

Sunday Afternoon, March 17, 2013, at 2:00
Isaac Stern Auditorium/Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 1:00



presents

The Vampire

LEON BOTSTEIN, *Conductor*

HEINRICH AUGUST *Der Vampyr*
MARSCHNER

Prologue
Act I

Intermission

Act II

CAST in order of appearance:

Lord Ruthven: NICHOLAS PALLESEN, *Baritone*

Janthe: ALISON BUCHANAN, *Soprano*

Sir Berkley: JUSTIN HOPKINS, *Bass-baritone*

Edgar Aubry: VALE RIDEOUT, *Tenor*

Malwina: TAMARA WILSON, *Soprano*

Lord Davenaut: CARSTEN WITTMOSER, *Bass-baritone*

George Dibdin: GLENN SEVEN ALLEN, *Tenor*

Emmy: JENNIFER TILLER, *Soprano*

with THE COLLEGIATE CHORALE SINGERS

JAMES BAGWELL, *Director*

This afternoon's concert will run approximately two hours and 50 minutes, 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.

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THE Program

HEINRICH AUGUST MARSCHNER

Der Vampyr

Born August 16, 1795, in Zittau, Saxony, Germany

Died December 14, 1861, in Hanover, Lower Saxony, Germany

Composed in 1827

Premiered on March 29, 1828, at the Theater der Stadt in Leipzig

Instruments: 2 flutes, 2 piccolos, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon,
4 French horns, 2 trumpets, 3 trombones, timpani, percussion, strings, chorus,
and 16 vocal soloists

Notes ON THE PROGRAM

The Vampire

by Leon Botstein

The great novelist Vladimir Nabokov ridiculed the common impulse to find symbolic meaning, particularly of a Freudian kind, in any narrative or witnessed event. But he might have made an exception for the long-standing fascination in Western culture for vampires. Of all the manifestation of the supernatural, vampires have had the most enduring and adaptable symbolic value for the last two centuries. Without accounting for this utility, it would be difficult to understand why otherwise intelligent people would be so obsessed by what Bram Stoker called the undead: individuals who have been infected by like-minded individuals with a need to drink blood, who rest by day in coffins, are afraid of light, and (in some versions) of garlic and mirrors. They can be killed (or re-killed) only by driving a stake through their heart or by exposing them to the light of day.

The vampire stories are a clear case in which the symbolic completely trumps any literal meaning. It is possible to trace the various features of the legend

to popular (and not unwarranted) fears, such as being buried alive, the mysterious powers of blood, of the moon, etc. But the development of the story through the 19th century suggests that first and foremost it is about the connection between sex and death. It reminds us that our sexual drive, when realized, forces a confrontation with our own mortality. In the Christian narrative, the loss of innocence triggers two forms of consciousness: the recognition of mortality and the recognition of desire and sexuality. In Western culture, love and death are strange, but inseparable bed fellows. Therefore, love and death are not surprisingly the only subjects that make for great opera. Whatever the operatic plot may be, the potential for love and death must be present even if not realized. Despite its obvious adaptability to the worst kitsch and the silliest of teenage entertainment, the vampire story has, like opera, offered a powerful analogy to our complex responses to love and death, two of the most powerful sources of meaning in life.

Another analogy offered by the figure of the vampire, especially after *Dracula*, is our ambivalence toward those who are

outside society, either because they possess unique qualities or because they romantically suffer from a tragic affliction. They are greeted with both desire and fear. The magnetism of the ordinary person to the vampire is an attraction to taboo-breaking freedom, deviance, and dissent from the usual rules. Much like the other, the non-European that Europe created in fanciful tales of the East, the vampire is compelling precisely because his or her presence calls into question the rapid, oppressive rules of society. It is no wonder that the vampire's most compelling embodiment, *Dracula*, was a product of the Victorian age, and that in refining his vampire, Stoker decided to displace the folktales of his native Ireland to Romania, then a remote border region next to the Turkish Empire. For 19th-century Europeans who were dulled by routine and industrialized urban life, the vampire is the ultimate figure of the artist and thinker who doesn't play by the rules and is impossible to ignore. In that respect, the dangerous vampire offered the same vicarious, passionate experience that audiences sought in the operas of Wagner, full of larger-than-life figures who suffered, created, used magic, and dared the gods. The rebellious power of the vampire is perhaps nowhere better acknowledged than by the dictator Ceausescu's banning of Stoker's book in Romania. The Romanian government found the novel to be insulting, but clearly a story about breaking the rules and defying conformity would not find favor with the tyrant. Incidentally, *Dracula* was one of the first books translated into Romanian after Ceausescu's fall.

The most resonant and complicated taboo symbolized by the vampire, however, was and is sexuality. In earlier vampire stories such as *Carmilla* by J. Sheridan Le Fanu, Stoker's countryman, the vampire is female, and clearly represents a familiar story about the fear of

female sexuality. But later accounts often have a central male figure who may or may not have female companions trailing behind him. Scholars such as Eve Sedgwick have argued that this shift in focus to male vampires suggest that the real sexual tension in vampire stories is not between the vampire and his female victims, but between the vampire and the mortal men who defend the women. In other words, the focus of sexual fear for an implied male reader has moved from female sexuality to male sexuality. Modern readers familiar with *Dracula* films are often surprised to find that the novel is mostly about how the vampire invokes a deep bond between the male characters pledged to protect the nearly invisible young woman. The vampire of our opera, Lord Ruthven, is, as Thomas Grey points out in his fine notes to this concert, a relative of Don Giovanni, whose devastating attractiveness derives from his aesthetic refinement and poetic sensibilities. Ruthven-Giovanni mirrors late 18th- and early 19th-century notions of the masculine, in which aesthetic sensibility, refinement, and elegance were more important, as they were for Lord Byron, than brawny insensitivity and a disposition to warlike behavior, a distinction to the ideal of masculinity which we have inherited from the later part of the century. Marschner's libretto also points forward particularly to Wagner in its emphasis on the relations between men. Nominally *Tristan und Isolde* is about the love between Tristan and King Mark's intended bride. In order for Tristan to love Isolde he must betray King Mark, but that betrayal is made possible only by a magic potion, not Tristan's free will. Tristan's transgression is in his unfaithfulness to his male friend (thus the greatest music—between King Mark and Tristan—comes at the end of Act II). In today's opera, Aubrey's seemingly incomprehensible adherence to an oath

made to Ruthven even to the point of endangering his fiancée suggests how compelling the male relationship is.

The vampire story can invoke such possibilities and offer tantalizing alternatives to staid, acceptable European mores, but in the end, those mores and the rules of society must prevail, and so the vampire must die. But he has shown that he will always return. He has been embraced as an enduring image in popular culture over generations, especially in cinema and television. This may explain why he has not been seen more in operas like this one, where he perfectly embodies so many of the themes and symbols so cherished in operatic stories. Today's opera is a tribute to the imagination and literary gifts that flourished in the early 19th century. He is too much a favorite of the most puerile media—from *Dracula* to *Count Chocula*. But who can tell? Perish the thought, but perhaps someday we may see an operatic treatment of *The Twilight Saga*.

Music and the Romantic Vampire

by Thomas Grey

While the vampire as a figure of folklore goes back to ancient times, the modern literary vampire was born in the company of Doctor Frankenstein's monster on the shores of Lake Geneva in the early summer of 1816. A clutch of vacationing English Romantics—including Lord Byron, Percy Shelley, and his young fiancée Mary Wollstonecraft Godwin—passed some days of that notoriously wet season reading German ghost stories and, at Byron's suggestion, inventing new ones of their own. Two years later, Mary Shelley published her *Frankenstein; or, the Modern Prometheus*, and a year after that Byron's physician John Polidori produced a novella, *The Vampyre* (London, 1819), developed from a prose fragment by his celebrated patron. More to the point,

however, Polidori's aristocratic vampire, Lord Ruthven, derived his charismatic powers of fascination from the model of Lord Byron himself.

Heinrich Marschner's 1827 opera *Der Vampyr* rode the crest of a wave of vampire literature inspired by Polidori's tale and the cult of Lord Byron throughout Europe. Popular vampire melodramas sprang up instantly in England and France. The resourceful playwright and impresario James Robinson Planché (the librettist for Weber's *Oberon* in 1826) produced *The Vampire; or, the Bride of the Isles* at London's Lyceum Theatre in 1820, adapted from a melodrama by Charles Nodier that had appeared in Paris less than two months earlier. Closely modeled on these two vampire melodramas, in turn, was *Der Vampyr, oder die Todten-Braut* ("The Vampire, or the Bride of the Dead") by one Heinrich Ludwig Ritter. When in 1826 Marschner discussed a plan to turn Ritter's play into a libretto with the help of his brother-in-law, Wilhelm August Wohlbrück, the time was clearly ripe for the Byronic vampire to make an entrance on the operatic stage.

Marschner's operatic version of the Byronic vampire, Lord Ruthven, looks back to Mozart's *Don Giovanni* on one hand, and forward to Wagner's *Flying Dutchman* on the other. The figure that Wohlbrück adapted from the popular stage vampires of the day is clearly related to the aristocratic libertine of the Don Juan type: a serial seducer who must, in the end, be punished for his reckless ways. Ruthven's three female victims—Janthe, Emmy, and Malwina—can even be identified with those of Mozart and Da Ponte's *Don Giovanni*: Donna Elvira, Zerlina, and Donna Anna, respectively.

Like Don Giovanni, Lord Ruthven is a baritone anti-hero capable of suave, lyrical seduction and energetic ensemble

singing. But our first introduction to the character, in his recitative and aria in Act I (“Ha! Noch einen ganzen Tag!...Ha! Welche Lust!”), immediately reveals the inner demon, singing of his thirst for the blood of young maidens. A later key moment of self-revelation, the grand scene with the tenor protagonist, Aubry, in Act II (“Wohl, du zwingst mich zum Verbrechen”), brings Ruthven closer to the musical-dramatic orbit of Wagner’s *Dutchman* as he threatens Aubry with his own fate—to destroy whomever on earth is dearest to you—should Aubry fail to keep his oath of silence regarding Ruthven’s vampiric identity.

The *opera buffa* element of *Don Giovanni* is detectable in the role of the peasant-girl, Emmy, whom Ruthven seduces in a distinctly Mozartian key. Yet Emmy, with her melancholy *Lied* about waiting in vain through the evening hours for the return of her bridegroom (“Dort am jenem Felsenhang”) and her *Romanze* warning the villagers about vampires (“Sieh, Mutter, dort den bleichen Mann”), is a sentimental, Romantic figure, almost closer to Wagner’s Senta than Mozart’s Zerlina. The carousing villagers who provide comic relief before the denouement in Act II remind us of the mixture of comedy and high drama which had recommended *Don Giovanni* to the Romantic taste. But the hearty village tone of their drinking song, no less than the polyphonic textures of the follow-

ing ensemble, bring us closer to the world of the Norwegian sailors in Wagner’s *Dutchman*.

The aristocratic pedigree of the early Romantic vampire is another sign of his roots in the late *ancien régime*. It is not difficult to see his vampirism as a thinly veiled critique of feudal privilege: the economic exploitation of the peasant class and the sexual exploitation of lower- or middle-class female virtue, as in Don Giovanni’s or Count Almaviva’s exercise of the notorious *droit du seigneur*. The model for later vampires in the title character of Bram Stoker’s *Dracula* (1897) is still a count, it’s true, but he has become an exotic outsider, a bloodless relic from the distant past, preserved, like the folk customs and superstitions of his countrymen, only in the remote mountains of Transylvania. After more than two centuries of cultural migrations and resurrections in different mediums, the vampire has remained one of our most potent mythic tropes. Marschner’s Lord Ruthven constitutes a fascinating operatic link between the Romantic origins of the figure and its ubiquitous presence in the mythology of contemporary popular culture.

Read the full essay at americansymphony.org/concerts/the-vampire.

Dr. Grey is a professor of musicology at Stanford University. He is the author of Wagner’s Musical Prose: Texts and Contexts.

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. In 2013 Mr. Botstein received the Bruckner Society's Julio Kilenyi Medal of Honor.

Maestro Botstein is represented by Columbia Artists Management, LLC.



NICHOLAS PALLESEN, *Baritone*

Nicholas Pallesen's 2012–13 season sees his debut at Carnegie Hall as Filippo in Bellini's *Beatrice di Tenda* with The Collegiate Chorale followed by his role debut as Rigoletto in *Rigoletto* with Shreveport Opera. He again joins the roster of the Metropolitan Opera for *The Tempest* to cover the role of Sebastian. In recent seasons he appeared as Enrico in *Lucia di Lammermoor* with Baltimore Concert Opera, John Sorel in *The Consul* with Opera New Jersey, and participated in the Susan Graham and Friends concert with Santa Fe Opera. Mr. Pallesen has appeared with the New York City Opera as Pluto in Telemann's *Orpheus*, Robert Storch in Strauss' *Intermezzo*, and Sharpless in *Madama Butterfly*. Additional work with New York City Opera includes covering the roles of Philippe in the American premiere of Rufus Wainwright's *Prima Donna* and Bill Foster in the New York premiere of Stephen Schwartz's *Séance on a Wet Afternoon*.



PHOTO BY LAURA ROSE

Ehre der Nation, the title role in John Adams' *The Death of Klinghoffer*, the title role in Stephen Wadsworth's production of Verdi's *Falstaff*, and Top in Copland's *The Tender Land*. He is a former young artist with the Santa Fe Opera and Opera Theatre of Saint Louis, where he sang several featured roles.

Mr. Pallesen is a 2012 recipient of the Richard Tucker Music Foundation Career Grant and was a grand finalist in the Metropolitan Opera National Council Auditions. He can be seen in the documentary *The Audition*.

ALISON BUCHANAN, *Soprano*

Alison Buchanan's recent engagements include her debut role as Ariadne in *Ariadne auf Naxos* with Birmingham Opera Company, her Carnegie Hall debut singing the soprano solo in the Mozart Requiem, Nedda in *Pagliacci* with Pegasus Opera Company and English Touring Opera, and her first Donna Elvira in *Don Giovanni* at New York City Opera. Ms. Buchanan sang a concert performance of *Peter Grimes* with the London Symphony Orchestra at the Barbican and Avery Fisher Hall, and in the spring of 2004 she made her Michigan Opera



Theatre debut as First Lady in *Die Zauberflöte*. Recently Ms. Buchanan made her role debut as Floria Tosca in *Tosca* for the Sédières Festival in France, and performed the role of Palmyra in Delius' *Koanga* with Pegasus Opera at Sadler's Wells Theater in London.

After completing her Adler Fellowship with San Francisco Opera, Ms. Buchanan made her main stage debut in 1996 as Mimì in *La bohème* and Micaëla in *Carmen*. At San Francisco Opera she also appeared in *Harvey Milk*, *Aida*, *Rigoletto*, and *Elektra*, and sang Blanche in a workshop for San

Francisco Opera's commission *A Streetcar Named Desire*, working closely with composer André Previn.

She made her New York City Opera debut in 2002, performing the role of Bess in *Porgy and Bess* and has since sung the role with Mobile Opera and Delaware Opera. She also performed as the soprano soloist in concert versions of *Porgy and Bess* with Baltimore Symphony Orchestra, and in 2012 she performed in a similar concert with the São Paulo Symphony Orchestra followed by a concert performance of the opera with Boston Symphony Orchestra.

JUSTIN HOPKINS, *Bass-baritone*



In 2010 Mr. Hopkins performed the combined roles of Il Servio, Il Medico, and Heraldo in *Macbeth* with the Théâtre Royal de la Monnaie in Brussels, which was awarded Production of the Year by *Opernwelt*. In the same season Mr. Hopkins performed the role of Colline in *La bohème* with the Verbier Festival Academy and a Cappadocian in *Salome* with the Verbier Festival Orchestra in Switzerland. The 2012–13 season includes performances of Astolfo in *Lucrezia Borgia* with the Théâtre Royal de la Monnaie, Bartolo and Antonio in

Le nozze di Figaro, and Berger and Médecin in *Pelléas et Mélisande* with the Verbier Festival Orchestra.

During the 2010–11 season Mr. Hopkins performed Frère Laurent in *Roméo et Juliette* with Opera Company of Philadelphia, as well as in Philip Glass' *Hydrogen Jukebox* with Fort Worth Opera. He performed in the young artist programs with Sarasota Opera and Des Moines Metro Opera and was awarded the Sarasota Opera Guild Encouragement Award in 2007. With Des Moines Metro Opera, he performed Cal in Marc Blitzstein's *Regina*, Jimmy in *Mahagonny Songspiel*, and the roles of Zuniga in *Carmen*, Sam in *Un ballo in maschera*, and Lodovico in *Otello*. Mr. Hopkins also performed as Don Alfonso in *Così fan tutte* and Il Re d'Egitto in *Aida* as an artist-in-residence with Pensacola Opera. He has performed Balthazar in *Amahl and the Night Visitors* with Fort Worth Opera and Il Registrario in *Madama Butterfly* with Opera Company of Philadelphia.



VALE RIDEOUT, *Tenor*

In the 2012–13 season, Vale Rideout is tenor soloist in Beethoven's Symphony No. 9 with the Detroit Symphony, *The Essential Bernstein* with the Washington Chorus, and Britten's *Serenade for Tenor, Horn, and Strings* with the Wisconsin Philharmonic. He also sings the role of Tamino in *Die Zauberflöte* with Nashville Opera, Count Almaviva in *Il barbiere di Siviglia* with Shreveport Opera, and stage manager in Rorem's *Our Town* with Central City Opera. Recent highlights include the title role in *Faust* with Opera Coeur d'Alene, Nadir in *Les pêcheurs de perles* with Hawaii Opera Theatre, *Messiah* with the Nashville and Pacific Symphony Orchestras, Haydn's *The Creation* with Highland Park United Methodist Church, Beethoven's Symphony No. 9 with Greenville Symphony, Duke in *Rigoletto* with Ann Arbor Symphony Orchestra, Count Almaviva in *Il barbiere di Siviglia* with Imperial Symphony Orchestra, Prologue/Peter Quint in *The Turn of the Screw* with Central City Opera, and Berlioz's *Te Deum* with Colorado's Summer Choral Fest. Other highlights include Igneo in the world premiere of Don Davis' *Rio de Sangre* with Florentine Opera, Camille in *The Merry*



PHOTO BY KEVIN FOX

Widow with Opera Tampa, Tamino in *Die Zauberflöte* with the Phoenix and Chautauqua Operas, Don Ottavio in *Don Giovanni* with Tulsa Opera, Tancredi in the world premiere of John Musto's *The Inspector* with Wolf Trap Opera, and tenor soloist in Britten's *War Requiem* with the New York and Los Angeles Philharmonics. He can be heard on the Grammy-nominated recording of *Elmer Gantry*, voted No. 1 by *Opera News*—Best of the Year, as well as *The Inspector* and Stucky's *August 4th, 1964*. He has also performed leading roles with Boston Lyric Opera, Chicago Opera Theater, and Palm Beach Opera.

TAMARA WILSON, *Soprano*

Tamara Wilson makes her debut with the American Symphony Orchestra as Malwina in *Der Vampyr*. The 2012–13 season has her appearing with the Canadian Opera Company as Rosalinde in a Christopher Alden production of *Die Fledermaus*, Lady Billows in *Albert Herring* with Théâtre du Capitole in Toulouse, Leonora in *Il trovatore* with Houston Grand Opera, and her company and role debut as Hélène in *Les vêpres siciliennes* with



PHOTO BY AARON GANG



Opera de la ABAO in Bilbao. In concert, Ms. Wilson performs Mahler's Symphony No. 2 with the Eugene Symphony Orchestra and *Messiah* with the Saint Louis Symphony. Future seasons will see her performing Verdi, Bellini, Mozart, and Strauss at the Oper Frankfurt, Gran Teatre del Liceu, Washington National Opera, Teatro Real de Madrid, Los Angeles Opera, and Houston Grand

Opera. Recent performances include the title role in *Aida* with Teatro Municipal de Santiago, Elisabeth de Valois in *Don Carlos* with Houston Grand Opera, Leonora in *Il trovatore* with Théâtre du Capitole, Elettra in *Idomeneo* at the Ravinia Festival, Amelia in *Un ballo in maschera* with Washington National Opera, and Miss Jessel in *The Turn of the Screw* with Los Angeles Opera.

CARSTEN WITTMOSER, *Bass-baritone*



Carsten Wittmoser's career began at the Staatsoper Stuttgart in Germany where his roles included First Nazarene in *Salome* and Basilio in *Il barbiere di Siviglia*. During that time he also appeared at the Gergiev-Festival in Rotterdam, the Bayerische Staatsoper in Munich, and the Volksoper in Vienna. Since then his roles have included Colline in *La bohème*, Landgraf in *Tannhäuser*, Don Alfonso in *Così fan tutte*, Banquo in *Macbeth*, and the Hermit in *Der Freis-*

chütz for Theater Linz; Ramfis and Re in *Aida*, Raimondo in *Lucia de Lammermoor*, and Doktor in *Wozzeck* for Freiburg Opera; and Pommersfelden in *Mathis der Maler*, Sarastro in *Die Zauberflöte*, Sparafucile in *Rigoletto*, Bartolo in *Le nozze di Figaro*, and Seneca in *L'incoronazione di Poppea* for Hamburgische Staatsoper. He also made his debut at the Deutsche Staatsoper Berlin as Landgraf in *Tannhäuser* and sung in *Daphne* with the WDR Sinfonie Orchester in Köln alongside Renée Fleming. Mr. Wittmoser appears in concert and recital throughout the world with a repertoire that includes works by Mozart, Bach, Haydn, Puccini, Beethoven, and Brahms. Recent engagements include Germont in *La traviata*, the Four Villains in *Les Contes d'Hoffmann*, and Pizarro in *Fidelio* at the Komische Oper Berlin. Future roles include the title role in *Der fliegende Holländer* at Theater Bremen and Theater St. Gallen, Wotan in *Der Ring des Nibelungen* for Tyrolean Festival Erl, and Pizarro in *Fidelio* for Michigan Opera Theatre.

GLENN SEVEN ALLEN, *Tenor*

Glenn Seven Allen has appeared on Broadway and at major theater, concert, and opera venues throughout the United States. Recent appearances include Tonio in *La fille du régiment* with Connecticut Concert Opera, Peter Quint in *The Turn of the Screw* with Opera Moderne in NYC, Count Almaviva in *Il barbiere di Siviglia* with Inter-mountain Opera Bozeman, The Duke of Mantua in *Rigoletto* with the Queens Symphony, Ernesto in *Don Pasquale* with Hubbard Hall Opera Theatre, and roles with American Lyric Theatre's Opera in Eden project, a concert of new American operas supervised by Mark Adamo. Other highlights include Alexius in *The Chocolate Soldier* at Bard Summerscape, The Duke of Mantua in *Rigoletto* with Bleecker Street Opera, Alfredo in *La traviata* with Long Island Opera, Roméo in *Roméo et Juliette* with New York Lyric Opera, and Rodolfo in a new production of William Bolcom's *A View from the*



Bridge under the supervision of the composer. Current engagements include Roméo in *Roméo et Juliette* with Inter-mountain Opera Bozeman, and Ralph Rackstraw in *H.M.S. Pinafore* with Opera Saratoga. Acclaimed for his dramatic gifts, Mr. Allen's appearances as an actor include Julius Caesar at the Utah Shakespeare Festival, The Ark at the Village Theatre, and Mrs. Bromley at The Harold Clurman Theatre.

JENNIFER TILLER, *Soprano*

Jennifer Tiller's 2010–11 season marked her first operatic soprano role as Nedda in *Pagliacci* with Anchorage Opera. Last season Ms. Tiller also performed the bravura role of Sifare in the New York City stage premiere of Mozart's early opera *Mitridate*, as well as the role of the Notary's Wife in Richard Strauss' *Intermezzo* with New York City Opera.

The 2004–05 season was Tiller's first season with the New York City Opera, debuting as the Second Maid in Richard Strauss' *Daphne*. Since that time she performed the pants role of Hansel in *Hansel und Gretel*, Mercedes in *Carmen*, the Fox in Rachel Portman's *The Little Prince*, and the roles of Alecto



and Dika in the New York City premiere of Mark Adamo's *Lysistrata*. Of her many roles with this company, the most notable was during the 2008–09 season when she performed the role of

Suzuki in *Madama Butterfly* on PBS' *Live From Lincoln Center*, which received an Emmy Award that year.

The summer of 2011 marked Ms. Tiller's fifth year participating in New York City Opera's VOX Showcase, which presents a variety of abridged

new opera compositions in a concert setting. The summer before, she sang in performances of a new adaptation of Mozart's *The Impresario* with the YardArts! Summer Festival in Martha's Vineyard. She also performed in a concert version of Franco Alfano's *Risurrezione* at Alice Tully Hall.

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.

THE COLLEGIATE CHORALE SINGERS

The Collegiate Chorale Singers was founded in 2003 as an elite, mostly professional ensemble of The Collegiate Chorale. The Singers, led by Chorale music director James Bagwell, perform as featured artists on select concerts of American Symphony Orchestra, as well as in other engagements around New York City.

Founded in 1941 by the legendary conductor Robert Shaw, The Collegiate Chorale has established a preeminent reputation for its interpretations of the traditional choral repertoire, vocal works by American composers, and rarely heard operas in concert, as well as commissions and premieres of new works by today's most exciting creative

artists. The many guest artists with whom The Chorale has performed in recent years include Stephanie Blythe, Victoria Clark, Nathan Gunn, Thomas Hampson, Angela Meade, Kelli O'Hara, Eric Owens, Réne Pape, Bryn Terfel, and Deborah Voigt.

Last season's highlights include Michael Tippett's moving oratorio *A Child of Our Time* with soloists Nicole Cabell and John Relyea, and a critically acclaimed

concert performance of Gilbert and Sullivan's *The Mikado* with Broadway greats Kelli O'Hara, Victoria Clark, Christopher Fitzgerald, and Jason Danieley.

Performances in The Chorale's 2012–13 season include Golijov's *Oceana* and Glass' *Symphony No. 7 Toltec*, and musical-theater gem *Song of Norway* by Wright and Forrest. The Chorale will make its sixth appearance at the Verbier Festival in July 2013.

JAMES BAGWELL

James Bagwell maintains an active schedule throughout the United States as a conductor of choral, operatic, and orchestral music. In 2009 he was appointed music director of The Collegiate Chorale. He was also recently named principal guest conductor of the American Symphony Orchestra and director of the music program at Bard College. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during their annual summer festival. He has also prepared The Concert Chorale of New York for performances with the American Symphony Orchestra, the Los Angeles Philharmonic, and the Mostly Mozart Festival. This past summer marked his sixth season as chorus master for The Mostly Mozart Festival at Lincoln Center. From 2005 to 2009 he was music director of the

Dessoff Choirs in New York. He has trained choruses for a number of major American and international orchestras.

For 12 seasons Mr. Bagwell has been music director for the May Festival Youth Choir in Cincinnati. He has conducted some 25 productions as music director of Light Opera Oklahoma, including *Candide*, *Sweeney Todd*, and *The Merry Widow*, among others. He frequently appears as guest conductor for orchestras around the country and abroad, including the Jerusalem Symphony, Tulsa Symphony, and the Indianapolis Chamber Orchestra.

He has taught since 2000 at Bard College, where he is the chair of the undergraduate music department and co-director of the graduate program in conducting.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

VIOLIN I

Erica Kiesewetter, *Concertmaster*
Yukie Handa
Diane Bruce
Patricia Davis
John Connelly
Elizabeth Nielsen
Ashley Horne
James Tsao
Ann Labin
Katherine Livolsi-Landau
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Sarah Carter
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BASS

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Jack Wenger
Louis Bruno
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William Sloat

FLUTE

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Rie Schmidt
Diva Goodfriend-Koven, *Piccolo*
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