National Socialism. In 1935, for example, Hartmann attended the festival of the International Society for Contemporary Music in Prague, at which the Socialist

conductor Hermann Scherchen, whom Nazi cultural bureaucrats held in grave suspicion, conducted his overtly political symphonic poem *Miseræ*. Even more daring was the dedication of this score, which reads “To My Friends...Dachau 1933/34.” Had the officials of the Reichsmusikkammer discovered this inscription, it would have spelled a virtual death warrant for the composer. As it was, Hartmann’s wife has testified that the German authorities disapproved of his attendance at the festival, which was unauthorized. During the war Hartmann and his wife, Elisabeth, listened to the BBC, nervous lest their little boy, Richard, might innocently divulge his parent’s resistance to the Reich.

During the Nazi regime, Hartmann paid a steep professional price, as he refused to participate in musical activities in Germany and Austria, so that his music was neither published nor performed. (Indeed, the performance of *Miseræ* was possible only because it was performed in Prague.) Collaborationist colleagues such as Carl Orff, Werner Egk, and Anton Webern shunned him.

After the war Hartmann was one of the very few German musicians of stature to have remained uncontaminated by collusion with the Nazis, and was therefore tapped by American authorities as the logical person to reconstruct German musical culture in Bavaria. In the process of organizing concerts in the shattered city of Munich, Hartmann made a point of challenging any lingering revenants of Nazi musical ideology by programming the music of Jewish composers such as Milhaud, Toch, and Copland, whose music had been banned by the Nazis. To this end he founded *Musica Viva*, an organization devoted to programming an eclectic and enlightened selection of contemporary music. Not for Hartmann the aloof stance of the postwar serial composers of Darmstadt.

A moving example of Hartmann's determination to use music to comment broadly on politics and culture is his final score, the *Gesangsszene* ("Song Scene") for baritone and orchestra. Begun in 1961 at the height of the Cold War when nuclear annihilation was a real and present danger, this score was left unfinished at the composer's death two years later; it was premiered on September 12, 1964 by the great baritone Dietrich Fischer-Dieskau, for whom the work was written. For his text Hartmann chose a German translation of a literally apocalyptic passage from *Sodome et Gomorrha*, the last play by the French author Jean Giraudoux (1882–1944). Produced during the German occupation of France in 1943, Giraudoux's *Sodome et Gomorrha* takes as its subject the impossibility of love in the midst of an endemic societal corruption that leads inexorably to destruction. From the achingly vulnerable opening flute solo, Hartmann traces the agony of a text that speaks of "lice on the head of bald millionaires" and the fiery destruction of the proud and technologically advanced Cities of the Plain: "Es ist ein Ende der Welt!" As the score nears its conclusion, the music suddenly ceases at the moment when death snatched the pen from Hartmann's hand, so that the last two lines of the text are spoken unaccompanied: the most devastating and true ending possible for this harrowing score.

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### Strauss' *Schlagobers* by Byron Adams

To say that Karl Kraus, the radical Viennese essayist and founder of the satirical journal *Die Fackel*, disliked Richard Strauss' ballet *Schlagobers*, Op. 70 ("Whipped Cream") would be an understatement: "There has not been a nastier desolation of the spirit

even of the ballet or a more thoroughgoing degradation of theater to the level of a preschool than this *Schlagobers*." Later in the same essay Kraus exclaims ironically, "It is just a 'merry Viennese ballet'...but even if one combines the horrors of the Sansculottes with those of the Bolsheviks, the resulting terror cannot possibly come close to even the mere plot summary of *Schlagobers*."

Even Michael Kennedy, surely Strauss' most indulgent biographer, has to admit that Strauss "inaugurated his 60th birthday celebrations by conducting the first performance of *Schlagobers* in Vienna on 9 May [1924]...It was a ghastly flop." Kennedy speculates on this failure by noting that the ballet, "a gay and witty confection set in confectioner's shop, with characters like Princess Pralinée, Prince Cocoa, and Mlle Marianne Chartreuse" was "not the dish of whipped cream to set before starving, bankrupt Vienna." While most of the sharp-penned Viennese music critics loathed *Schlagobers* with a deadly loathing, the score had a defender in the French novelist Romain Rolland, author of that now indigestible *roman fleuve*, *Jean-Christophe*, and darkly suspected the Viennese critics of ulterior motives in their dismissal of *Schlagobers*: "Strauss has caused too many wounds to self-esteem, even among his adherents. They are taking their revenge." (One can only imagine the derisive laughter with which Kraus would have greeted this declaration.) Paying a consolatory call on the composer, Rolland recorded Strauss' reaction: "Haven't I the right, after all, to write what music I please? I cannot bear the tragedy of the present time. I want to create joy. I need it."

Strauss' declaration is the key to the critic's detestation of *Schlagobers*, for its patent escapism, even frivolity, offended their sense of propriety. Written in the

shadow of post-war humiliation during a period of runaway inflation and a darkening political landscape, *Schlagobers* must have seemed heartless at best. Ironically, as Strauss himself had lost all of his savings after the First World War, *Schlagobers* may have resulted from his desire to write a hit that would generate a much-needed infusion of cash into his bank account. The admittedly slight scenario, written by Strauss himself and curiously reminiscent of the plot of Tchaikovsky's *The Nutcracker*, concerns a party in which a group of children gorge themselves on sugary delicacies in a Viennese confectionary. At one point a boy who has greedily stuffed himself with sweets swoons and has a vision of three seductive liquors whose disruptive behavior is pacified ultimately by good German beer. (Strauss' mother was a member of the famous Pschorr family of brewers and he grew up in a house on the grounds of their famed Munich brewery.) Even in the midst of the financial and political crises that swirled around him in the 1920s, Strauss remained so disengaged from concerns outside his family

circle—not to mention the implications of his own actions—that he included a scene in his ballet during which proletariat cakes waved red banners to the accompaniment of a revolutionary polka conducted by Russian matzos. With a sumptuous production and elaborate choreography by Heinrich Krölller, *Schlagobers* struck exactly the wrong note at its première and the critical opprobrium that initially greeted the score has echoed down to the present day. Although the skillful and brilliant music has its undoubted charms and there is at least one superb waltz, *Schlagobers* is a disturbing artifact of its creator's growing indifference to the world around him, an indifference that boded ill for Strauss' future reputation.

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*Dr. Adams is professor of musicology at the University of California, Riverside, and his music has been performed across Europe and the U.S.*

# Libretto

*Gesangsszene, to words from Sodom and Gomorrah by Jean Giraudoux*

*Das ist der schönste Spielbeginn,  
den die Zuschauer je erlebt haben!  
Der Vorhang hebt sich,  
und vor ihren Augen steht  
der Oberste der Erzengel.  
Sie sollen ihr Glück  
rasch auskosten;  
es wird nicht lange währen.  
Und das Schauspiel, das dann folgt,  
wird vielleicht grauenvoll sein!*

*Man sagt, daß Sodom und Gomorrah  
mitsamt ihrer Herrschaft  
bis nach Indien hin  
und die Macht ihres Handels  
und ihres Geistes über die Welt  
zunichte werden sollen!  
Das ist nicht das Schlimmste!  
Und darum geht es auch gar nicht!  
Andere Reiche sind zunichte geworden.  
Und ebenso unverhofft!  
Wir alle haben Reiche stürzen sehen,  
und gerade die festesten und gerade  
diejenigen,  
die am raschesten wuchsen  
und deren Dauer am sichersten  
verbürgt schien.*

*Reiche, die eine Zierde dieser Erde  
und ihrer Geschöpfe waren!*

*Auf dem Höhepunkt der Erfindungskraft  
und des Talents  
standen sie mitten im Rausche  
des Lebensgenusses  
und der Welteroberung.*

*Ihr Heer war kraftvoll und jung,  
die Vorratsspeicher waren gefüllt;  
in den Theatern drängten sich die  
Besucher;  
in den Färbereien entdeckte man das  
Geheimnis,  
das reine Purpurrot und*

This is the greatest opening of a play  
ever seen by audiences!  
The curtain rises,  
and before your very eyes,  
stands the head of all the archangels!  
But enjoy your good fortune  
while you can;  
it won't last long.  
For the play that now follows  
may prove to be quite horrifying!

It is said that Sodom and Gomorrah,  
with their dominance  
reaching to India,  
and the hegemony of their trade  
and their intellect over the world  
would come to nothing!  
That's not the worst thing.  
And that's not the point!  
Other empires have come to nothing.  
And just as unexpectedly!  
We've all seen empires crumble,  
and it's always the most solid and sure  
ones,  
the ones that grew most rapidly  
and whose continuation seemed most  
secure.

Empires, that were an adornment to  
the Earth,  
and to its creatures!

At the height of their ingenuity  
and their talents,  
they were drunk with  
the pleasures of life  
and world conquest.

Their army was strong and young,  
their stores and reserves were plenteous;  
theaters were thronged with visitors;  
they discovered the secret of the dye,  
they created the pure purple-red and





*das makelloseste Weiß herzustellen;  
in den Bergwerken fand man Diamanten  
und in den Zellen Atome.*

the most immaculate white;  
in mines they discovered diamond,  
and in cells, atoms.

*Man zauberte Symphonien aus der Luft  
und Gesundheit aus dem Meere.  
Tausend Systeme wurden ausgeklügelt,  
um die Fußgänger  
vor den Gefahren der Straße zu schützen;  
man hatte Mittel gegen die Kälte,  
gegen die Nacht und gegen die  
Häßlichkeit;  
Bündnisse sicherten die Menschen  
gegen den Krieg;  
alle Gifte und Drogen waren aufgeboden,  
um die Krankheiten der Reben  
und schädliche Insekten zu bekämpfen.  
Hagelschlag wurde durch  
wissenschaftliche Gesetze  
im voraus berechnet und seine  
Wirkung aufgehoben.*

They conjured symphonies from the air,  
and good health from the sea.  
They puzzled out a thousand systems,  
to guard the pedestrian  
from the dangers of the street;  
to find a cure for the common cold,  
to foil the night and deliver from ugliness;  
alliances protected the people from war;  
all poisons and drugs were put to use  
to prevent the diseases of the vine  
and combat harmful insects.  
Hailstorms were predicted by scientific  
calculation  
and their consequences negated.

*Und da, mit einem Male,  
erhebt sich binnen ein paar Stunden  
ein Übel und befällt den gesündesten  
und glücklichsten aller Körper!*

And then, all at once,  
an evil rears itself in just a few hours,  
and attacks the healthiest and  
most fortunate of all bodies!

*Das Übel der großen Reiche!  
Das tödliche Übel!*

The disease of great empires!  
The fatal illness!

*Und nun ist das Gold da und häuft  
sich in den Banken,  
aber selbst Heller und Sou verlieren  
ihren Wert.*

And now the gold is there and piling  
up in the banks,  
but their currency's value is depreciating.

*Ochsen sind da, Kühe und Schafe;  
aber die Menschen leiden Hunger.  
Alles bricht nun plötzlich über das  
Reich herein;  
von der Raupe bis zum Erbfeind*

There are oxen and cows and sheep;  
but the people suffer from hunger.  
Suddenly everything goes wrong with  
the empire;  
From the caterpillar to the deadliest  
enemy

*und den Pfandbriefen Gottes.  
Sogar da, wo man es für alle Zeiten  
verbannt glaubte,  
erhebt das Übel sein Haupt:  
man sieht den Wolf mitten in der  
Großstadt  
und die Laus auf der Glatze des  
Milliardärs.*

And the mortgages owed to God.  
Even there, where it was believed  
banished forever,  
the evil raises its head:  
you can see the wolf stalking through  
the city center,  
and lice on the billionaire's bald head.

*Und in dem Sturm und Wogenprall,*

And in the storm and clash of waves,





*in diesem Krieg aller Kriege,  
bleibt nichts als Bankrott und Schande,  
das vor Hunger verzerrte Gesicht eines  
Kindes,  
der Schrei einer Wahnsinnigen und der  
Tod.*

*In jedes Vogellied hat ein grauenhafter  
Ton  
sich eingeschlichen; ein einziger nur,  
doch der tiefste Ton aller Oktaven: der  
des Todes.*

*Und die Schwalben steigen hoch,  
weil die Erde heut ein Kadaver ist  
und alles, was Flügel hat, aus ihrer  
Nähe flieht.*

*Und die Bäche sind klar und  
spiegelblank die Quellen,  
aber ich habe das Wasser gekostet:  
es ist das Wasser der Sintflut.*

*Und die Sonne brennt,  
aber ich habe ihre Wärme mit der  
Hand geprüft:*

*es ist siedendes Pech.  
Und aus der Kehle der Schwalbe  
wird der Donner des Unerbittlichen  
losbrechen.*

*Und aus dem Einschnitt der harzigen  
Zeder  
werden die Tränen des Weltunterganges  
rinnen.*

*Es ist ein Ende der Welt!  
Das Traurigste von allen!*

in this war of all wars,  
there is nothing but bankruptcy and  
shame,  
the distorted face of a hungry child,  
the shriek of the madman, and death.

In every bird's song there is a horrible  
tone,  
which has crept in, just a single note,  
but the deepest note in all the octaves:  
the one of death.

And the swallow climbs high,  
Because today's world is a cadaver,  
and all that has wings flees its presence.

And the streams are clear, their  
sources bright as mirrors,  
but I have tasted the water:  
it is the water of the deluge.

And the sun burns,  
but I have tested its warmth with my  
hand:  
it is boiling pitch.  
And from the throat of the swallow,  
the inexorable thunder will break loose.

And from the slash in the resinous cedar,  
spill the tears of the world's end.

It is the end of the world!  
The saddest thing of all!



# Synopsis

## *Schlagobers* (“Whipped Cream”)

### Prologue

In keeping with Viennese tradition, the young candidates for the rite of Confirmation are treated by their parents to a trip to the confectioner’s shop in a horse-drawn carriage (1). Once there, they gorge themselves on sweets, so much so that one boy becomes ill and makes a hasty retreat. The other children engage in a gentle dance (2). The children then leave the shop with their parents.

### Act I

In the dark and empty shop, marzipan, Lebkuchen, and chocolate figures come to life and wage a mock war (3). Then three noble beverages step forward, each with its own dance: tea (4), coffee (5, 6), and cocoa (7). Sugar appears (8), making advances to and dancing with all three drinks (9). At this point a torrent of whipped cream comes pouring out of a gigantic bowl and engulfs everything (10).

### Act II

The scene shifts to the room of the sick boy. A doctor enters and administers foul-tasting medicine to the youngster, and then leaves him to sleep it off. Then appears the Praline Princess and her court (12). She dances a waltz (13) and then the little Pralines come out for their dance (14). That is followed by the dance of the candy snappers (15). With an almost nightmarish energy, all the sweets perform a riotous gallop (16), and everything goes dark (17). Eventually some liqueurs enter the scene, and Marianne Chartreuse dances a minuet (18), admiring herself in a hand-held mirror. Her dance attracts the attention of Lladislaw Slivovitz, but she rebuffs him. But then when boorish Boris Vodka begins to woo her, she looks more kindly on Slivovitz and dances a pas de deux with him (19). Vodka, disappointed, contents himself with holding Chartreuse’s train as the three liqueurs walk off. But then stomach aches make themselves heard (20), and a rebellion erupts among the candies and liqueurs. They all go marching off to the confectionary, waving flags and pamphlets (21). Tea, coffee, and cocoa gallantly defend the shop, pouring their contents over the rebellious candy. But it is not until German beer miraculously arrives and thoroughly douses everyone that tranquility is restored (22). At this point Princess Praline enters with her guard of quince sausages, and with that, all the sweets and beverages unite in general jubilation.

### Movements

- |  |  |                                       |
|--|--|---------------------------------------|
| 1.) Fast                                 | 9.) Roundelay of Tea,<br>Sugar, Coffee, and Cocoa      | 16.) Gallop                           |
| 2.) Ländler                              | 10.) Whipped Cream Waltz                               | 17.) Interlude                        |
| 3.) The Confectionary                    | 11.) Molto agitato                                     | 18.) Minuet                           |
| 4.) Dance of the Tea Leaves              | 12.) Entrance of the Praline<br>Princess and Her Court | 19.) Pas de deux                      |
| 5.) Coffee Dance                         | 13.) Slow Waltz  | 20.) Chaotic                          |
| 6.) Daydream                             | 14.) Dance of the Little Pralines                      | 21.) Rebellion Polka                  |
| 7.) Cocoa Dance                          | 15.) Leaping Dance of the<br>Snappers                  | 22.) Dance of the Serenity<br>of Beer |
| 8.) Appearance and Dance<br>of the Sugar |  | Finale: Collective Dance              |

# THE Artists

**LEON BOTSTEIN**, *Conductor*



PHOTO BY MATT DINE

This season, Leon Botstein celebrates his 20th anniversary as music director and principal conductor of the American Symphony Orchestra. He is co-artistic director of the acclaimed Summerscape and Bard Music Festivals, which take place at the Richard B. Fisher Center for the Performing Arts, designed by Frank Gehry for Bard College. He is also conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. He has been president of Bard College in New York since 1975.

Mr. Botstein leads an active schedule as a guest conductor all over the world, and can be heard on numerous recordings,

including operas by Strauss, Dukas, and Chausson, as well as works of Shostakovich, Dohnanyi, Liszt, Bruckner, Bartók, Hartmann, Reger, Gliere, Szymanowski, Brahms, Copland, Sessions, Perle, and Rands. Many of his live performances with the American Symphony Orchestra are now available for download on the Internet.

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

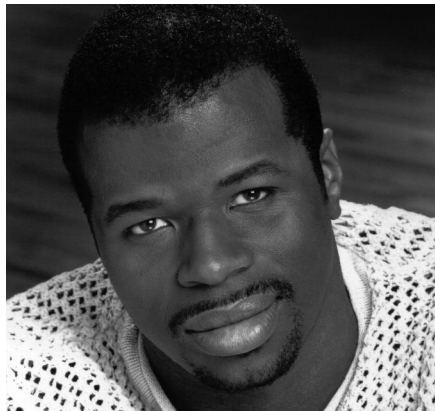
Maestro Botstein is represented by Columbia Artists Management, LLC.

## LESTER LYNCH, *Baritone*

For the 2012–13 season Lester Lynch will be heard as Crown in *Porgy and Bess* with the Berlin Philharmonic and as Amonasro in *Aida* with the Dallas Opera. Highlights of the 2011–12 season included the title role in *Rigoletto* with the Canadian Opera Company, a return engagement with the Bregenz Festspiele as Carlo Gérard in *Andrea Chénier*, and a concert performance with the Greenville Symphony.

During the 2010–11 season Mr. Lynch joined the San Francisco Opera as Carbon in *Cyrano de Bergerac* and Lyric Opera of Chicago as Herald in *Lohengrin*. Additional engagements included the Kentucky Opera as Alfio and Tonio in *Cavalleria rusticana* and *I Pagliacci*. He offered concerts with the Virginia Symphony, Akron Symphony, and Bayerische Rundfunkorchester, and a solo recital at the Saint Louis Art Museum.

A frequent recitalist, Mr. Lynch has toured throughout the U.S. under the auspices of the Marilyn Horne Foundation, highlighted by a performance at Merkin Concert Hall where he premiered



a song cycle by Lowell Lieberman, which was commissioned for him by the Foundation. In addition, he has offered a recital with pianist/composer John Musto at the Morgan Library.

Mr. Lynch is the recipient of many distinguished awards, including the Metropolitan Opera National Council Auditions, the George London Vocal Competition, and the Sullivan Awards, and his work with Opera Theatre of Saint Louis earned him the prestigious Richard Gaddes Award.

## THE AMERICAN SYMPHONY ORCHESTRA

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

In addition the orchestra performs in the celebrated concert series Classics Declassified at Peter Norton Symphony Space, and is the resident orchestra of the Richard B. Fisher Center for the Performing Arts at Bard College, where it appears in a winter subscription series, as well as Bard's annual SummerScape Festival and the Bard Music Festival. In 2010 the American Symphony became the resident orchestra of The Collegiate Chorale, performing regularly in the Chorale's New York concert series. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including

the Jerusalem Foundation and PBS. ASO's award-winning music education program, Music Notes, integrates symphonic music into core humanities classes in high schools across the tri-state area.

In addition to many albums released on the Telarc, New World, Bridge, Koch, and

Vanguard labels, many live performances by the American Symphony are now available for digital download. In many cases these are the only existing recordings of some of the rare works that have been rediscovered in ASO performances.

## AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

### VIOLIN I

Erica Kiesewetter,  
*Concertmaster*  
Suzanne Gilman  
Yukie Handa  
Diane Bruce  
Elizabeth Nielsen  
Jennifer Kim  
John Connelly  
Robert Zubrycki  
Ragga Petrusdottir  
Katherine Livolsi-Landau  
Katherine Hannauer  
Sander Strenger

### VIOLIN II

Richard Rood, *Principal*  
Sophia Kessinger  
James Tsao  
Wende Namkung  
Patricia Davis  
Ann Labin  
Yana Goichman  
Lucy Morganstern  
Dorothy Strahl  
Elizabeth Kleinman  
Alexander Vselensky  
Mara Milkis

### VIOLA

Nardo Poy, *Principal*  
Sally Shumway  
John Dexter  
Veronica Salas  
Crystal Garner  
Adria Benjamin  
Shelley Holland-Moritz  
Debra Shufelt-Dine

### CELLO

Eugene Moye, *Principal*  
Annabelle Hoffman  
Sarah Carter  
Diane Barere  
Dorothy Lawson  
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Tatyana Margulis  
Elina Lang

### BASS

John Beal, *Principal*  
Jordan Frazier  
Jack Wenger  
Peter Donovan  
Richard Ostrovsky  
William Sloat

### FLUTE

Laura Conwesser, *Principal*  
Tanya Witek  
Karla Moe  
Sheryl Henze

### OBOE

Alexandra Knoll, *Principal*  
Erin Gustafson  
Katherine Halvorson

### CLARINET

Shari Hoffman, *Principal*  
Marina Sturm  
Maureen Hurd  
Christopher Cullen

### BASSOON

Charles McCracken, *Principal*  
Maureen Strenge  
Gili Sharett  
Gilbert Dejean, *Contrabassoon*

### HORN

Zohar Schondorf, *Principal*  
David Smith  
Lawrence DiBello  
Kyle Hoyt  
Chad Yarbrough, *Assistant*

### TRUMPET

John Sheppard, *Principal*  
John Dent  
Thomas Hoyt  
Dominic Derasse

### TROMBONE

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Bradley Ward  
Jeffrey Caswell

### TUBA

Kyle Turner, *Principal*

### TIMPANI

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Javier Diaz  
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This project is supported by the Robert Rauschenberg Foundation.

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# American Symphony Orchestra's 50th Anniversary Season at Carnegie Hall



Sunday, March 17, 2013  
**The Vampire**  
Opera-in-concert by Heinrich Marschner.



Thursday, May 2, 2013  
**Hungary Torn**  
WWII-era Hungarian composers. Four U.S. Premieres.

## ASO'S 2013-14 SEASON AT CARNEGIE HALL

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Thursday, Oct 3, 2013  
**The Avant-Garde in New York**  
Antheil, Griffes, Ruggles, Copland, Strauss

Sunday, Nov 17, 2013  
**Elliott Carter: An American Original**  
Six orchestral works from 1939 to 2007

Sunday, Dec 15, 2013  
**Ariane**  
Opera-in-concert by Jules Massenet

Friday, Jan 31, 2014  
**This England**  
Sir Arthur Bliss, Frank Bridge, Robert Simpson, William Walton

Thursday, March 27, 2014  
**Moses**  
Oratorio by Max Bruch

Fri, May 30, 2014  
**Forged From Fire**  
WWI-era works by Max Reger, Charles Ives, Ernest Bloch, and Karol Szymanowski

