

Thursday Evening, May 2, 2013, at 8:00
Isaac Stern Auditorium/Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 7:00



presents

Hungary Torn

LEON BOTSTEIN, *Conductor*

ÖDÖN PÁRTOS *Yizkor (In Memoriam)*
PÉTER BÁRSONY, *Viola*

LÁSZLÓ WEINER *Overture (Nyitány) (U.S. premiere)*

MIHÁLY NÁDOR *Violin Concerto (world premiere)*
BARNABÁS KELEMEN, *Violin*

LÁSZLÓ GYOPÁR *Credo from "Missa" (world premiere)*
JANICE CHANDLER-ETEME, *Soprano*
JAMIE BARTON, *Mezzo-soprano*
BRIAN CHENEY, *Tenor*
LEON WILLIAMS, *Baritone*
THE COLLEGIATE CHORALE SINGERS
JAMES BAGWELL, *Director*

Intermission

ERNŐ DOHNÁNYI *Missa in dedicatione ecclesiae, Op. 35*
(Szeged Mass) (U.S. premiere)

JANICE CHANDLER-ETEME, *Soprano*
JAMIE BARTON, *Mezzo-soprano*
BRIAN CHENEY, *Tenor*
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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.

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THE Program

ÖDÖN PÁRTOS

In Memoriam

Born October 1, 1907, in Budapest

Died July 6, 1977, in Tel Aviv

Composed in 1946

Instruments: strings and viola soloist

LÁSZLÓ WEINER

Overture

Born April 9, 1916, in Szombathely, Hungary

Died July 25, 1944, in the Lukov forced labor camp, in Slovakia

Premiered in 1939 under Lajos Rajter

Instruments: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, timpani, and strings

MIHÁLY NÁDOR

Violin Concerto

Born April 16, 1882, in Temesvar, Hungary

Died in 1944

Composed in 1903, revised 1941–42

World premiere this evening

Instruments: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, timpani, strings, and violin soloist

LÁSZLÓ GYOPÁR

Credo from “Missa”

Born November 4, 1918, in Budapest

Died in the summer of 1944

Composed in 1942

World premiere this evening

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

ERNŐ DOHNÁNYI

Missa in dedicatione ecclesiae

(Szeged Mass)

Born July 27, 1877, in Pozsony, Hungary

Died February 9, 1960, in New York City

Composed in 1930

Premiered on October 25, 1930, at the Votive Cathedral in Szeged, Hungary

Instruments: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, 3 trombones, timpani, organ, strings, chorus, and vocal soloists

Notes ON THE PROGRAM

Hungary Torn by Leon Botstein

The consequences of the rise of fascism in the 1930s and the Second World War have continued to command our attention, despite the passage of time. The reasons are largely obvious. During the war millions of civilians were systematically selected by racial criteria, brutalized, and murdered. The destruction of the population and culture of the Jews of Europe was the result of fascism (particularly Nazism) and the war. The German initiative and widespread European complicity stand as reminders of a specifically modern barbarism. It revealed how hollow was the character of what was once understood as progress. The perpetration of violence and hate against innocent men, women, and children was the work of civilized, literate individuals living in an advanced industrial civilization. Terror, death, and dehumanization were justified by highly educated individuals, ranging from jurists to scholars, artists, university professors, and musicians. Dissent and resistance were minimal.

In recent decades attention has been given to what happened to musicians who suffered, died, and were persecuted. There have been many studies of emigration and exile. There has been also a systematic excavation of the music of composers who died in the concentration camps. The names Viktor Ullmann and Erwin Schulhoff have now become somewhat familiar to concert goers and performers.

The focus of these investigations has not only been on victims, but on patterns of collaboration. It is odd that some cases quickly became quite well known—as in the examples of Hans Pfitzner, Richard

Strauss, Walter Giesecking, and Wilhelm Furtwängler—while equally egregious cases were left in relative obscurity and led to no consequences in the post-war years—as in the cases of Karl Böhm and Carl Orff.

However, as the above list indicates, the primary focus has been on events in German-speaking Europe. Tonight's concert goes beyond that frame to Hungary and its history between the wars and during the Second World War. For most Americans, Hungarian history (with the exception of the Revolution of 1956) is less known. The Hungary that emerged from World War I was not only broken away from the old Austro-Hungarian Empire in its post-1867 legal incarnation, but it did not include all Hungarian-speaking peoples. Like Germany, a reduced Hungary felt betrayed by what were regarded as punitive peace settlements, particularly the Treaty of Trianon of 1920.

By the late 1930s, in order to appease Nazi Germany, Hungary had passed its own restrictive laws against Jews. In the interwar period Hungary witnessed its own brand of fascism in the form of the Arrow Cross movement. In 1940 the Hungarian government became allied with the Axis powers. In 1944 German troops occupied Hungary and the Arrow Cross took control. This led to the rapid deportation of Hungary's Jews and mass killings, as well as the heroic efforts at rescue by the legendary Swedish diplomat Raoul Wallenberg.

In 1918 Hungary's capital, Budapest, was legendary for its high percentage of Jewish inhabitants. (It still boasts the largest Jewish population of any city in central Europe outside of Russia.) The

percentage of the population in 1918 that was Jewish reached 23%, inspiring German-speaking anti-semites (German was the city's second language until 1945) to dub the city *Juda-pest*, the Jewish plague. Yet Hungarian Jews, particularly in Budapest, assimilated with relative ease within Hungarian culture and society in a manner comparable to the German Jewish experience before 1914. Their contributions to science, art, and culture were disproportionately high.

For tonight's concert the young musician and scholar Péter Bársony has unearthed from the archives music by four Hungarian composers who suffered in this history. Three of them perished in the war. One, Ödön Pártos, emigrated to Palestine, where he played a major role in the development of the musical life of Israel. And it should be noted that after 1945, Hungarian Jewry continued to contribute to the nation's musical culture, as the post-war careers of Leó Weiner, György Ligeti, and György Kurtág, Hungary's greatest living composer, suggest.

Most concerts of music by victims of the Holocaust become memorials. The ASO wanted to honor the music of these lesser-known victims by placing it in a concert format that went beyond the status of a eulogy for the composers as victims. For that reason we have chosen to end the concert with a great unknown work by perhaps the least-known figure within the legendary triumvirate of Hungarian composers of the 20th century. That triumvirate consisted of Béla Bartók, Zoltán Kodály, and Ernő Dohnányi. Bartók emigrated to America in 1940. He was a staunch opponent of fascism and resented the attempt during the 1930s to appropriate his path-breaking ethnographic work on folk music and his uses of folk sources in his own music on behalf of a racist nationalist, which he, a true

patriot, did not share. Kodály remained in Budapest, sought to protect Jewish colleagues, and was arrested by the Gestapo, but lived to become Communist Hungary's most celebrated composer and a pioneer in music pedagogy.

Dohnányi, the oldest of the three, suffered from a mix of bad luck and poor judgment. He stayed in Budapest until late 1944 when the city became a war zone. He was photographed shaking hands with the notorious head of the Arrow Cross movement. He concertized during the war in Germany. But he was truly a man of little political sense. He opposed anti-semitism in the 1920s and 1930s, but he wished to remain as long as he could in his homeland as a practicing artist, despite the politics.

After the war Dohnányi went through a trying de-Nazification investigation. He was not only a truly gifted composer, but a great pianist and conductor. However, his reputation was damaged and he was forced to leave Europe. After a sojourn in Argentina he relocated in 1949 to the University of Florida in Tallahassee, where he worked as a teacher until his death in 1960. Ironically, he died just as his career as a pianist was enjoying a renaissance as the result of his remarkable recordings of the late Beethoven sonatas. But his standing as a composer still awaits its proper recognition. Over the years the ASO has pioneered in this effort, performing in concert his two symphonies and his *Konzertstück* for cello and orchestra, and recording his *Harp Concertino* with ASO's own principal harpist, Sara Cutler.

The placing of Dohnányi's magnificent *Mass* as the final work on tonight's program is intended to return the music of those who were victims to its proper context—as part of a noble 20th-century tradition of high art music within Hungary, a country with a keen national

sensibility, and a Catholic majority, as well as a significant Calvinist minority. The Mass, composed in 1930, also points out the vulnerability of traditional culture, religion, and communal feelings of national solidarity when faced with the aggressive, reductive, and cruel politics of prejudice and xenophobia, and with the rejection of democratic practices that secure freedom and dissent and which protect us from the tyranny of the majority and of a single ideology. One might have hoped that these dangers would in the 21st century be merely matters of historical memory. But apparently the lessons of history have not yet been learned quite as well as we might wish in contemporary Europe, including in the new democracies that came into being after the collapse of the Soviet empire and the end of the Cold War.

The Hungarian-Jewish Composers of WWII

by Péter Bársony

At the beginning of the 20th century the Liszt Music Academy had the highest ratio of Jewish students among all Hungarian universities. Between 1915 and 1919 almost half of all music students were Jewish. After the fall of the Hungarian Soviet Republic in 1919 and the enactment of Europe's first anti-Jewish law, the so-called *numerus clausus* in 1920, many young Jews fled to the universities of Vienna, Prague, Paris, and above all, Berlin and Leipzig. Following Hitler's rise to power in 1933, Hungarian-Jewish musicians living, studying, and working in Germany returned to Hungary.

Although the directors of the Music Academy appeared to cooperate with the government, they in fact passively sabotaged the rules and regulations. Both Jen Hubay and Ernő Dohnányi showed exemplary courage in opposing discrimination and

persecution, which were rampant in Hungarian public life from the 1920's on. It was Dohnányi who, in 1938, prevented the establishment of the Chamber of Musicians, a fascist organization whose goal was to banish Jews from the cultural life of the country. (In Germany the Reichsmusikkammer had been formed as early as 1933 with Richard Strauss as president and Wilhelm Furtwängler as vice president.)

The mass deportation of Hungarian Jews started relatively late in the history of the Holocaust. This made it possible for a cultural rescue operation, unique in all of Europe, to continue until the German invasion of Hungary on March 19, 1944. The musical section of OMIKE (Hungarian Jewish Educational Association) provided the best Jewish musicians with opportunities to perform and earn money. OMIKE also set up a special music school for teachers and students who were denied a place elsewhere. They organized chamber and orchestral concerts as well as opera performances; the program books were printed a month before each event. Often the artists who were scheduled to play were drafted to labor service and had to be replaced, but there were so many outstanding musicians that the audience sometimes didn't even notice the change. Artists including Dezső Ernster, János Starker, Robert Gerle, Viktor Adler, and Annie Fischer performed in these concerts, and many non-Jewish artists participated as well, even though this was prohibited, out of solidarity with their colleagues.

Despite all the rescue efforts, hundreds of Hungarian musicians, including at least 22 composers, fell victim to the Nazis and their Hungarian allies. Their life and work was forgotten not only by the nation at large, but also by their immediate environment, the majority of musicians, and music historians.

Ödön Pártos was able to emigrate before the war. A violist and composer, he had studied with Hubay and Kodály and worked in Germany as a soloist and concertmaster from 1927 to 1933. In 1933 he was forced to move back to Hungary. Five years later he emigrated to Palestine at the invitation of Bronisław Huberman. He served as principal violist in the Palestine Philharmonic Orchestra and taught at the Rubín Academy, becoming one of the pioneers of Israeli music. *Yizkor* was written to commemorate those who had perished in the Holocaust.

László Weiner also studied composition with Kodály. He was also a concert pianist. From 1940 he was regularly drafted for labor service. In 1942 he married the singer Vera Rózsa (1917–2010); Kodály was a witness at the wedding. After his wedding Weiner was called up again, and died in a labor camp on the Ukrainian front in the summer of 1944. The premiere of his Overture was conducted by Lajos Rajter. The work has not been played since the premiere. After the war Vera Rózsa moved to London where she became a world-famous voice teacher; her students included Kiri Te Kanawa and Anne-Sofie von Otter.

Mihály Nádor studied in Munich. In 1901 he won the Beethovenhaus competition in Bonn with his string quartet. In 1917 he became a prisoner-of-war in Russia, from where he managed to escape. Although a great part of his rich oeuvre was in a lighter style—operetta, stage incidental music, chanson, film music, cabaret music—he continuously worked on his classical works even in the last years of his life. Early in 1944 he gave 14 packages of his works, including the Violin Concerto, to a friend for safekeeping. A few months later in June 1944, he was killed at an unknown location. Nádor composed

his one-movement Violin Concerto in 1903. In 1941 he added two more movements, and in 1942 he further revised the piece, giving it its final form in May 1942. This is the version which will be performed tonight.

László Gyopár was a student of Zoltán Kodály and Leó Weiner at the Academy of Music in Budapest. The talented young musician tried to earn his living in war-time Budapest by giving music-theory and solfeggio lessons. Although he converted to Christianity with his parents, due to his Jewish descent he fell under the regulations of the anti-Jewish laws. He was drafted for labor service. In the summer of 1944 on the Russian front, his health deteriorated, and he fell behind in the column during a retreat. He was shot to death by a Hungarian guard. He had entrusted his *magnum opus*, his Mass in D minor to his friend and companion in labor service, composer Istvan Anhalt (1919–2012). Anhalt preserved the score and brought it to safety in Canada. In 1994 he arranged for the premiere of parts of the work with the help of composer András Szöllosy (1921–2007). The Credo movement has never been played in concert before.

Péter Bársony is a violist and a professor at the Franz Liszt Academy of Music in Budapest.

Missa in dedicatione ecclesiae
(*Szeged Mass*)
by Peter Laki

“Musical life in Budapest today may be summed up in one name—Dohnányi.” These words were written by Béla Bartók in a 1920 article for the *New York Musical Courier*. A decade later, when the present Mass was composed, Dohnányi was still a defining figure in Hungary. He was at the height of his career as a pianist, composer, conductor,

and a star piano professor at the Budapest Academy of Music, of which he would assume the directorship a few years later. To the younger composers whose works we heard in the first half of this concert, he was almost like a god; his peerless musicianship was admired by everyone who ever had a chance to experience him live. Certain ardent followers of Bartók and Kodály, whose innovative musical idioms were rooted in Hungarian folksong, may have faulted Dohnányi for being different. Yet the three composers, themselves friends from a young age, had no hostility for one another. Dohnányi's biographer, Bálint Vázsonyi, told the story of how Bartók had to ask Aladár Tóth, the leading music critic in the country, to stop attacking Dohnányi in print. Without question Bartók, Kodály, and Dohnányi, were the leading triumvirate of Hungarian music, and Dohnányi was a staunch champion of his colleagues' music whose styles he understood on a deep level.

As a composer, Dohnányi was best known for his chamber compositions and solo piano works, although he wrote symphonic music and opera as well. Yet he had written no major sacred works until he entered a competition, announced by the Cultural Ministry, for a solemn mass to celebrate the dedication of the new Votive Cathedral in the city of Szeged in southeastern Hungary. Unsurprisingly, Dohnányi won the competition, and his Mass was premiered in that imposing neo-Romanesque structure, a landmark in 20th-century Hungarian architecture, on October 25, 1930.

The *Szeged Mass* is one of the very few settings of the complete Roman Catholic Mass by a major 20th-century composer. Its longtime neglect, which is highly regrettable, had political and aesthetic reasons. In communist Hungary

Dohnányi was considered the bourgeois composer par excellence, and his sacred music, a genre that was problematic for the regime anyway, was by no means the only kind to be suppressed. His stylistic conservatism was also held against him; yet today, when many performers and listeners have developed a new appreciation for historical alternatives to the avant-garde, this can hardly count as a liability any more.

Dohnányi brought supreme craftsmanship and a prodigious musical imagination to bear on the task. He was, of course, familiar with the liturgy from childhood. (His father taught at a Catholic high school in Pozsony.) Most polyphonic masses are made up of the five movements of the Ordinary (*Kyrie, Gloria, Credo, Sanctus/Benedictus, Agnus Dei*). Dohnányi, however, included settings of four Proper movements (*Introit, Gradua, Offertory, Communion*) as well, which is rarely done. (The difference between Ordinary and Proper is that the words of the former always stay the same, while in the latter, the words change with the liturgical occasion.)

By composing a mass for the dedication of a cathedral, Dohnányi followed in the footsteps of Franz Liszt, who had composed his *Esztergom Mass* for a similar occasion in another Hungarian town in 1856. Dohnányi's work is scored for eight-part double chorus, a quartet of soloists (treated as a group rather than individually), and full orchestra with organ. It shows evidence of Dohnányi's study of Renaissance polyphony, especially the works of Palestrina. The opening theme of the *Kyrie*, for instance, is in perfect Palestrina style, although Dohnányi, here and elsewhere, boldly juxtaposed the *stile antico* with the late Romantic chord progressions that were part of his musical mother tongue. The composer observed

the age-old tradition of ending the *Gloria* movement with a fugue (“Cum Sancto Spiritu”), but went against the grain in the *Credo*, where, instead of another fugue that would have been expected (“Et vitam venturi saeculi”), he ended the movement, to great dramatic effect, with a whispered choral recitative.

The movements of the Ordinary make use of the entire orchestra while those of the Proper mainly feature the organ to accompany the voices. Since this is a Mass intended for the dedication of a new church, all the Proper texts mention the house of God, as a place inspiring

awe (“Introit Terribilis est locus iste”), as a dwelling of God surrounded by angels (“Gradual Locus iste a Deo factus est”), as a setting for a fervent personal prayer (“Offertory Domine Deus”), or a location where God’s own voice may be heard (the closing movement, “Communion Domus mea”). With his rich compositional palette, Dohnányi found the perfect expression of each of these spiritual moods. The work ends with a solemn instrumental postlude, commensurate with the grandiosity of the occasion.

Mr. Laki is a visiting associate professor of Music at Bard College.

Libretto

Credo from “Missa”

LÁSZLÓ GYOPAR

*Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omni saecula.*

*Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostrum salutem,
descendit de caelis,
et incarnatus est de Spiritu Sancto,
ex Maria Virgin,
et homo factus est.*

*Crucifixus etiam pro nobis sub Pontio
Pilato; passus, et sepultus est.
Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum,
sedet ad dexteram Patris.
et interum venturus est cum Gloria,*

I believe in God, the Father Almighty,
creator of heaven and earth,
of all that is seen and unseen.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds.

God from God, light from light,
true God from God true.
Begotten not made,
being of one substance with the Father,
by whom all things were made.
Who for us men,
and for our salvation,
came down from heaven,
was made flesh of the Holy Spirit,
of the Virgin Mary,
and was made into man.

He was crucified for us under Pontius Pilate;
He suffered, and was buried.
And on the third day he rose again,
according to the Scriptures.
And He ascended into heaven,
and sits at the right hand of the Father.
And he shall come again with glory,

*judicare vivos et mortuos,
cujus regni non erit finis.*

*et in Spiritum Sanctum Dominum
et vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur
et conglorificatur,
qui locutus est per prophetas.
Et unam santam catholicam
apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expect resurrectionem mortuorum,
Et vitam venturae saeculi. Amen.*

Szeged Mass
ERNŐ DOHNÁNYI

I. Introitus

*Terribilis est locus iste!
Hic domus Dei est,
Et porta coeli
Et vocabitur aula Dei.*

*Quam dilecta tabernacula tua,
Domine virtutum!
Concupiscit et deficit anima
mea in atria Domini.*

*Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc,
et semper,
et in saecula saeculorum. Amen.*

II. Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

III. Gloria

*Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.*

to judge the quick and the dead,
whose kingdom shall have no end.

And I believe in the Holy Spirit,
the giver of life,
who proceeds from the Father and the Son,
who with the Father and Son is adored
and glorified,
who spoke through the Prophets.
And I believe in one, holy, catholic
and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead,
And the life of the world to come. Amen.

I. Introitus

How awesome is this place!
This is the house of God,
The gate of heaven
And it shall be called the court of God.

How lovely are thy dwellings,
Lord of hosts!
My soul longeth and fainteth
For the courts of the Lord.

Glory to the Father and to the Son
and to the Holy Spirit:
As it was in the beginning, is now,
and ever shall be,
and forever. Amen.

II. Kyrie

Lord have mercy.
Christ have mercy.
Lord have mercy.

III. Gloria

Glory be to God in the highest.
And in earth peace
to men of good will.

(please turn the page quietly)

*Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.*

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.*

*Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,*

*O miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.*

IV. Graduale

*Locus iste deo factus est,
Inaestimabile sacramentum, irrepre-
hensibilis est.
Deus, cui astat Angelorum chorus,
Exaudi preces servorum tuorum.
Alleluja!
Adorabo ad templum sanctum tuum:
Et confitebor nomini tuo!
Alleluja!*

V. Credo

*Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.*

*Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,*

We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of
the Father,
have mercy upon us.
For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

IV. Graduale

This place was made by God,
a priceless mystery, it is without reproof.
O God, before Whom stands the choir
of Angels, give ear to the prayers of
Thy servants.
Alleluia!
I will worship towards Thy holy temple:
and I will give glory to Thy Name!
Alleluia.

V. Credo

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.

And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds.
God of God, light of light,
true God of true God,
begotten not made,

*consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines, et propter
nostram salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.*

*Crucifixus etiam pro nobis,
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos;
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum, et vivificantem,
qui ex Patre Filioque procedit,*

*Qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.*

*Credo in unam sanctam
catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.*

*Et expecto resurrectionem mortuorum
et vitam venturi sæculi.*

VI. Offertorium

*Domine Deus,
In simplicitate cordis mei
laetus obtuli universa;
Et populum tuum, qui repertus est,
Vidi cum ingentigaudio:
Deus Israel, custodi hanc voluntatem.
Alleluja!*

VII. Sanctus

*Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

being of one substance with the Father,
by Whom all things were made.
Who for us men, and for our salvation
descended from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary, and was made man.

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures.
And ascended into heaven.
He sitteth at the right hand of the Father.
And He shall come again with glory,
to judge the living and the dead;
and His kingdom shall have no end.
I believe in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father and
the Son,
Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.

And I believe in one holy
catholic and apostolic Church.
I acknowledge one baptism
for the remission of sins.

And I await the resurrection of the dead
and the life of the world to come.

VI. Offertorium

O Lord God,
in the simplicity of my heart
I have joyfully offered all these things;
and I have seen with great joy Thy people
which are here present:
O God of Israel, keep this will.
Alleluia!

VII. Sanctus

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

(please turn the page quietly)

VIII. *Benedictus*
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

IX. *Agnus*

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

X. *Communio*

Domus mea, domus orationis vocabitur,
dicit Dominus:
in ea omnis, qui petit, accipit:
et uia quaerit, inuenit,
et pulsanti aperietur.

VIII. *Benedictus*
 Blessed is He that cometh
 in the name of the Lord.
 Hosanna in the highest.

IX. *Agnus*

Lamb of God,
 Who takest away the sins of the world,
 have mercy upon us.
 Lamb of God.
 Grant us peace.

X. *Communio*

My house shall be called a house of prayer,
 saith the Lord:
 in it every one that asketh, receiveth:
 and he that seeketh, findeth,
 and to him that knocketh it shall be
 opened.

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, Dohnányi, 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.

PÉTER BÁRSONY, Violist

Violist Péter Bársony is a frequent recitalist, soloist, and chamber musician. His chamber partners include Márta Gulyás, Ida Kavafian, Péter Csaba, Zoltán Kocsis, Melvin Chen, Rivka Golani, Kristóf Baráti, Barnabás Kelemen, Dezső Ránki, Miklós Perényi, István Várdai, and David Grimal. He has performed with ensembles including the Brentano, Ying, Miró, Kodály, and Keller string quartets.

He participates in prestigious international festivals, including the Ravinia Festival, Mostly Mozart Festival, and Schubertiade. As a passionate contemporary music player, Mr. Bársony frequently works with György Kurtág, Péter Eötvös, Sofia Gubaidulina, and Steve Reich. Several composers have dedicated viola works to him. He was a member of the Keller String Quartet and he has been solo viola player of the Concerto Budapest since 2000. He was a guest principal violist to several orchestras, including Budapest Festival Orchestra and Osaka Century Orchestra. He is a professor at Franz Liszt Academy of Music in Budapest and regularly teaches master courses in Hungary, the U.K., Germany, and the U.S. In 2012 Mr. Bársony was awarded the prestigious Liszt



PHOTO BY PILVAX STUDIO, BALÁZS BÖRÖCZ

Ferenc Prize, the highest Hungarian governmental musical award.

His solo appearances include concerts with the Franz Liszt Chamber Orchestra, Hungarian Radio Orchestra, and Hungarian Symphony Orchestra. Mr. Bársony's recordings include the Viola Concerto and Fusions of Ödön Pártos, and the complete duets for violin and viola of Joseph Haydn and Carl Stamitz with Vilmos Szabadi. On his latest recording he performs the complete works for viola of the famous Hungarian violinist and composer Jen Hubay, including the Concerto for Viola and Orchestra with the Erkel Chamber Orchestra.

JAMIE BARTON, *Mezzo-soprano*



PHOTO BY JONATHAN TIMMS

Mezzo-soprano Jamie Barton's 2012–13 season sees her return to the Lyric Opera of Chicago as Magdalene in a new production of *Die Meistersinger von Nürnberg*. In concert Ms. Barton makes her U.K. debut at the Barbican Hall performing Elgar's *Sea Pictures* with the London Schools Symphony Orchestra followed by Agnese in *Beatrice di Tenda* with the Collegiate Chorale and Mozart's *Requiem* with the Orchestra of St. Luke's at Carnegie Hall. In recital she appears with tenor Russell Thomas and the Atlanta Vocal

Arts Society. She will also be seen in the role of Julia Child in *Bon Appetit* as part of the first annual Chamber Opera Festival with Opera Memphis. Future seasons include a debut with the Melbourne Symphony in Verdi's *Requiem*, as well as returns to the Metropolitan Opera, Lyric Opera of Chicago, and Houston Grand Opera.

Last season Ms. Barton made her debut with the Lyric Opera of Chicago in productions of *Les Contes d'Hoffmann*, *Boris Godunov*, and *Ariadne auf Naxos*, followed by *The Golden Ticket* with Atlanta Opera and *Götterdämmerung* with the Bayerische Staatsoper in Munich. Ms. Barton recently recorded Scarlatti's *La Dirindina* with Ars Lyrica Houston and is a graduate of the Houston Grand Opera Studio. She is the recipient of many accolades, including a winner of the 2007 Metropolitan Opera National Council Auditions, a Grammy nominee, and U.S. representative at the upcoming 2013 BBC Cardiff Singer of the World Competition.

JANICE CHANDLER-ETEME, *Soprano*



Janice Chandler-Eteme's repertoire includes the Bennett arrangement of

Gershwin's *Porgy and Bess* with the Vancouver and Milwaukee Symphonies; Strauss' *Four Last Songs* with the Reading, Baltimore, Syracuse, and Utah symphonies; Florida Orchestra and Grand Teton Music Festivals; Philip Glass' *Passion of Ramakrishna* with the Pacific Symphony; Mahler's Second Symphony with the San Diego, Baltimore, Nashville, Cincinnati, Colorado, and Pacific symphonies, and Rome's Santa Cecilia Orchestra; Haydn's *Die Schöpfung* with the Atlanta, Pittsburgh, and Cincinnati symphonies; Lokumbe's *Dear Mrs. Parks* with the Detroit Symphony; the

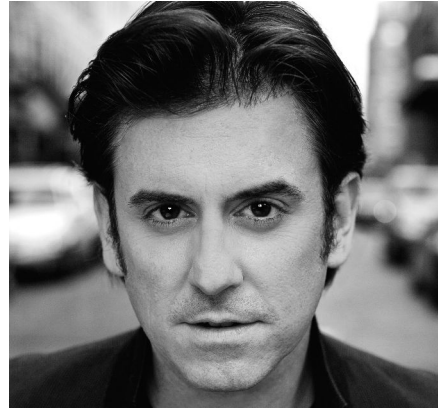
Brahms *Requiem* with the San Diego Symphony; Mahler's Eighth Symphony with the Milwaukee, Montreal, and Grand Rapids symphonies; Beethoven's Symphony No. 9 with the New Jersey and Houston Symphonies; and Barber's *Knoxville: Summer of 1915* and Brahms' work *A German Requiem* with the Baltimore Symphony. She has sung Tippett's *A Child of Our Time* with the Dallas Symphony, and toured France with the

Orchestre National des Pays de la Loire, performing Villa-Lobos' *Bachianas Brasileiras No. 5*. Her current season includes the premiere of Lokumbe's *Can You Hear God Crying* with the Chamber Orchestra of Philadelphia, Mendelssohn's *Elijah* with the Washington Chorus at the Kennedy Center, the Verdi *Requiem* with the Binghamton Philharmonic, and Strauss' *Four Last Songs* with the Fort Wayne Philharmonic.

BRIAN CHENEY, Tenor

The protégé of legendary tenor Jerry Hadley, Brian Cheney has portrayed characters such as Nemorino in *L'elisir d'amore*, Edgardo in *Lucia di Lammermoor*, Don Ottavio in *Don Giovanni*, Rodolfo in *La bohème*, the Duke in *Rigoletto*, Candide in *Candide*, and Tom Rakewell in *The Rake's Progress*.

Following Mr. Cheney's debut at Carnegie Hall in 2007, he has been performing concert works and oratorio throughout the country. He has performed numerous times as a soloist at Carnegie Hall, with his most recent performance in 2011 performing a world premiere of *Festival Te Deum* by David Childs. In 2011 Mr. Cheney also made his Lincoln Center debut as tenor soloist for the tenth anniversary of 9/11, appearing with acclaimed soprano Jessye Norman. Most recently, he gave a world premiere performance of a song cycle for tenor and orchestra, Daniel Steven Crafts' *From a Distant Mesa* with the New Mexico Philharmonic.



He has served as tenor soloist in pieces ranging from Verdi's *Requiem* and Beethoven's Ninth Symphony to Puccini's *Messa di Gloria*, Mozart's *Requiem*, and Mendelssohn's *Elijah*.

Mr. Cheney is also an accomplished recitalist performing recitals and concerts throughout the country. He has performed in cities including San Francisco, Tulsa, and Key Largo, and made his New York City recital debut at Carnegie Hall.

BARNABÁS KELEMEN, *Violinist*



PHOTO BY EMMER RÓVID

Barnabás Kelemen gave the Hungarian premieres of the Ligeti and Schnittke Violin Concertos, as well as the Hungarian and world premieres of violin works by Gubaidulina and Kurtág. In addition to appearances with all the major orchestras in Hungary, Mr. Kelemen has collaborated with the Helsinki, Hong Kong, London, Munich, Netherlands Radio, Mozarteum Salzburg, and Liverpool philharmonic orchestras, as well as the Indianapolis, Lahti, Berlin Radio, and Trondheim symphony orchestras. Mr. Kelemen was artist-in-residence at the Muis Sacrum in Arnhem for the 2010–11 season; projects have included collaborations with the Budapest Festival Orchestra and Concertgebouw Chamber Orchestra.

As a chamber musician Mr. Kelemen has performed with Zoltán Kocsis, Miklós Perényi, and Shai Wosner, among others, in recitals in Carnegie Hall, Amsterdam's Concertgebouw, and London's Wigmore Hall. He plays first violin with the Kelemen Quartet, which placed second and won the Audience and Musica Viva Australia Prizes at the Melbourne International Chamber Music Competition in 2011.

Mr. Kelemen's varied discography includes his recording of Bartók's Rhapsodies and Second Violin Concerto, which won the 2011 German Record Critics' Award in the concerto category. His recording of Brahms' Sonatas for Violin and Piano won a *Diapason d'Or*, and that of Liszt's complete works for Violin and Piano was awarded the *Grand Prix du Disque* 2001 by the International Liszt Society. Among his more recent recordings are Bartók's Violin Concerto No. 1 and Solo Sonata as well as a live DVD recording of the complete Mozart Violin Concertos. Born in Budapest in 1978, Mr. Kelemen entered the Franz Liszt Music Academy at age 11. He has won several international awards including the 2002 International Violin Competition of Indianapolis, and the Kossuth Prize in 2012.

LEON WILLIAMS, *Baritone*

Baritone Leon Williams has performed Mendelssohn's *Elijah* with the Honolulu Symphony and Florida Orchestra; Orff's *Carmina Burana* with Florida Orchestra, National Philharmonic, the Baltimore, Reading, Alabama, Westchester, Grand Rapids, Jacksonville, Hartford, and Colorado symphonies, and at the Berkshire Choral Festival; Britten's *War Requiem*, the Mozart and Fauré *Requiems* and Haydn's *Creation* with the Colorado Symphony; Vaughan-Williams' *A Sea Symphony* with the Portland, Grand Rapids, and Illinois symphonies and Florida Orchestra; Fauré's *Requiem* with the Kansas City Symphony; Brahms' *Requiem* with the Alabama and Santa Barbara symphonies; Haydn's *Il ritorno di Tobia* and Harold Farberman's *War Cry on a Prayer Feather* with the American Symphony Orchestra at Lincoln Center; Weill's *Der Lindberghflug* with the American Composers Orchestra at Carnegie Hall; Mahler's *Rückert-lieder* at Japan's Sapporo Festival; and *Lieder eines fahrenden Gesellen* and Eighth Symphony with Leon Botstein at the Bard Music Festival. He performed Brahms' *Vier ernste Gesänge* with the Da Camera Society of Houston and a



special program of the music of Charles Wuorinen with the Da Camera Society of Houston, which was repeated at the Guggenheim. Opera credits include Anthony in Sondheim's *Sweeney Todd* with Toledo Opera, Papageno in Mozart's *Die Zauberflöte* with Hawaii Opera Theatre, and Jake in Gershwin's *Porgy and Bess* with the Boston Symphony, Los Angeles Philharmonic, and Dallas Opera. Mr. Williams has won top prizes in the Naumburg, Joy-in-Singing, and Lola Wilson Hayes competitions. His recording of Delius' *Appalachia* and *Sea Drift* with the Florida Orchestra was just issued by Naxos.

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 Colle-

giate 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.

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, Los Angeles Philharmonic, and Mostly Mozart Festival. This past summer marked his sixth season as chorus master for 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

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Lucy Morganstern
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Dorothy Strahl
Alexander Vselensky
Katherine Hannauer
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VIOLA

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Maureen Hynes
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Louis Bruno
Peter Donovan
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William Sloat

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Diva Goodfriend-Koven,
Piccolo

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Melanie Feld

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Marina Sturm

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Thursday, October 3, 2013

New York Avant-Garde

Antheil, Griffes, Ruggles, Copland, Varèse

Sunday, November 17, 2013

Elliott Carter: An American Original

Six orchestral works from 1939 to 2007

Sunday, December 15, 2013

Strauss: Self-Portrait of the Artist

Feuersnot (In Need of Fire)

Friday, January 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

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