

Sunday Afternoon, April 19, 2015, 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

Music U.

LEON BOTSTEIN, *Conductor*

- RANDALL THOMPSON Alleluia
 ROBERT ISAACS, *Conductor*
- HORATIO PARKER *Dream-King and his Love*, Op. 31
 PHILLIP FARGO, *Tenor*
- GEORGE ROCHBERG Symphony No. 2

Intermission
- LEON KIRCHNER Music for Cello and Orchestra
 NICHOLAS CANELLAKIS, *Cello*
- ROBERTO SIERRA *Cantares* (World Premiere)
 Hanacpachap cussicuinin
 Canto Lucumí
 Interludio
 Suerte lamentosa

with
CORNELL UNIVERSITY CHORUS
CORNELL UNIVERSITY GLEE CLUB
ROBERT ISAACS, *Director*

This afternoon's concert will run approximately two hours and ten 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

Music and the University

by Leon Botstein

Music has long held a particular pride of place as a subject of formal education in the Western tradition. Part of the “quadrivium” of the seven liberal arts, alongside arithmetic, astronomy, and geometry, already from medieval times music was part of the indispensable training in thinking, and therefore a core constituent of true philosophical education. Knowledge of music was viewed as essential to the examined and just life. It, as an art, demanded that one command knowledge of logic, grammar, and rhetoric, the “trivium” that prepared one to master music, mathematics, and science represented by the remaining four liberal arts.

In comparison to the visual arts—with the possible exception of architecture (which is often compared to music)—music has therefore been held in high esteem in the university, the academy of higher learning. In the United States it was the first of the arts to become a permanent faculty in the university. But within the arts and sciences university the teaching of music took on a quality quite distinct from the way music was taught in conservatories, music’s institutional equivalent of an arts academy, a place where one trained in a practical manner to become an artist. In the university music was considered a core constituent of the humanities.

The way music became defined in the American university was nonetheless not analogous to the way art history now has a place in the curriculum. The first professorship in music within the Ivy League was at Harvard. John Knowles Paine, a fine composer of orchestral

music (and an ardent critic of Wagner) was its first occupant. He taught more than music appreciation. Horatio Parker taught at Yale and Edward MacDowell at Columbia. They too were composers and major figures in American musical life. Although learning to play an instrument was looked down upon (Harvard until recently did not give credit for instruction in instruments or performance), composing new music was not. As the late Milton Babbitt (the distinguished and exacting modernist composer who served on the Princeton faculty) is supposed to have replied when asked why no credit was given towards a degree in music at Princeton for studying an instrument: “does the English department give credit for typing?”

The proper subjects of study in music within the university therefore included history, theory, and composition. But from the very start of the career of music departments in our leading universities, particularly the Ivy League, music appreciation for the non major, and the support of voluntary amateur performance organizations, from choral societies and singing clubs, to orchestras and musical theater organizations designed to offer public opportunities to students to perform, were at the heart of the place music assumed at Yale, Columbia, Harvard, Cornell, Princeton, Dartmouth, Penn, and Brown.

When we lament the decline of audiences, we often neglect to cite as a cause the sustained failure of music departments in these elite universities to maintain, after the 1960s, a once honored tradition of music appreciation. In part as a consequence of a desire to professionalize music history, the kind of sweeping and often “easy” general survey

course once associated with Harvard's G. Wallace Woodworth, Cornell's Donald J. Grout, and Columbia's Paul Henry Lang has vanished, and with it the chance to nurture interest among unwitting undergraduates in the joy of music. It is interesting to note that Cornell was the first American university to hire a professional musicologist (Otto Kinkeldey) and the first to grant a doctorate in composition.

The Ivy League has had its generous share of distinguished musicians from its undergraduate alumni, including Charles Ives from Yale, and Leonard Bernstein and Yo Yo Ma, both Harvard alumni (as is ASO's longtime composer-in-residence, Richard Wilson). But each of these institutions now boasts impressive departments that give Ph.Ds in musicology, music theory, and composition. They have taken on an indispensable role in the preservation and furtherance of musical culture.

Given that an alternative model of institutionalizing the teaching of music also thrives in the United States—the conservatory—as a free standing institution (e.g. Juilliard, Curtis, the Manhattan School, the New England Conservatory), or a unit of a large state university (e.g. at Indiana and Michigan), or a separate school within a private university (e.g. Eastman at the University of Rochester, Peabody at Johns Hopkins, and for that matter, the graduate Yale School of Music), the question might be posed: what has been the impact of the teaching of composition within the university, and outside of what by comparison some might deem a “trade” school, the music conservatory.

It should be remembered that within the history of music, the institutionalized teaching has not always been viewed with approbation. The word “academic” is frequently used as a

pejorative when speaking about art, including music. In Europe institutionalized teaching gained an unequal reputation, mostly as a barrier to innovation. In France, Berlioz ran afoul of institutions of formal instruction and the conservatism and moribund character of the Paris Conservatoire at mid century led to the establishment of rival institutions. In the Vienna Conservatory, Bruckner taught counterpoint, not composition; Mahler as a student failed to win the coveted Beethoven Prize for composition. History (and even the ASO) has long forgotten a long list of winners. Perhaps the most successful record in terms of conservatories with respect to nurturing composers can be found in Eastern Europe from Warsaw, Budapest, and Prague to Moscow and St. Petersburg.

In America, however, the existence of new concert and so-called “art” music in the 20th century, particularly after World War II, owes a special debt not only to the nation's conservatories but also to the comprehensive university. Aaron Copland may have gone to Juilliard, but Bernstein, Adams, Babbitt, Carter, Glass, Crumb, Husa, Krenek, Schoenberg, Sessions, Luening, Mason, Moore, Wuorinen, Hindemith, Shapey, Blackwood, Wernick, Piston, Milhaud, Richard Wilson (and all the composers on this program) as well as dozens of other major composers of the 20th century (including Druckman, Tower, and Tsontakis at Bard) have owed either their education or a significant part of their livelihood to the faculties of arts and sciences at colleges and universities, not conservatories.

The inclusion of composition in the undergraduate and graduate curriculum of these non-conservatory institutions of higher education has fostered a closer link between new music and other disciplines, from mathematics to

literature. It has helped sustain whatever broader consciousness and appreciation of music still persists in the educated public. In that regard from the ear of Parker and Ives to today the presence of composers on the faculty has provided the amateur music groups within the university a contemporary repertoire, much in the spirit of Thompson's "Alleluia." Furthermore the university has protected and nurtured a spirit of experimentation and the avant-garde in contemporary music. In the best sense it has acted as a bulwark against crass commercialism. This last achievement has been accomplished in a manner complementary to a respect for music's historical legacy, the great tradition of Western classical music.

So much for the past! Classical music, new and old, has never thrived as a business. It has been dependent on patronage from the 17th century on. It cannot compete as a dimension of the contemporary marketplace of entertainment that earns profits. In the decades ahead the university, especially the well-endowed private universities—notably the Ivy League—will face the

ever-increasing obligation to nurture, protect, and preserve a sophisticated (in the best sense) musical culture that is not commercially viable and not even popular. That protection will involve the research in and teaching of music's past and theoretical underpinnings. It will involve also the education of future generations of composers. And it will require the support of the public performance of classical music, new and old, by amateurs and professionals alike.

A living and vibrant culture of classical music will increasingly be dependent on the university. The halls of academe will emerge as a refuge, a shield against a society increasingly governed by the rules and mores of "business." Let us hope that those who govern our universities and those who support it will embrace that task and will prove equal to it. As the ASO joins with Cornell University to celebrate the founding of that great institution, we hope that the next 150 years will prove to be as fruitful and productive at Cornell with respect to music as the century and a half that preceded the year 2015 have been.

THE Program

by Peter Laki and Roberto Sierra

Randall Thompson

Born April 21, 1899, in New York City
Died July 9, 1984, in Cambridge, Massachusetts

Alleluia

Composed July 1–5, 1940

Premiered July 8, 1940, conducted by G. Wallace Woodworth, commissioned by Serge Koussevitzky for the opening of the Berkshire Music Center at Tanglewood
Performance Time: Approximately 6 minutes

Instruments for this performance: a cappella chorus

Randall Thompson was an undergraduate and later a longtime faculty member at Harvard, but in between those stints in Cambridge, Massachusetts, he also studied and taught elsewhere. After graduation he worked privately with Ernest Bloch; over the years he counted personalities as diverse as Leonard Bernstein, Frederic Rzewski, and Richard Wilson among his students.

Thompson's most famous work is his "Alleluia" for a cappella chorus, written a few years before he joined the Harvard faculty. Here the composer showed that there was still plenty of great music to be written in the key of D major in 1940. But his was not the triumphant, celebratory D major of Handel's "Alleluia" chorus from *Messiah*. In Thompson's own words, "It is a slow, sad piece, and...comparable to the Book of Job, where it is written, 'The Lord gave and the Lord has taken away. Blessed be the name of the Lord.'"

The work was commissioned by Serge Koussevitzky for the Berkshire Music

Center (now the Tanglewood Music Center) when it opened for the first time. Because of the war in Europe the composer felt that a jubilant Alleluia was out of place, and composed a quiet, introspective piece, in mostly soft dynamics with only a single *fortissimo* outburst near the end. The harmonies are simple throughout, although some subtle chromatic inflections give the work a special flavor. The work is mostly homophonic, which makes the few contrapuntal passages all the more striking.

Written in five days at the beginning of July 1940, "Alleluia" was first performed on July 8, 1940, at Tanglewood, under the direction of G. Wallace Woodworth. (Affectionately known as Woody, Woodworth was a longtime professor and university organist at Harvard, where he also led the famous Glee Club for 25 years, in addition to being the director of the Radcliffe Choral Society.) To this day Thompson's "Alleluia," celebrating its 75th anniversary this year, is performed at the opening of the Tanglewood Music Festival every summer.

Horatio Parker

Born September 15, 1863, in Auburndale, Massachusetts
Died December 18, 1919 in Cedarhurst, New York

Dream-King and his Love, Op. 31

Composed in 1891

Premiered March 30, 1893, at Madison Square Garden in a concert for the winners of a National Conservatory of Music competition with Parker conducting the Conservatory Chorus and Anton Seidl's orchestra
Performance Time: Approximately 12 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, timpani, percussion (triangle), 1 harp, 22 violins, 8 violas, 8 cellos, 6 double basses, chorus, and tenor soloist

Horatio Parker is mostly remembered today as Charles Ives' teacher at Yale, yet he was an important and prolific composer in his own time. He was one of the

most prominent American Romantics whose Latin oratorio, *Hora novissima*, was performed with great success not only in the United States but in England as well.

Parker had studied with George Chadwick in Boston and Joseph Rheinberger in Munich. Before his appointment at Yale he briefly taught at the National Conservatory in New York under the directorship of Antonín Dvořák, and it was there that his cantata *Dream-King and his Love* won first prize in a composition contest, with Dvořák as the chief adjudicator.

The text of this cantata is an anonymous English translation of *Traumkönig und sein Lieb* by Emanuel von Geibel (1815–84), a German poet whose works were set to music by Schumann, Brahms, and Wolf (among many others). A fair maiden slumbers in her room; as she is wooed by the handsome Dream-King, the room turns into a resplendent palace where she is made Queen and receives her King's caresses. But then, alas!, dawn breaks and the lovely vision vanishes, leaving the maiden in a state of great distress.

The cantata takes us, in quick succession, from an ordinary bedroom to a magnificent fairyland; a solemn marriage ceremony and a tender wedding night are followed by a rude awakening. The text offered Parker many opportunities for sumptuous word-painting. The lyrical scenes are accompanied by lush chromatic harmonies; the magical transformation is represented by lively rhythmic motifs and the royal wedding, appropriately, by a polonaise. The closing moment—the evanescence of the dream—is fashioned into a major dramatic climax, lest we take the story too lightly. For the Romantic imagination, where dreams are more important than the real world, and the darkness of the night preferable to the light of day (as in *Tristan*), the loss of such a precious moment is truly tragic. Parker captured these tragic feelings perfectly in his music, which earned great accolades at its premiere in New York on March 30, 1893.

George Rochberg

Born July 5, 1918, in Paterson, New Jersey

Died May 29, 2005, in Bryn Mawr, Pennsylvania

Symphony No. 2

Composed 1955–56

Premiered February 26, 1959, in Cleveland by the Cleveland Orchestra
conducted by George Szell

Performance Time: Approximately 30 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 4 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (snare drum, tenor drum, suspended cymbal, bass drum, xylophone, tambourine, triangle, gong), 22 violins, 8 violas, 8 cellos, and 6 double basses

George Rochberg's posthumously published memoirs, *Five Lines, Four Spaces*, open with the story of the Second Symphony and its premiere by George Szell and the Cleveland Orchestra on February 26, 1959. (Szell had been one of Rochberg's teachers at the Mannes

School of Music in the 1940s—another, at Curtis, was Rosario Scalero, who had also been Samuel Barber's teacher.) The fact that the composer singled out this particular work in the first chapter of his book indicates that he considered it an important milestone in his career.

Rochberg is best known for his later break with modernism and his return to tonality after the 1960s. For many years he taught at the University of Pennsylvania, where his students included Stephen Albert, Maryanne Amacher, and Stephen Hartke.

The second of Rochberg's six symphonies is a product of the composer's modernist period. Yet Rochberg was never the kind of modernist who would put dissonances before feelings, or experimentation before experience. In a letter to one of his closest friends, Hungarian-Canadian composer Istvan Anhalt (1919–2012), Rochberg called it a "compressed, hot, concentrated work," emphasizing its strong emotional foundations.

In music composed according to the 12-tone system, the melodies and harmonies are derived from the tone-row and its various transformations. The

rhythm, the orchestration, and the overall form of the piece, however, are free for the composer to shape without any external constraints whatsoever. Rochberg's symphony, in five movements played without a pause, is pure drama from beginning to end. A complex first movement—in turn seethingly intense and gently lyrical—is followed by a wild scherzo, a somber *Adagio*, and a varied recapitulation of the opening section. A slow, and rather tragic, coda ends this symphony, about which musicologist Alexander L. Ringer once wrote in *The Musical Quarterly*:

[It] astonishes as much by the novel sounds drawn from the traditional orchestra as by the melodic-rhythmic wealth derived from a single 12-tone row.... Rhythmically, as in the melodic realm, Rochberg has succeeded in creating the unity in variety that marks the true master.

Leon Kirchner

Born January 24, 1919, in Brooklyn
Died September 17, 2009, in New York City

Music for Cello and Orchestra

Composed in 1992

Premiered on October 16, 1992, by Yo-Yo Ma and the Philadelphia Orchestra
conducted by David Zinman

Performance Time: Approximately 19 minutes

Instruments for this performance: 3 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 4 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (xylophone, glockenspiel, bongos, chimes, snare drum, tenor drum, suspended cymbal, tambourine, vibraphone, wood blocks, claves, temple blocks, antique cymbals, bass drum, tamtam), 1 piano, 1 celesta, 22 violins, 8 violas, 8 cellos, 6 double basses, and solo cello

For 28 years (1961–89) Leon Kirchner—a brilliant pianist and conductor as well as composer—was professor of composition at Harvard University, where he held the chair previously occupied by Walter Piston. Arnold Schoenberg's former student thus became the teacher of,

among others, John Adams, who writes in his 2008 autobiography *Hallelujah Junction*: "Kirchner was one of the most intuitive musicians I ever encountered.... [He] could never find a way to make his own musical instincts fit into the straitjacket of a rigorous method."

Elsewhere, Adams commented: “What makes his music lasting in my mind are those great exploding arches of counterpoint and the erotic lushness of the harmonies.”

Both of those features are strongly in evidence in *Music for Cello and Orchestra*, a piece Kirchner wrote for Yo-Yo Ma, who was another former student of his. The commission came from the Philadelphia Orchestra and was underwritten by the noted home-builder and environmental activist Maurice Barbash and his wife Lillian in honor of their 40th wedding anniversary. The first performance was given by the Philadelphia Orchestra under David Zinman’s direction, with Ma as the soloist, on October 16, 1992.

Although the cello is clearly the protagonist, it is sometimes treated as part of

the orchestra, or one in a group of soloists that frequently includes a solo violin. There is nearly always more than one melodic line going on at the same time, confirming Adams’ observation about Kirchner’s use of counterpoint. As far as the lush harmonies are concerned, they range from dense atonal chromaticism to unabashedly Romantic sounds that at one point evoke distinct Wagnerian memories.

These two worlds, a harsher and a gentler one, seem to be directly contrasted throughout the piece, as if engaged in a struggle for dominance. At the end Romanticism emerges victorious with some ethereal cello harmonics to which the English horn adds one last lyrical counterpoint.

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

Roberto Sierra

Born October 9, 1953, in Vega Baja, Puerto Rico

Cantares (World Premiere)

Composed in 2014–15

Performance Time: Approximately 25 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 4 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (suspended cymbal, tamtam, bass drum, snare drum, xylophone, temple blocks, marimba, güiro, glockenspiel, maracas, vibraphone, bongos, congas, claves, tom-toms), 1 piano, 1 harp, 22 violins, 8 violas, 8 cellos, 6 double basses, and chorus

When I was asked to write this work my initial impulse was to compose music that would evoke lost voices in time. I searched for texts that dated back in history and memory, and the inspiration for the first movement was drawn from a 17th-century manuscript book of prayers that contains the hymn *Hanacpachap cussicuinin* written in Quechua and published in 1631 in Cuzco, Peru. This early syncretic attempt is fascinating and

triggered in my mind many questions about how this music may have unfolded. At the end I decided not to reconstruct the sound or the way the hymn would have been played, but rather create my own modern reflection on a beautiful text and four-voice polyphony written around 400 years ago. The text combines both the ideas and concepts coming from the Quechua culture and the Christian concept of the mother of God.

Canto Lucumí traces its ancestry to Afro-Cuban ritual music of West African origins. The text consists of incantations that have been phonetically transcribed into Spanish. The meaning of the words is sometimes obscure, but what really interested me was how they sounded and their fascinating rhythmic quality. The floating nature of music and the use of extended vocal techniques of sibilant noise and percussive sounds enhance the mystery already embedded in the original texts.

The orchestral interlude is a meditation on the two previous movements and brings together the intervallic structure that has dominated both the melodic and harmonic content of the work. An interval sequence of a minor third and a

second is the seed that generates the musical fabric. This intervallic sequence also determines the central note for each movement. The idea of three and two also permeates the rhythmic cells used throughout the work.

In *Suerte lamentosa* a 1528 poem is superimposed to another 16th-century text by the Spaniard Bernal Diaz del Castillo; it is the telling of tragic events that occurred during the conquest of the Aztec Empire. These narratives offer two perspectives: one from the viewpoint of the invader and another from those fighting the invasion.

Roberto Sierra is Old Dominion Foundation Professor in the Humanities at Cornell University.

Texts AND Translations

Dream-King and his Love, Op. 31

HORATIO PARKER

Text by E. Whitney after Emanuel Geibel

A maiden is sleeping in rest profound,
On snowiest pillow reposing;
The night wind breathes refreshment around,
With coolness the soft couch enclosing.

Under the window roses in bloom,
And lindens sweet odors spreading,
Scarce can the moon ray enter the room
Through vines the casement shading;
Scarce can the moon ray enter the room
Through vines the casement shading.

But listen! Music faint is heard,
Fireflies their lanterns are swinging;
The lindens are rustling, the air is stirr'd
with soft and melodious singing.

Sweet love, sweet love,
Now rock thee to sleep, rock thee to sleep,
On slumber waves repose thee,
On slumber waves repose thee;

Rock thee to sleep, rock thee to sleep, rock thee to sleep.
Dream-King, they faithful love would be,
Dream-King, with love enclose thee.

There stands an Elf before her face,
His dark locks with jewels entwining,
And bright upon his brow displays
A diadem soft shining.

Now bends he before the fair maiden's low bed,
Her brow and her lips kisses lightly;
His wand he waves, and with dainty tread
An airy throng round him presses.

His wand then he further and further swings
The room as a palace appearing;
Which 'shrined in halo of glory bright, in halo of glory bright;
Dream-King and his love, Dream-King and love are sharing.

A throne with a canopy rich is there,
A royal estate revealing,
A soft lamp glows in the room afar,
Two pages under it kneeling;

Above in a silvery ring a bird
With glorious plumage is swinging;
He dreamily floats and his voice is heard
A bridal song singing;
He dreamily floats and sings, he dreamily floats and sings
A bridal song of the Dream-King.

So rest the Dream-King and maiden fair,
Dream-King now rests, Dream-King now rests.

So Dream-King rests with the maiden
and gives her caresses,
Til sunlight glowing and morning air
The earth with radiance blesses.

Then vanishes Dream-King from sight away,
And the soft spell is departed, And the soft spell is departed.
And when she wakes at the dawning of day,
The maiden is left heavy hearted;

And now as she opens her lovely eyes
With long dark lashes o'er shaded,
She presses her sad heart, she sobs, she sighs,
Ah! is the bright vision departed, thus departed?
has it faded, thus departed?
Ah! is the vision departed?

Cantares

ROBERTO SIERRA

Hanacpachap cussicuinin

Hanacpachap cussicuinin,
huarancacta muchascaiqui.
Yupairurupucoc mallqui,
runacunap suyacuinin.
Callpan nacpa quemi cuinin,
huaciascaita.

Uyarihuai muchascaita.
Diospa rampam Diospa maman.
Yurac tocto hamancaiman.
Yupascalla, collpascaita.
Huahuarquiman suyascaita.
Ricuchillai.

Canto Lucumí

Iyá mo dukpe fó ba a é.
Obanlá tobiaro Agogoloná

O ya ya lumba
o ya ya kuanda gangá,
munan finda ton bo güa ge re ré
munalu tako guasimon so

Iyá mo dukpe ya le
yalode
Obanlá tobiaro agogoloná

Suerte lamentosa

ídolos, sonaba, desde donde estaban los ídolos, sonaba un tambor, tambor, el más triste sonido, sonido, como instrumento de demonios. Se escuchaban a la distancia con el sonido de los caracoles, bocinas y silbidos. Entonces supimos que ofrecían en sacrificio diez corazones y la sangre, sangre de nuestros compañeros quienes había sido capturados cuando ellos capturaron a Cortés, llevaban, los llevaban para ser sacrificados, sacrificados. Les hacían bailar frente a los Huichilobos, con plumas y abanicos en la cabeza y luego los colocaron en piedras donde les cortaban el pecho para extraer sus corazones palpitantes como ofrenda a sus ídolos, pateando los cuerpos por las gradas. Allí los esperaban los indios carniceros donde les cortaban los brazos y piernas, y usaban como guantes la piel de sus caras con barbas, rojas están las aguas, rojas.

Joy from heaven,
I worship you
Precious fruit from the fertile tree
Hope that encourages,
and supports mankind.
Hear my prayer.

Hear our pleas
White pillar, mother of God
Accept this song,
Help us,
show us your fruit.

Mother I am grateful to be near you.
Great King I feel good near you.

This incantation instructs a spirit to go to the place of the dead to perform the task commanded by the person intoning the chant.

Variant of first strand

Idols, sounded, where the idols stood. A drum could be heard, the saddest sound, sound, like instrument of demons. They were heard at a distance with the sounds of seashells, horns and whistles. We knew then that they offered in sacrifice ten hearts and the blood of our friends who were captured when they captured Cortés, they took, they took them to be sacrificed. They made them dance in front of the Huichilobos [the tutelary deity of the Aztecs, worshiped as a god of the sun and of war], with feathers and fans on their heads and then they laid them on stones where their chests were cut open to extract their beating hearts as offerings to their idols, kicking their bodies through the stands. There the butcher Indians received them to cut off the arms and legs, and used as gloves the bearded skins of their faces, the waters are red, red.

Con suerte lamentosa nos vimos angustiados.
En los caminos yacen dardos rotos; los cabellos están esparcidos. Destechadas están las casas, enrojecidos tienen sus muros. Gusanos pululan por calles y plazas, y están las paredes manchadas de sesos. Rojas están las aguas, cual si las hubieran teñido, y si las bebíamos, eran agua de salitre.

Golpeábamos los muros de adobe en nuestra ansiedad y nos quedaba por herencia una red de agujeros.

En los escudos estuvo nuestro resguardo, pero los escudos no detienen la desolación.
Hemos comido panes de colorín hemos masticado grama salitrosa, pedazos de adobe, lagartijas, ratones y tierra hecha polvo y aun los gusanos...

With misfortune we found ourselves distressed.
On the roads lie broken arrows; the hairs are scattered. The houses are roofless and the walls are red. Maggots swarming streets and squares, and the walls are stained with brains. Red are the waters, as if they'd been dyed, and if we drank, it was salt water.

We hit the adobe walls in our anxiety and what was left for us was the holes in the walls.

We protected ourselves with shields, but the shields could not stop our desolation.
We ate colorín bread, salty grass, pieces of adobe, lizards, mice, dust and even worms...

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. Recently he conducted the Russian National Orchestra, 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.

NICHOLAS CANELLAKIS, Cello

Nicholas Canellakis is an artist of the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour throughout the United States and abroad. He has given concerts in some of the most prestigious venues in the United States, including Carnegie Hall, the Kennedy Center, the Kimmel Center, Harris Theater, Jordan Hall, and Disney Hall, and is a frequent performer at Bargemusic in New York City. He has also been a guest artist at many of the world's leading music festivals, including Santa Fe, Ravinia, Verbier, Music@Menlo, Mecklenburg, La Jolla, Moab, Bridgehampton, Sarasota, and Aspen. He is the co-artistic director of the Sedona Winter MusicFest in Arizona.



The Canellakis-Brown Duo, his collaboration with pianist-composer Michael Brown, performs numerous recitals throughout the country, and is set to

release its debut album during the 2014–15 season. Mr. Canellakis and Mr. Brown have also garnered attention for their multimedia projects, and one of their short films received a world premiere at the 2013 Look & Listen Festival in New York.

Mr. Canellakis was a winner of the Chamber Music Society of Lincoln

Center's CMS Two international auditions. He was also selected to be in residence at Carnegie Hall as a member of Ensemble ACJW, in which he performed often in Weill and Zankel Halls and worked to enhance music education throughout New York City. He is on the faculty of the Brooklyn College Conservatory of Music and the Bowdoin Music Festival.

ROBERT ISAACS, *Choral Director and Conductor*



Robert Isaacs is the director of choral activities at Cornell University, a position generously supported by Priscilla E. Browning. Previously he ran choral programs at Princeton University and the Manhattan School of Music, and served as interim director of the National Youth Choir of Great Britain. He has chorus-mastered for BBC Proms concerts and worked as a guest conductor with ensembles on both sides of the Atlantic, including Laudibus, Cerddorion, Amuse, TENET, and the Vox Vocal Ensemble. He made his conducting

debut at Carnegie Hall with the Argento New Music Project, and has also conducted at the Royal Albert Hall in London, the Edinburgh Fringe Festival, the Snape Proms, the Guggenheim Museum, and other venues ranging from Stockholm to the Cook Islands. As a singer he has appeared as a guest soloist with Saint Thomas Fifth Avenue, Trinity Wall Street, Musica Sacra, Polyphony Voices of New Mexico, and many more. He regularly tours and records with Pomerium, the Vox Vocal Ensemble, and the Clarion Music Society, accompanied the Mark Morris Dance Group on tour in Russia, and performed twice in Jonathan Miller's staged *St. Matthew Passion* at the Brooklyn Academy of Music. He was nominated for a Grammy Award in 2006.

Mr. Isaacs graduated with high honors from Harvard University, where he designed his own course of study in choral music. After a stint as a juggler and unicyclist on the streets of San Francisco, he spent a year as a Trustman Fellow, researching choral rehearsal psychology throughout England and Scandinavia.

THE AMERICAN SYMPHONY ORCHESTRA

Now in its 53rd season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a

mission of making orchestral music accessible and affordable for everyone. Music Director Leon Botstein expanded

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

The orchestra's Vanguard Series, which includes these themed programs as well as an opera-in-concert and a celebration of an American composer, consists of six concerts annually at Carnegie Hall. ASO goes in-depth with three familiar symphonies each season in the popular series Classics Declassified at Peter Norton Symphony Space, and has an upstate home at the Richard B. Fisher Center for the Performing Arts at Bard College, where it performs in an

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

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

CORNELL UNIVERSITY CHORUS

The Cornell University Chorus, founded in 1921, is Cornell's premier treble voice ensemble. Since 2001 the Chorus has made it a special point to commission new works from women composers with the goal of expanding the contemporary repertoire for treble voices. Comprised of 50 women from a variety of backgrounds, both academic and otherwise, the Chorus performs a repertoire spanning eight centuries and ten languages, including masses, motets, spirituals, and folk, with a variety of other classical and contemporary pieces.

The Chorus performs annually throughout the academic year for a multitude of university events, including Convocation, First Year Family Weekend, Senior Week, Commencement, and Reunions weekend.

In addition the Chorus boasts extensive experience in professional settings, having appeared on the stages of Carnegie Hall, Lincoln Center, the Kennedy Center, the Philadelphia Academy of Music, and the Saratoga Performing Arts Center. The Chorus has also had the privilege of working with renowned world musician Samite, of Uganda, and with Anonymous 4 in a production of Richard Einhorn's *Voices of Light*.

The ensemble has made numerous successful tours of New England, the Midwest, Canada, and, most recently, California. The Chorus also travels to other institutions for competitions and festivals and has performed with other groups, such as the Toronto Women's Chorus and the Penn State Glee Club.

CORNELL UNIVERSITY GLEE CLUB

In the fall of 1868, months after Cornell University opened its doors, students banded together to form the

Orpheus Glee Club. Originally composed of a vocal quartet, several accompanying instrumentalists, and a poet,

the group has become a home to thousands of young men who have traveled in all walks of life, from music and medicine to agriculture and astronomy. The group has performed songs of Bernstein on Malaysian television and songs of Shostakovich in the Moscow conservatory, sung in more than a dozen languages, logged hundreds of thousands of miles, and brought music to millions of people across the globe.

The ensemble performs a diverse repertoire, ranging from liturgical settings to folk songs and from works of the Renaissance to contemporary music. In 1995 the Glee Club began a project of annually commissioning a new piece for male voices by composers such as Augusta Read Thomas, Julian

Wachner, David Conte, Daniel Kellogg, Shulamit Ran, Norbert Palej, Benjamin May, Bernard Rands, Joseph Gregorio, J. David Moore, and most recently Toby Twining.

The Glee Club has been led by several notable directors, including Hollis Dann, Eric Dudley, Thomas Tracy, and Director Emeritus Thomas Sokol, who led the group for 38 years. Scott Tucker, the Glee Club's director from 1995–2012, brought the group international acclaim with performances at the American Choral Directors Association and the Llangollen International Musical Eistedfodd in Wales, where the Glee Club placed second place in the Male Choir competition. Robert Isaacs is the glee club's ninth conductor.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

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Erica Kiesewetter,
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Diane Bruce
Cyrus Beroukhim
Mara Milkis
Sarah Zun

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Principal
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James Tsao
Heidi Stubner
Dorothy Strahl
Lucy Morganstern
Elizabeth Kleinman
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Ann Gillette
Lisa Tipton

VIOLA

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Moritz
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Since 1962 the American Symphony Orchestra has done something incredible: Present the widest array of orchestral works, performed at exceptional levels of artistry—and offered at the most accessible prices in New York City. Be they rare works or beloved masterpieces, no other Orchestra dares to present the same depth of repertoire every single season.

But the ASO has urgent need of your support. Production costs for full-scale, orchestral concerts are ever increasing, while public philanthropy for the arts has decreased at an alarming rate. As always, we keep to our mission to maintain reasonable ticket prices, which means ASO depends even more than most other orchestras on philanthropic contributions.

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Friday, May 29, 2015

American Variations: Perle at 100

Two works by George Perle, alongside variations by Copland, Lukas Foss, and William Schuman

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

ASO'S 2015–16 SEASON AT CARNEGIE HALL

Friday, October 16, 2015

Mimesis: Musical Representations

Works by Gunther Schuller & Henri Dutilleux, a new orchestration by Nico Muhly, and R. Strauss' *Also sprach Zarathustra*

Thursday, December 17, 2015

Russia's Jewish Composers

Four works that show the Russian side of Jewish composers, including two U.S. premieres and one New York premiere

Thursday, March 17, 2016

Giant in the Shadows

Two works by Max Reger, including Peter Serkin's performance of the Piano Concerto, and one by Adolf Busch

Tuesday, April 5, 2016

A Mass of Life

Frederick Delius' grand and compelling mass, inspired by the writings of Nietzsche

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