

BACH St. BART'S

St. Bartholomew's Church
American Symphony Orchestra
Leon Botstein, Conductor

Friday, January 24, 2025
8PM Concert
7PM Pre-concert talk with
Leon Botstein



Mid-Manhattan Performing Arts Foundation

BACH AT ST. BART'S

LEON BOTSTEIN, CONDUCTOR

C.P.E. BACH (1714-1788)

Heilig, H.775 (1776)

LEAH WOOL, mezzo-soprano

C.P.E. BACH (1714-1788)

Die Auferstehung und Himmelfahrt Jesu, H.777 (1774-78)

U.S. Premiere

Erster Teil (Part One)

Intermission

Zweiter Teil (Part Two)

MEI GUI ZHANG, soprano

TERRENCE CHIN-LOY, tenor

TROY COOK, baritone

Today's concert will run approximately 1 hour and 40 minutes, including a 20-minute intermission.

Presented in collaboration with the Mid-Manhattan Performing Arts Foundation.

The ASO's Vanguard Series is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

UPCOMING PERFORMANCES

Tapping into the Twenties

March 23, 2025 at **David Geffen Hall, Lincoln Center**

The ASO's first concert at the new David Geffen Hall focuses on music from composers who came of age in the 1920s, including works by William Grant Still and Edgard Varèse. The concert features acclaimed soloist Orion Weiss, renowned as a "brilliant pianist" (*The New York Times*) of "intelligent artistry" (*Gramophone*), on piano.

Strauss's Guntram

June 6, 2025 at **Carnegie Hall**

Guntram reveals a young Strauss positioning himself as the successor to Wagner in his very first opera. Strauss's mastery of orchestral writing combines with the ethereal melodic arcs that anticipate his later, famous works like *Salome*, *Elektra*, and *Der Rosenkavalier*. Following last season's presentation of *Daphne*, the ASO brings another rarely performed Strauss opera to center

For more information and tickets, please visit our website: americansymphony.org

ASO Online

americansymphony.org/online

In addition to presenting live performances, the ASO provides digital content on our streaming platform, ASO Online. Content includes live video recordings of Bard SummerScape operas, video recordings from ASO's musician-curated Chamber Series, and short films, all of which you can enjoy in your home for free.

The latest release is a short film about the American Symphony Orchestra's massive undertaking of Arnold Schoenberg's *Gurre-Lieder*. The film takes a behind-the-scenes look at the rehearsal process leading up to the highly anticipated March 22, 2024 performance at Carnegie Hall with context provided by Music Director Leon Botstein and Chorus Director James Bagwell. The film was released in September in conjunction with the 150th anniversary of Schoenberg's birthday.

AMERICAN SYMPHONY ORCHESTRA

The American Symphony Orchestra was founded 63 years ago in 1962 by Leopold Stokowski with the mission of providing music within the means of 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, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live.

The ASO's signature programming includes its *Vanguard Series*, which features concerts of seldom performed orchestral repertoire presented at Carnegie Hall, Bryant Park, and other historic venues, and its *Chamber Series*—curated by ASO's musicians—offering concert programs dedicated to reflecting the diverse perspectives of American culture. During the summer, the ASO is the orchestra-in-residence at Bard's SummerScape and performs at the Bard Music Festival. All of the ASO presentations comprise a yearround series of vital and innovative programming for audiences of all backgrounds

As part of its commitment to expanding the standard orchestral repertoire, the ASO has released recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and live performances are also available for digital streaming. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances.

KEEP US ON POINT! SUPPORT THE ASO

Since 1962, the American Symphony Orchestra has done something incredible: presented a vast array of orchestral works, performed at exceptional levels of artistry—all offered at the most accessible prices in New York City.

EVERY DOLLAR COUNTS. Please donate at any level to safeguard the ASO's distinctive programming now and ensure another season!

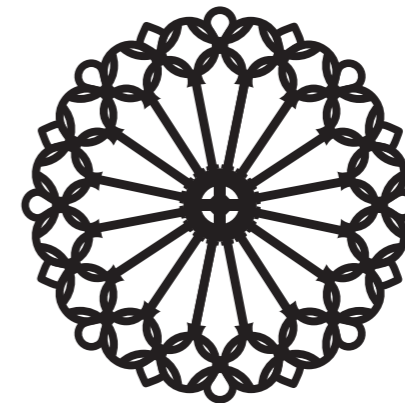
HOW TO DONATE: Make your gift online: americansymphony.org/support
Make checks payable to: **American Symphony Orchestra**
Mail to: American Symphony Orchestra,
1330 Avenue of the Americas, Suite 23A, New York, NY 10019

SCAN TO DONATE



BECOME AN ASO MEMBER

The American Symphony Orchestra's Membership program is a fantastic way to stay connected to the music you love while supporting the arts through the ASO's programs. With an ASO Membership, you'll receive benefits including invitations to exclusive events, complimentary concert tickets, and more. To learn more, please visit americansymphony.org/membership or call **646.237.5022**.



ST BART'S

We welcome you to St. Bartholomew's Church, a warm, vibrant and growing parish of the Episcopal Diocese of New York, located in the heart of midtown Manhattan and founded in 1835. We think of our sacred space as a gift—something bequeathed to us by our forebears and a gift we are called to share with others through our cultural community offerings, beautiful music and inspirational worship services.

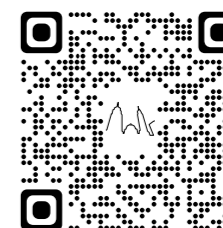
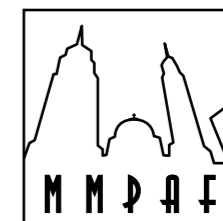
Our mission is to comfort, challenge and inspire a growing community of people in search of meaning and hope in their lives. We passionately serve our city and the larger world, and we welcome people of every faith background whether looking for a church home or just visiting. Please visit stbarts.org for more information.

The Right Reverend Dean E. Wolfe, *Rector*
The Reverend Peter D. Thompson, *Vicar*

BOARD OF DIRECTORS

Kathryn McKenzie, *Chair*
Paolo Bordignon, *Artistic Director*
Brian H. Burnett
Greg Donovan
Katherine Knowles
Caitlin Riggsbee
Kari Parks
Jake St. John
Marshall Taylor
Darren H. Wong

William K. Trafka, *Emeritus Artistic Director*
Alice Yurke-Davis, *Honorary Chair*



LIKE US ON FACEBOOK @MMPAF
FOLLOW US ON INSTAGRAM @GREATMUSICATSTBARTS

325 PARK AVENUE AT 51ST STREET
NEW YORK, NY 10022
MMPAF.ORG

CARL PHILIPP EMANUEL BACH
The Complete Works



Die Auferstehung und Himmelfahrt Jesu
Edited by Ulrich Leisinger
978-1-938325-06-9 (2020; xlv, 339 pp.) \$60

Die Auferstehung und Himmelfahrt Jesu, Wq 240
Facsimile edition with Introduction by Ulrich Leisinger
978-1-938325-39-7 (2020; xv, 191 pp.) \$35

Published by The Packard Humanities Institute
cpebach.org

TEXT & TRANSLATIONS

C.P.E. BACH *Heilig mit zwei Chören und einer Ariette zur Einleitung*
(*Holy with two choirs and an ariette as an introduction*)

Herr, wert, daß Scharen der Engel dir dienen
und daß dich der Glaube der Völker verehrt,
ich danke dir, Herr!
Sei mir gepriesen unter ihnen!
Ich jauchze dir!
Und jauchzend lobsingen dir Engel und Völker mit mir.

Lord, who is worthy to be served by angels,
and who is honored by all peoples who believe,
I thank you, Lord!
Let me praise you along with others!
I laud you!
And the angels and people joyfully sing your praises with me.

Heilig, heilig, heilig ist Gott der Herr Zebaoth!
Alle Lande sind seiner Ehren voll.
Herr Gott, dich loben wir!
*Herr Gott, wir danken dir!**

Holy, holy, holy is the Lord of hosts.
The whole earth is full of his glory.
We praise thee, O God,
*We acknowledge thee to be the Lord.**

* In the second part of this chorus the first two lines of the German Te Deum are inserted. The English translations of the Heilig and Te Deum texts are based, respectively, on Isaiah 6:3 (King James Version) and the Book of Common Prayer.

Translation of the Ariette © 2017 by Ruth B. Libbey.
Translations of the Heilig and Te Deum texts based, respectively, on Isaiah 6:3 (King James Version) and the Book of Common Prayer.

C.P.E. BACH *Die Auferstehung und Himmelfahrt Jesu*
(*The Resurrection and Ascension of Jesus*)

ERSTER TEIL

PART I

1. Einleitung

1. Introduction

2. Chor

2. Chorus

Gott, du wirst seine Seele nicht in der Hölle lassen und nicht zugeben, dass dein Heiliger die Verwesung sehe!

God, you will not leave his soul in hell and not allow that your Holy One shall see decay!

3. Accompagnement

3. Accompanied Recitative

Judäa zittert! Seine Berge beben!
Der Jordan flieht den Strand!—
Was zitterst du, Judäens Land?
Ihr Berge, warum bebet ihr so?
Was war dir, Jordan, dass dein Strom zurückefloh?
Der Herr der Erde steigt
empor aus ihrem Schoß, tritt auf den Fels und zeigt
der staunenden Natur sein Leben.—
Des Himmels Myriaden liegen auf der Luft
rings um ihn her, und Cherub Michael fährt nieder
und rollt des vorgeworfnen Steines Last
hinweg von seines Königs Gruft.
Sein Antlitz flammt, sein Auge glühet.
Die Schar der Römer stürzt erblasst
auf ihre Schilde: „Fliehet, ihr Brüder!
Der Götter Rache trifft uns: Fliehet!“

Judaea trembles! Its mountains shake!
The Jordan flees its banks!—
Do you tremble, land of the Judaeans?
Your mountains, why do you shake so?
What was the matter, Jordan, that your stream retreated?
The Lord of Earth rises up from its bosom, treads upon
the stone and
shows astonished Nature his life.—
The throngs of heaven rest on the air
all about him, and cherub Michael descends
and rolls away from his king's grave
the weight of the stone that had been thrown in front
of it.
His countenance flames, his eye glows.
Turned pale, the horde of Romans fall
on their shields: "Flee, you brothers!
The revenge of the gods strikes us: Flee!"

4. Arie

4. Aria

Mein Geist, voll Furcht und Freude, bebet!
Der Fels zerspringt! Die Nacht wird lichte!
Seht, wie er auf den Lüften schwebet!

My soul, full of fear and joy, tremble!
The rock shatters! Night becomes day!
See how he hovers on the breezes!

Seht, wie von seinem Angesichte
die Glorie der Gottheit strahlt!
Rang Jesus nicht mit tausend Schmerzen?
Empfing sein Gott nicht seine Seele?
Floss nicht sein Blut aus seinem Herzen?
Hat nicht der Held in dieser Höhle
der Erde seine Schuld bezahlt?

5. Chor

Triumph! Triumph! Des Herrn Gesalbter sieget!
Er steigt aus seiner Felsengruft.
Triumph! Triumph! Ein Chor von Engeln flieget
mit lautem Jubel durch die Luft.

6. Accompagnement

Die frommen Töchter Sions gehn
nicht ohne Staunen durch des offenen Grabes Tür.
Mit Schauern fahren sie zurück. Sie sehn,
in Glanz gehüllt, den Boten
des Ewigen, der freundlich spricht:
„Entsetzt euch nicht!
Ich weiß, ihr sucht euren Toten,
den Nazaräer Jesus, hier,
dass ihr ihn salbt, dass ihr ihn klagt.
Hier ist er nicht. Die Stätte sehet ihr,
die Grabetücher sind vorhanden.
Ihn aber sucht bei den Toten nicht!
Es ist erfüllt, was er zuvor gesagt:
Er lebt! Er ist erstanden!“

7. Arie

Wie bang hat dich mein Lied beweint!
„Ach, unser Trost, der Menschenfreund,
sieht keinen Tröster, steht verlassen.
Der blutet, der sein Volk geheilt;
der Tote weckte, muss erblassen.“
So hat mein banges Lied geweint.

Heil mir! Du steigst vom Grab herauf.
Mein Herz zerfließt in Freudenzähren,
in Wonne löst mein Gram sich auf.

8. Accompagnement

Wer ist die Sionitin, die vom Grabe
so schüchtern in den Garten flieht und weinet?—
Nicht lange. Jesus selbst erscheint,
doch unerkannt, und spricht ihr zu:
„O Tochter, warum weinst du?“
„Herr, sage, nahmst du meinen Herrn aus diesem Grabe?
Wo liegt er? Ach vergönne,
dass ich ihn hole, dass ich ihn
mit Tränen netze, dass ich ihn
mit diesen Salben noch im Tode salben könne,
wie ich im Leben ihn gesalbt.—“ „Maria!“
So ruft mit holder Stimm ihr Freund
in seiner eigenen Gestalt: „Maria!—“
„Mein Meister, ach!—“ Sie fällt zu seinen Füßen nieder,
umarmt sie, küsst sie, weint.—
„Du sollst mich wiedersehen!
Noch werd ich nicht zu meinem Vater gehen.
Steh auf und suche meine Brüder
und meinen Simon! Sag: Ich leb und will ihn sehen!“

See how the glory of divinity
beams forth from his face!
Did not Jesus contend with a thousand agonies?
Did his God not receive his soul?
Did his blood not flow from his heart?
Has the hero not paid his debt
in this cave of earth?

5. Chorus

Triumph! Triumph! The Lord's anointed one prevails!
He rises from his grave of stone.
Triumph! Triumph! A choir of angels flies
through the air with loud cheers.

6. Accompanied Recitative

The devout daughters of Zion go,
not without astonishment, through the open grave's door.
With shudders they go back. They see,
clothed in radiance,
the messenger of the Eternal, who amiably speaks:
“Do not be dismayed!
I know, you seek your deceased,
the Nazarene Jesus, here,
that you may anoint him, that you may mourn him.
He is not here. You see the place,
the graveclothes are present.
But seek him not among the dead!
It is fulfilled, that which he said before:
He lives! He is arisen!”

7. Arie

How anxiously my song has mourned you!
“Ah, our comfort, the friend of mankind,
finds no comforter, stands abandoned.
He who healed his people bleeds;
He who raised the dead must grow pale.”
Thus my anxious song has wept.

I rejoice! You arise from the grave.
My heart melts away in tears of joy,
my grief dissolves in bliss.

8. Accompanied Recitative

Who is the woman of Zion who from the grave
so shyly flees into the garden and weeps?—
Not long. Jesus himself appears,
though unrecognized, and addresses her:
“O daughter, why do you weep?—“
“Sir, tell me, did you take my Lord from this grave?
Where does he lie? Ah, grant
that I may come get him, that I may
wash him with tears, that I may
anoint him with this salve even in death,
as I anointed him in life.”—“Maria!”
Thus her friend called with lovely voice
in his own form: “Maria—“
“My master, ah!—“ She falls down at his feet,
embraces them, kisses them, weeps.—
“You will see me again!
I shall not yet go to my father.
Arise and seek my brothers
and my Simon! Say: I live and will see him!”

9. Duett

- I. Vater deiner schwachen Kinder,
der Gefallne, der Betrübe
hört von dir den ersten Trost.
II. Tröster der gerührten Sünder,
die dich suchte, die dich liebte,
fand bei dir den ersten Trost.
I, II. Tröster, Vater, Menschenfreund,
o wie wird durch jede Zähre
dein erbarmend Herz erweicht!
I. Sagt, wer unserm Gotte gleicht,
der die Missetat vergibet?
II. Sagt, wer unserm Gotte gleicht,
der den Missetäter liebet?
I, II. Liebe, die du selbst geweint,
o wie wird durch jede Zähre
dein allgütig Herz erweicht!

10. Accompagnement

Freundinnen Jesu, sagt: Woher so oft
in diesen Garten? Habt ihr nicht gehört, er lebe?
Ihr zärtlichen Betrüben hofft,
den Göttlichen zu sehn, den Magdalena sah?—
Ihr seid erhört. Urplötzlich ist er da,
und Aloen und Myrrhen düftet sein Gewand.
„Ich bin es! Seid gegrüßt!—“ Sie fallen zitternd nieder,
sein Arm erhebt sie wieder.
„Geht hin in unser Vaterland
und sagt den Jüngern an: Ich lebe
und fahre bald hinauf in meines Vaters Reich.
Doch will ich alle sehn, bevor ich mich für euch
zu meinem Gott und eurem Gott gen Himmel hebe.“

11. Arie

Ich folge dir, verkklärter Held,
dir, Erstling der entschlafnen Frommen!
Triumph! Der Tod ist weggenommen,
der auf der Welt der Geister lag.
Dies Fleisch, das in den Staub zerfällt,
wächst fröhlich aus dem Staube wieder.
Oh, ruht in Hoffnung, meine Glieder,
bis an den großen Erntetag!

12. Chor

Tod! wo ist dein Stachel? Dein Sieg, o Hölle! wo ist er?—
Unser ist der Sieg! Dank sei Gott, und Jesus ist Sieger.

ZWEITER TEIL

13. Einleitung

14. Accompagnement

Dort seh ich aus den Toren
Jerusalems zwei Schüler Jesu gehn.
In Zweifeln ganz und ganz in Traurigkeit verloren
gehn sie durch Wald und Feld
und klagen ihren Herrn. Der Herr gesellt
sich zu den Traurenden, umnebelt ihr Gesicht,
hört ihre Zweifel an, gibt ihnen Unterricht:
„Der Held aus Juda, dem die Völker dienen sollen,
muss erst den Spott der Heiden
und seines Volks Verachtung leiden.
Der mächtige Prophet von Worten und von Taten

9. Duett

- I. Father of your weak children,
the fallen, the afflicted,
hears from you the first consolation.
II. Comforter of the disquieted sinners,
who sought you, who loved you,
found the first consolation in you.
I, II. Comforter, Father, friend of mankind,
oh how shall your merciful heart be softened
through each tear!
I. Say, who is like our God,
who forgives misdeeds?
II. Say, who is like our God,
who loves the wrongdoer?
I, II. Love, who yourself have wept,
oh how shall your all-gracious heart
be softened by each tear!

10. Accompanied Recitative

Women friends of Jesus, say: why frequent this garden
so? Have you not heard that he lives?
You tenderly sorrowful ones hope
to see the divine one, whom Magadalene saw?—
You are heard. All of a sudden he is there,
and his garb is scented with aloes and myrrh.
“It is I! Greetings!—“ They fall down trembling;
his arm lifts them up again.
“Go forth in our homeland
and tell the disciples: I live
and soon will go up into my father's kingdom.
Yet I will see them all, before I ascend into heaven
to my God and your God.”

11. Arie

I follow you, transfigured hero,
you, firstborn among the departed pious!
Triumph! Death,
which blanketed the world of souls, is removed.
This flesh, which crumbles into dust,
rises joyously again from the dust.
Oh, rest in hope, my limbs,
until the great harvest day!

12. Chorus

Death! Where is thy sting? Thy victory, o hell! Where is
it?—
Ours is the victory! Thanks be to God, and Jesus is victor.

PART II

13. Introduction

14. Accompanied Recitative

There I see two disciples of Jesus
walk out through the gates of Jerusalem.
Lost completely in doubts and in sadness
they walk through wood and field
and lament for their Lord. The Lord
joins the grieving, clouds over their face,
hears their doubts, gives them instruction:
“The hero from Judah, whom the people should serve,
must first suffer the mockery of the gentiles
and the contempt of his people.
The powerful prophet of words and of deeds

muss, durch den Freund, der mit ihm aß, verraten,
 verworfen durch den andern Freund,
 verlassen in der Not von allen,
 den bösen Rotten in die Hände fallen.
 Es treten Frevler auf und zeugen wider ihn:
 So spricht der Mund der Väter.
 Der König Israels verbirgt sein Angesicht
 vor Schmach und Speichel nicht.
 Er hält die Wangen ihren Streichen,
 den Rücken ihren Schlägen dar.
 Zur Schlachtbank hingeführt tut er den Mund nicht auf.
 Gerechnet unter Missetäter
 fleht er für sie zu Gott hinauf.
 Durchgraben hat man ihn, an Hand und Fuß
 durchgraben.
 Mit Essig tränkt man ihn
 in seinem großen Durst und mischet Galle drein.
 Sie schütteln ihren Kopf um ihn.
 Er wird auf kurze Zeit von Gott verlassen sein.
 Die Völker werden sehn, wen sie durchstochen haben!
 Man teilet sein Gewand, wirft um sein Kleid das Los.
 Er wird begraben wie die Reichen,
 und unverwest am Fleisch zieht Gott ihn aus dem Schoß
 der Erd hervor und stellt ihn auf den Fels. Er gehet
 in seine Herrlichkeit zu seinem Vater ein.
 Sein Reich wird ewig sein.
 Sein Name bleibt, so lange Mond und Sonne stehet.“
 Die Rede heilt der Freunde Schmerz,
 mit Liebe wird ihr Herz
 zu diesem Gast entzündet.
 Sie lagern sich. Er bricht das Brot und saget Dank.
 Die Jünger kennen seinen Dank;
 der Nebel fällt, sie sehn ihn, er verschwindet.

15. Arie

Willkommen, Heiland! Freut euch, Väter!
 Die Hoffnung Zions ist erfüllt.
 O dankt, ihr ungeborenen Kinder!
 Gott nimmt für eine Welt voll Sünder
 sein großes Opfer an.
 Der Heilige stirbt für Verräter:
 So wird des Richters Spruch erfüllt.
 Er tritt das Haupt der Hölle nieder,
 er bringet die Rebellen wieder;
 der Himmel nimmt uns an.

16. Chor

Triumph! Triumph! Der Fürst des Lebens sieget!
 Gefesselt führt er Höll und Tod.
 Triumph! Triumph! Die Siegesfahne flieget,
 sein Kleid ist noch vom Blute rot.

17. Recitativ

Elf auserwählte Jünger, bei verschlossnen Türen,
 die Wut der Feinde scheuend, freuen sich,
 dass Jesus wieder lebt.— „Ihr glaubt es, aber mich“,
 erwidert Thomas, „soll kein falsch Gesicht verführen.—“
 „Ist er den Galiläerinnen nicht,
 auch diesem Simon nicht erschienen?“

must, betrayed by the friend who ate with him,
 rejected by the other friend,
 abandoned in affliction by all,
 fall into the hands of the evil horde.
 The wicked come forth and testify against him:
 so speaks the word of the fathers.
 The King of Israel does not hide his face
 from shame and spitting.
 He presents his cheeks for their strikes,
 his back for their blows.
 Led to the slaughtering table, he does not open his
 mouth.
 Counted among miscreants,
 he prays for them to God above.
 They have pierced him, pierced him in hands and feet.
 In his great thirst they gave him vinegar to drink,
 and mixed gall with it.
 They shook their head at him.
 For a short time he will be abandoned by God.
 The people will see whom they have pierced!
 They divide his garb, draw lots for his robe.
 He will be buried like the rich,
 and uncorrupted in flesh God draws him out
 from the bosom of earth and stands him on a rock.
 He goes to his father in glory.
 His kingdom will be eternal.
 His name remains, as long as earth and sun stand.“
 The speech heals the friends' pain.
 Their heart is set on fire
 with love for this guest.
 They settle themselves. He breaks the bread and gives
 thanks.
 The disciples recognize his thanks;
 the cloud falls away; they see him; he disappears.

15. Aria

Welcome, Savior! Rejoice, fathers!
 The hope of Zion is fulfilled.
 Oh give thanks, you unborn children!
 God accepts his great sacrifice
 for a world full of sinners.
 The holy one dies for traitors;
 thus the judge's sentence is fulfilled.
 He treads on the head of hell,
 he brings the rebellious back again;
 heaven accepts us.

16. Chorus

Triumph! Triumph! The prince of life is victorious!
 He leads hell and death in shackles.
 Triumph! Triumph! The flag of victory flies;
 his robe is still red with blood.

17. Recitative

Eleven chosen disciples, behind closed doors,
 shrinking from the rage of the enemies, rejoice
 that Jesus lives once more.— “You believe it, but no false
 face”
 replied Thomas, “shall lead me astray.—”
 “Did he not appear to the women of Galilee,

Sahn ihn nicht Kleophas und sein Gefährte dort
 bei Emmahus? Ja hier, mein Freund, an diesem Ort
 sahn wir ihn alle selbst. Es waren seine Mienen,
 die Worte waren seinen Worten gleich,
 er aß mit uns.“ „Betrogen hat man euch!
 Ihr selbst, aus Sehnsucht, habt euch gern betrogen.
 Lasst mich ihn sehn, mit allen Nägelmalen sehn;
 dann glaub auch ich, es sei mein heißer Wunsch
 geschehn.“
 Und nun zerfließt die Wolke, die den Herrn umzogen,
 der mitten unter ihnen steht und spricht:
 „Der Friede Gottes sei mit euch!
 Und du, Schwachgläubiger, komm, siehe, zweifle
 nicht!—“
 „Mein Herr! mein Gott! ich seh, ich glaub, ich
 schweige.—“
 „So geh in alle Welt und sei mein Zeuge!“

18. Arie

Mein Herr! mein Gott! mein Herr! mein Gott!
 Dein ist das Reich! Die Macht ist dein!
 So wahr dein Fuß dies Land betreten,
 wirst du der Erde Schutzgott sein.
 Jehovens Sohn wird uns vertreten.
 Versöhnte, kommt, ihn anzubeten!
 Erlöste, sagt ihm Dank!
 Zu dir steigt mein Gesang empor
 aus jedem Tal, aus jedem Hain.
 Dir will ich auf dem Feld Altäre
 und auf den Hügeln Tempel weihn.
 Lallt meine Zunge nicht mehr Dank,
 so sei der Ehrfurcht fromme Zähre
 mein letzter Lobgesang.

19. Chor

Triumph! Triumph! Der Sohn des Höchsten sieget!
 Er eilt vom Sühnaltar empor.
 Triumph! Triumph! Sein Vater ist vergnügt.
 Er nimmt uns in der Engel Chor.

20. Accompagnement

Auf einem Hügel, dessen Rücken
 der Ölbaum und der Palmbaum schmücken,
 steht der Gesalbte Gottes. Um ihn stehn
 die seligen Gefährten seiner Pilgrimschaft.
 Sie sehn erstaunt von seinem Antlitz Strahlen gehn.
 Sie sehn in einer lichten Wolke
 den Flammenwagen warten, der ihn führen soll.—
 Sie beten an.— Er hebt die Hände
 zum letzten Segen auf: „Seid meines Geistes voll!
 Geht hin und lehrt
 bis an der Erden Ende,
 was ihr von mir gehört,
 das ewige Gebot der Liebe!— Gehet hin,
 tut meine Wunder!— Gehet hin,
 verkündigt allem Volke
 Versöhnung, Friede, Seligkeit!“
 Er sagt's, steigt auf, wird schnell empor getragen.
 Ein strahlendes Gefolg umringet seinen Wagen.

also to this Simon?
 Did not Klephas and his companion
 see him there at Emmaus? Yes, here, my friend, at this
 place
 we all saw him ourselves. They were his manners,
 the words were like his words,
 he ate with us.” “They have deceived you!
 You yourselves, out of longing, have willingly deceived
 yourselves.
 Let me see him, with all the nailholes see;
 then I too will believe that my fondest wish has come
 true.”
 And now the clouds dissolve that surrounded the Lord,
 who stands right among them and speaks:
 “The peace of God be with you!
 And you, weak in belief, come, see, doubt not!—”
 “My Lord! My God! I see, I believe, I am silent.—”
 “So go out into all the world and be my witness!”

18. Aria

My Lord! My God! My Lord! My God!
 Yours is the kingdom! The power is yours!
 As surely as your feet walk this land,
 shall you be the divine protector of Earth.
 Jehovah's son will take our place.
 Reconciled ones, come, worship him!
 Redeemed ones, give thanks to him!
 To you my song rises up
 from that valley, from that grove.
 I will consecrate to you the altars of the field
 and the temple of the hills.
 Should my tongue no more give thanks,
 then let the pious tears of reverence
 be my last song of praise.

19. Chorus

Triumph! Triumph! The Son of the Highest is
 victorious!
 He hastens upward from the altar of atonement.
 Triumph! Triumph! His father is well pleased.
 He takes us into the choir of the angels.

20. Accompanied Recitative

On a hill whose back is adorned
 with the oil tree and the palm tree
 stands God's anointed. Around him
 stand the saintly companions of his pilgrimage.
 Astonished they see beams of light shining from his face.
 In a cloud of light they see
 the chariot of flames awaiting, which will carry him.—
 They worship.—He raises his hands
 in the last blessing: “Be filled with my spirit!
 Go forth and teach
 to the ends of the earth
 what you have heard from me,
 the eternal commandment of love!— Go forth,
 perform my miracles!— Go forth,
 announce to all nations
 forgiveness, peace, blessedness!”
 He says it, arises, is quickly borne upward.
 A shining retinue surrounds his chariot.

21. Arie

Ihr Tore Gottes, öffnet euch!
 Der König ziehet in sein Reich.
 Macht Bahn, ihr Seraphinenchöre!
 Er steigt auf seines Vaters Thron.
 „Triumph! Werft eure Kronen nieder!“
 So schallt der weite Himmel wider.
 „Triumph! Gebt unserm Gott die Ehre!
 Heil unserm Gott und seinem Sohn!“

22. Chor

Gott fährt auf mit Jauchzen, und der Herr mit heller
 Posaune. Lobsinget, lobsinget Gott! Lobsinget, lobsinget
 unserm Könige!

Der Herr ist König. Des freue sich das Erdreich! Das Meer
 brause! Die Wasserströme frohlocken, und alle Inseln sein
 fröhlich!

Jauchzet, ihr Himmel! Freue dich, Erde! Lobet, ihr Berge,
 mit Jauchzen! Wer ist, der in den Wolken gleich dem Her-
 ren gilt und gleich ist unter den Kindern der Götter dem
 Herrn? Lobet ihn, alle seine Engel! Alles, was Odem hat,
 lobe den Herrn! Halleluja!

Text by Karl Wilhelm Ramler

21. Aria

You gates of God, open!
 The king enters his kingdom.
 Make way, you choirs of seraphim!
 He ascends unto his father's throne.
 "Triumph! Bow down your crowns!"
 So the wide heavens echo.
 "Triumph! Give glory to our God!
 Hail to our God and his Son!"

22. Chorus

God ascends with rejoicing, and the Lord with bright
 trumpets. Sing praise, sing praise to God! Sing praise, sing
 praise to our King!

The Lord is King. May the realm of earth rejoice in it!
 May the sea roar! May the streams of water exult, and all
 islands be joyous!

Rejoice, you heavens! Be happy, earth! Praise, you moun-
 tains, with rejoicing! Who can be considered like the Lord
 in the heavens and is like the Lord among the children of
 God? Praise him, all his angels! All that has breath, praise
 the lord! Alleluia!

Translation © 2021 by Ruth B. Libbey

*Kind thanks to Christoph Wolff for assistance with the
 translation.*

A NOTE FROM THE MUSIC DIRECTOR

OUT OF THE SHADOWS AND INTO THE LIMELIGHT: CARL PHILIPP EMANUEL BACH

By Leon Botstein

C.P.E. Bach (1714–1788) was perhaps the most famous, respected, and original composer from the Protestant north of German Europe during the later eighteenth century, a worthy equal and rival of two composers whose posthumous reputation and place in the repertory far exceeds his own—Haydn, 18 years younger and a Catholic subject of the Habsburg Empire—and Mozart, also a Catholic Austrian, who, although more than 40 years younger than C.P.E. Bach died only three years later than C.P.E. Bach. The shadow cast by Haydn and Mozart over C.P.E. Bach's life and career has merged seamlessly with the shadow cast, for later generations, by C.P.E. Bach's father, J.S. Bach.

Nonetheless, of all of J.S. Bach's

children who became composers of note, C.P.E. has remained the most memorable, in part because his music merits comparison with his father's achievements. C.P.E. Bach's career was centered on Berlin and Hamburg. His output was prodigious and ranged from sacred choral music to secular chamber music and he wrote what became a legendary and widely read treatise on the "proper" way to play a keyboard instrument. Generations of piano students associate him with a single keyboard work, the "Solfegietto" or "Solfeggio" in c minor from 1766. More recently, however, his fabulous Magnificat from 1749 and his stunning symphonies, written in Hamburg have slowly made their way into the repertory.

Perhaps the most persuasive evidence of

C.P.E. Bach's greatness and importance as a composer is the fact that Mozart himself conducted three performances of the main work on this program in 1788. As Mozart recognized, C.P.E. Bach's music reveals daring harmonic language, rhythmic intensity, a sense of drama in architecture, an imaginative use of sonorities, and a distinctive melodic invention. Equally memorable is Bach's command of instrumental texture, as his many concerti reveal. C.P.E. Bach possessed an authentic, original compositional voice of his own.

Thanks to the tireless dedication of a few individuals, including the author of the program notes to this concert, there is now a nearly complete modern edition of the works of C.P.E. Bach, made possible through the generosity of the Packard Humanities Institute, a product of the Hewlett and Packard fortunes. The edition, of which Paul Corneilson is the managing editor, has been meticulously prepared under the guidance of distinguished scholars, including Christoph Wolff, Peter Wollny, Ulrich Leisinger and noted performer-scholars, including Robert D. Levin and the late Christopher Hogwood.

There is no longer any excuse for not performing this astonishing composer's music. Indeed, C.P.E. Bach's keyboard music has finally attracted the attention of well know international stars. That the time has arrived to hear, in live performance, the full range of music by this composer is one of the unexpected benefits of the collapse of the Soviet empire. At the end of the twentieth century, the C.P.E. Bach manuscripts stolen at the end of World War II by the victors from the Berlin *Sing-Akademie* were recovered.

C.P.E. Bach's music may have languished unperformed for generations, but he—beyond being J.S. Bach's son—remained visible as part of the society and culture of Berlin in the era of Frederick the Great. I suspect no composer was so

prolific in writing for that monarch's instrument, the flute. In practically every publication about C.P.E. Bach, the great painting by Adolph Menzel, completed nearly three quarters of a century after Bach's death, depicting Frederick the Great playing a concert on the flute, is reproduced. It presumes to show C.P.E. Bach at the keyboard.

Furthermore, C.P.E. Bach was one of the first composers to write for amateurs and connoisseurs and exploit the rapidly expanding late eighteenth century market in German speaking Europe for keyboard music playable by enthusiasts, and not only by professionals. That explains why he wrote his treatise on keyboard playing, which alongside Mozart's father's book on string playing and Quantz's on flute playing, exerted a lasting influence. Bach's book was well known to, among others, Haydn and Beethoven.

The dominance of Vienna and the Habsburg court, in classical music, beginning with Gluck, and ending with Schubert, and the shift in influence from the Protestant traditions of Bach, Handel and Telemann (and one of C.P.E. Bach's contemporary colleagues, the composer Carl Heinrich Graun (1704–1759), whose direct descendant in the 20th century would be none other than Vladimir Nabokov, who enjoyed poking fun at his ancestor's minor place in the history of music) to those of Catholic German speaking Europe may partly explain C.P.E. Bach's posthumous disappearance from the stage. Equally probable is the misfortune all the sons of Bach inherited simply by being their father's offspring. In the case of C.P.E. Bach, however, there is no cause for compassion at one's inability to choose one's parents. C.P.E. Bach's music does not suffer by comparison with his father. As the works on this concert suggest, C.P.E. Bach deserves a place alongside Haydn and Mozart as a master of music in the classical style that is deeply expressive, poetic, commanding, unexpected, memorable, and dramatic.

NOTES ON THE PROGRAM

By Paul Corneilson, Managing Editor of
Carl Philipp Emanuel Bach: The Complete Works

C.P.E. Bach (1714-1788)
Born March 8, 1714, in Weimar, Germany
Died December 14, 1788, in Hamburg, Germany

Heilig, H.775
Composed 1776
Premiered during Michaelmas in 1776
Conducted by C.P.E. Bach
Performance Time: Approximately 8 minutes

Die Auferstehung und Himmelfahrt Jesu, H.777
Composed 1774-78
Premiered March 18, 1778
Conducted by C.P.E. Bach
Performance Time: Approximately 73 minutes

Des Rufs partheyische Posaune,
O Bach! ist für Dein Lob zu klein;
Dein Vater und verklärte Graune
Sehn vom Olymp herab, sich Deines Ruhms zu freun!

(The call of sympathetic trombones, / O Bach, is too small for your praise; / Your father and the transfigured Grauns / Look down from Olympus to rejoice in your glory.)

(Anonymous poem in *Hamburgischen unpartheyischen Correspondenten*, 16 March 1773)

Carl Philipp Emanuel was born in Weimar in 1714, the second son of Johann Sebastian Bach and Maria Barbara Bach. After training in Leipzig and attending the University at Frankfurt an der Oder, C.P.E. Bach joined the music establishment of Frederick II of Prussia around 1740. In 1768 he succeeded his godfather Georg Philipp Telemann as music director in the city of Hamburg, and died there in 1788. Today C.P.E. Bach is known mostly for his keyboard treatise, *Versuch über die wahre Art das Clavier zu spielen* (1753-62), and his progressive keyboard music, but for the last two decades of his life in Hamburg, he also wrote a variety of church music and three oratorios before his death in 1788.

Bach first introduced his *Heilig mit zwei Chören* (H.775) in a cantata for Michaelmas in 1776.¹ Two years later, on 28 July 1778 Bach wrote to his publisher Johann Gottlob Immanuel Breitkopf about publishing the work at his own expense: "In this I have shown the greatest and boldest diligence for a good reception. This shall (perhaps) be the last of its kind, so that I will not be forgotten so soon."² Two months later, on 16 September 1778, he wrote to Breitkopf again: "This *Heilig* is an attempt to arouse far greater attention and emotion through quite natural and ordinary harmonic progressions than one is able to do with all anxious chromaticism. It shall be my swan song of this kind,

and serve to ensure that I am not forgotten too soon after my death."³

In the same letter, he explains that the work begins with "an arietta as introduction (eine Ariette zur Einleitung), scored with systems of five staves (strings plus alto solo). Bach had warned Breitkopf that the double choir would require "großes Roßal-Papier" in order to accommodate the 28 separate parts required for the double choir and orchestra. Each choir, representing the "Angels" (Engel) and the "People" (Völker), calls for soprano, alto, tenor, bass with three trumpets and timpani, oboes, strings, and basso continuo (organ, bassoon, and violoncello). The score was printed on oversize folio paper in an upright format (48 x 31 cm), and laid out in C.P.E. Bach's typical fashion with trumpets and timpani at the top. On 25 November 1778 Bach sent Breitkopf the copy-text and requested an initial print run of 550 copies. Always the careful editor, Bach emphasizes the need for careful proofreading, "The most exact correction, especially with the *Heilig*, will be necessary, so that I do not suffer innocently."⁴

In February and March 1788, Mozart led three performances of Bach's oratorio, *Die Auferstehung und Himmelfahrt Jesu* (The Resurrection and Ascension of Jesus) in Vienna. On 4 March, at the palace of Count Esterházy, Bach's portrait in a copperplate engraving was passed around to the audience, and the Hamburg newspaper reported that "The princesses and countesses and the whole glittering nobility venerated the great composer, and there was a great cheer, and a loud threefold affirmation of applause."⁵ Bach's oratorio had been published in 1787 at his own expense (im Verlag des Autors), and the concerts in Vienna were the first performances

of the work outside of Hamburg. (Mozart revised the trumpet solo in the tenor aria for flute instead.)

D*ie Auferstehung und Himmelfahrt Jesu* was the third libretto in a trilogy by the poet Karl Wilhelm Ramler. Carl Heinrich Graun, Bach's colleague in Berlin, wrote a famous setting of *Der Tod Jesu* (The Death of Jesus), and Telemann wrote settings of all three libretti for Hamburg, including the nativity cantata, *Die Hirten an der Krippe zu Bethlehem* (The Shepherds at the Manger in Bethlehem).⁶ Bach first performed part I for Vespers of Easter on 2 April 1774 at St. Petri in Hamburg; four years later he completed part II and the Einleitung (instrumental introduction) for a concert on 18 March 1778. It was repeated on 6 April with a keyboard concerto, a trio, and the double-choir *Heilig*. These performances were given with a chorus of 12 singers (two altos, two tenors, two basses, and four boy sopranos), and less than two dozen instrumentalists.

The composition of *Die Auferstehung* was spread out over several years. The work is dated 1777-78 in his estate catalogue, but it was begun by 1774 and revisions continued after 1778. Bach wrote to Ramler about writing a substitute aria no. 7, "Wie bang hat dich mein Lied beweint!" to replace the original text, "Sei begrüßet, Fürst des Lebens!" (The original aria was based on an earlier wedding cantata from Berlin; it is published in an appendix to the edition in CPEB: CW, IV/2.) Two other pieces—the chorus no. 5, "Triumph! Triumph! Des Herrn Gesalbter sieget," the music of which is repeated in nos. 16 and 19, and the aria no. 9, "Ich folge dir, verklärter Held"—are also based on earlier pieces written for installation cantatas (*Einführungsmusik Hornbostel*,

H 821e, and *Einführungsmusik Klefeker*, H 821b, respectively).

The correspondence between Bach and Breitkopf provides a window into publishing music in the late eighteenth century. Bach first asked Breitkopf about publishing the oratorio in October 1780, but nothing happened immediately. It was only after the publication of *Klopstocks Morgengesang am Schöpfungsfeste* (Wq 239) in 1784 that Bach started advertising for prepaid subscriptions to *Die Auferstehung*. But after almost two years, Bach did not have enough subscribers to cover the printing costs, and he put a hold on the printing and asked Breitkopf to send him the two and half sheets that had already been printed. But the composer was reluctant to give up on a work that he thought deserved to be known. On 21 September 1787 Bach wrote to Breitkopf:

Although this Ramler cantata is my own, I can nevertheless claim, without foolish egotism, that it will survive for many years, because it is a considerable example of my masterpieces

from which young composers can learn something. In time it will also sell as well as Graun's *Tod Jesu*. Initially, there is a problem with all such things that are written for teaching and not for ladies and musical windbags. My *Heilig* and my *Israeliten* are also faltering at the moment, but I am not worried since they will eventually be sought out again.⁷

Thus, like the double-choir *Heilig*, Bach saw *Die Auferstehung* as part of his legacy, and the work was published even though it had little chance of making money, in contrast to his six sets of solo keyboard collections for “Kenner und Liebhaber” that were published between 1779 and 1787. Haydn, Mozart, and Beethoven (who performed the *Heilig* at one of his concerts in 1817) all admired C.P.E. Bach and were inspired by, among other passages, the daring modulation in the opening of the *Heilig* to push the limits of tonality in their own music.⁸

¹ Ulrich Leisinger, “‘Es erhob sich ein Streit’ (BWV 19): Carl Philipp Emanuel Bachs Aufführungen im Kontext der Hamburgischen Michaelismusiken,” *Bach-Jahrbuch* (1999): 105–26. Bach incorporated the chorus into several other of his works; see Paul Corneilson, “Zur Entstehungs- und Aufführungsgeschichte von Carl Philipp Emanuel Bachs ‘Heilig,’” *Bach-Jahrbuch* (2006): 273–89. The original ending is given as example 2 on p. 136 of CPEB:CW, V/6.1.

² “Hierin habe ich den meisten und kühnsten Fleiß bewiesen zu einer guten Ausnahme. Dies soll (vielleicht) in dieser Art das letzte seyn, damit ich einstens nicht so bald vergeßen werde.” *Carl Philipp Emanuel Bach. Briefe und Dokumente*. Kritische Gesamtausgabe, 2 vols., ed. Ernst Suchalla (Göttingen, 1994), 1:686–87 (hereafter CPEB-Briefe).

³ “dieses *Heilig* ist ein Versuch, durch ganz natürliche und gewöhnliche harmonische Fortschreitungen eine weit stärkere Aufmerksamkeit und Empfindung zu erregen, als man mit aller ängstlichen Chromatik nicht im Stande ist zu thun. Es soll mein Schwanen Lied, von dieser Art, seyn, und dazu dienen, daß man meiner nach meinem Tode nicht zu bald vergeßen möge.” CPEB-Briefe, 1:694.

⁴ “Die genaueste Correctur, mahl bey dem Heilig, wird nothing seÿ[n], damit ich nicht unschuldig leide.” CPEB-Briefe, 1:709–10.

⁵ Quoted in Annette Richards, *The Temple of Fame and Friendship: Portraits, Music, and History in the C.P.E. Bach Circle* (Chicago, 2022), 205–6.

⁶ Ramler published the three works in an edition titled *Geistliche Kantaten*, and Bach himself consistently referred to *Die Auferstehung und Himmelfahrt Jesu* as a cantata.

⁷ “Diese Ramlersche Cantate ist zwar von mir, doch kann ich ohne nährische Eigenliebe behaupten, daß sie sich viele Jahre erhalten wird, weil sie von meinen Meisterstücken ein beträchtliches mit ist, woraus junge Componisten etwas lernen können. Mit der Zeit wird sie auch so vergriffen werden, wie Grauns *Tod Jesu*. Anfänglich haperts mit allen solchen Sachen, die zur Lehre u. nicht für Damen u. musikalische Windbeutel geschrieben sind. Mein *Heilig* u. meine *Israeliten* stocken jetzt auch; mir ist aber nicht bange, endlich werden sie wieder vorgesucht.” CPEB-Briefe, 2:1227–30.

⁸ See Richard Kramer, “The New Modulation of the 1770s: C.P.E. Bach in Theory, Criticism, and Practice,” *Journal of the American Musicological Society* 38 (1985): 551–92.

THE ARTISTS



Leon Botstein, Conductor

Photo by Ric Kallaher

Leon Botstein has been music director and principal conductor of the American Symphony Orchestra since 1992. He is also music director of The Orchestra Now, an innovative training orchestra composed of top musicians from around the world. He is 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 and principal guest conductor of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. In 2018 he assumed artistic directorship of the Grafenegg Academy in Austria. Mr. Botstein is also active as a guest conductor and can be heard on numerous recordings with the London Symphony (including a 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. His recording of Paul Hindemith's *The Long Christmas Dinner* with the ASO was named one of the top recordings of 2015 by several publications, and his recent recording of Gershwin piano music with the Royal Philharmonic was hailed by *The Guardian* and called “something special... in a crowded field” by *Musicweb International*. Mr. Botstein is the author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). He is also the editor of *The Musical Quarterly*. 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 Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music and the Leonard Bernstein Award for the Elevation of Music in Society. In 2011 he was inducted into the American Philosophical Society.



Terrence Chin-Loy, Tenor

Photo by Jiyang Chen

American tenor Terrence Chin-Loy, whom *Opera News* described as having a “beautiful lyric tenor voice” pairs passionate performance with a full, sweet sound. In the 2024–2025 season, Mr. Chin-Loy makes his European debut singing Gualtiero in Vivaldi's *Griselda* with the Danish National Opera, returns to the Lyric Opera of Chicago for *Blue*, performs the role of Ferrando in *Così fan tutte* with Virginia Opera, Don Ottavio in *Don Giovanni* with Opera Omaha and in concert, and Graf Albert in *Die tote Stadt* with Andris Nelsons and the Boston Symphony Orchestra.

In the 2023–2024 season, Mr. Chin-Loy returned to Arizona Opera to sing Roméo in *Roméo et Juliette* and Victor Frankenstein the world premiere of *Frankenstein*. With LA Opera, he sang Pang in *Turandot* and with Virginia Opera and the tenor solos in Paul Moravec's *Sanctuary Road*. In concert, Mr. Chin-Loy joined the Lubbock Symphony for Haydn's *Creation*.

Highlights of recent seasons also include Mr. Chin-Loy's solo debut at the Metropolitan Opera in Terence Blanchard's *Fire Shut Up In My Bones*, Tamino in *Die Zauberflöte* with the National Taichung Theater in Taiwan and at Arizona Opera, Don José in *Carmen* with MasterVoices at Lincoln Center, Henrik Egerman in *A Little Night Music* and Ferrando in *Così fan tutte* with Arizona Opera, and Benny Paret, Jr. in Boston Lyric Opera's production of *Champion*. In concert, He

THE ARTISTS

performed and recorded Taneyev’s *At the Reading of a Psalm* with the American Symphony Orchestra and Leon Botstein at Carnegie Hall, the North Carolina Symphony for Mozart’s *Requiem*, the Caramoor Festival for an Independence Day celebration concert, the Boise Philharmonic for a performance of Hailstork’s *I Will Live Mine Eyes* as well as a residency with the College of Idaho.

Terrence’s favorite roles include Idomeneo in *Idomeneo: afterWARDS* (Pittsburgh Opera), director David Paul’s retelling of Mozart’s masterpiece with the composer’s original music, Edgardo in Donizetti’s *Lucia di Lammermoor* (Indiana University), and Younger Thompson in Tom Cipullo’s *Glory Denied* (Pittsburgh Opera, Penn Square Music Festival). He was happy to make his Carnegie Hall debut in Handel’s *Messiah* in the 2018–2019 season.

Terrence is a graduate of Indiana University, where he received a Performer Diploma. He also holds degrees from Mannes College and Yale University. At Mannes, he performed the roles of Laurie in Mark Adamo’s *Little Women* and Bill in the New York premiere of Jonathan Dove’s *Flight* with Mannes Opera, and received the Michael Sisca Opera Award, the school’s top prize for an opera singer. Terrence holds a B.A. in Music from Yale University, where his studies concentrated on Music Theory and Musicology. While at Yale, Terrence was also a frequent performer with the Yale Baroque Opera Project, with which he performed major roles in *La Calisto*, *Il Ritorno d’Ulisse in patria*, and *Scipione africano*. He is a 2018 Metropolitan Opera National Council Auditions National Semifinalist.



Troy Cook, Baritone
Photo by Eric Joannes

American baritone Troy Cook has performed

in many of the world’s great opera houses, including The Metropolitan Opera, Royal Opera, Covent Garden, San Francisco Opera, La Monnaie (Brussels), and Opera Bilbao.

Mr. Cook’s 2024–2025 season began with his home company, Opera Philadelphia, singing the role of Paul Devon in the North American premiere of *The Listeners*. A champion of new music, he bows in Virginia Opera’s world premiere, *Loving v. Virginia*, portraying ACLU attorney Bernard Cohen. Also during the season, Cook revives Major-General Stanley in *The Pirates of Penzance* for Knoxville Opera, bows as Giorgio Germont in Buffalo Philharmonic Orchestra’s performances of *La traviata* (conducted by JoAnn Falletta), and sings Mahler’s *Songs of a Wayfarer* with the Baltimore Chamber Orchestra.

Troy created the role of Father Palmer in the world premiere of the Pulitzer Prize-winning opera *Silent Night* by Kevin Puts and Mark Campbell with Minnesota Opera, singing further performances of the role with Utah Opera, Austin Opera, and Atlanta Opera. Other recent engagements include Sharpless in *Madama Butterfly* with Washington National Opera, Portland Opera and Central City Opera, Watty Watkins in *Lady be Good* with Teatro San Carlo Napoli, Enrico in *Lucia di Lammermoor* in a new Laurent Pelly production with Opera Philadelphia, Rodrigo in *Don Carlo* with Washington National Opera and Opera Philadelphia, Valentin in *Faust* at the Macau Festival, and Ford in *Falstaff* with San Diego Opera.



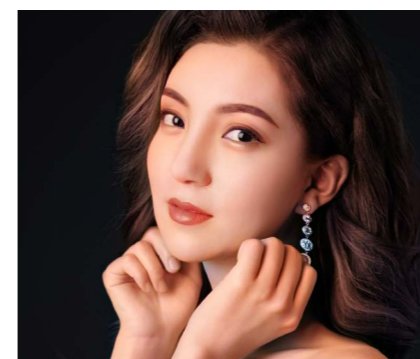
Leah Wool, Mezzo-soprano
Photo by Dario Acosta

Mezzo-soprano Leah Wool is the recipient of a Sullivan Foundation Award, a Second Place Winner in the Licia Albanese-Puccini Foundation International Vocal Competition, and subsequently made her Alice Tully Hall debut in the Foundation’s gala concert. She also received the Judith Raskin Memorial Award from Santa Fe Opera, and the Presser

Award, a prestigious study grant from The Presser Foundation and the Yale School of Music.

Previously, Ms. Wool made a return to the Defiant Requiem Foundation in recital, singing a world premiere of Jewish-American composer Gerald Cohen’s new song cycle. Last season featured an appearance with OnSite Opera and the Defiant Requiem Foundation as the Trommler in Ullmann’s *Der Kaiser von Atlantis* at Zankel Hall, the proceeds of which benefited Holocaust Survivors.

Most recently, Ms. Wool joined the San Francisco Symphony, Indianapolis Symphony, and Jacksonville Symphony for Handel’s *Messiah*. Previously, she returned to Cincinnati Symphony for Bach’s *Magnificat*, San Francisco Symphony for Handel’s *Messiah* and Utah Opera as Dorabella in *Così fan tutte*, made her debut with the Charlotte Symphony for *Elijah*, returned to Boston Baroque as Holofernes in *Juditha Triumphans*, debuted with the Nashville Symphony in Mozart’s *Requiem*, the Phoenix Symphony for Haydn’s *Lord Nelson Mass*, and the Defiant Requiem Foundation in *Hours of Freedom: The Story of the Terezín Composer*. GRAMMY-nominated for her work as Minerva on Boston Baroque’s recording of *Il ritorno d’Ulisse*



Mei Gui Zhang, Soprano
Photo by Dario Acosta

Soprano Mei Gui Zhang opened the 2024–2025 season debuting the role of Oscar in *Un ballo in maschera* with San Francisco Opera, followed by appearances as Pamina in Mozart’s *Die Zauberflöte* with both the Atlanta Opera and Opera Carolina. She also reprises her “warm, honeyed” *Barbarina* with The Metropolitan Opera in *Le nozze di Figaro*.

Highly regarded for her interpretations of Mozart’s works, Ms. Zhang has appeared as Zerlina in *Don Giovanni* with Atlanta

Opera, Los Angeles Opera, Opéra National de Bordeaux, and Guangzhou Opera House; Despina in *Così fan tutte* with the Boston Symphony at Tanglewood; and Ilia in *Idomeneo* (cover) with The Metropolitan Opera. At the Verbier Festival, where she was a Laureate of the 2019 Prix Yves Paternot, Ms. Zhang was seen as Pamina in *Die Zauberflöte* and *Barbarina* in *Le nozze di Figaro*.

Ms. Zhang made her triumphant Carnegie Hall debut in 2023, joining The Philadelphia Orchestra in J.L. Adams’ *Vespers of the Blessed Earth* and later reprised the performance at the Saratoga Performing Arts Center. Previous seasons sparkled with notable performances at esteemed venues, including her debut as Euridice in San Francisco Opera’s *Orfeo ed Euridice* opposite countertenor Jakub Józef Orliński; and her “energetic, bright-voiced Thibault” in Sir David McVicar’s *Don Carlos* under the baton of Yannick Nézet-Séguin.

Ms. Zhang’s connection to her cultural roots is a hallmark of her career, bringing to life rarely performed works by Chinese composers. These works have brought Ms. Zhang to prominent stages worldwide, including her world premiere performance of Aaron Zigman and Mark Campbell’s *Émigré* with the New York Philharmonic and Shanghai Symphony, a work she also recorded with Deutsche Grammophon, and her grand debut as the lead role Dai Yu in Bright Sheng’s *The Dream of the Red Chamber* with San Francisco Opera.

Bard Festival Chorale

The Bard Festival Chorale was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

Violin I Cyrus Beroukhim, <i>Concertmaster</i> Yukie Handa James Tsao Ashley Horne Elizabeth Nielsen Pauline Kim Harris	Viola William Frampton, <i>Principal</i> Sally Shumway Debra Shufelt-Dine Shelley Holland-Moritz	Flute Keith Bonner, <i>Principal</i> Rie Schmidt	Trumpet Gareth Flowers, <i>Principal</i> John Dent John Sheppard	Personnel Manager Matthew Dine
Violin II Richard Rood, <i>Principal</i> Wende Namkung Philip Payton Ragga Petursdottir John Connelly Patricia Davis	Cello Eugene Moye <i>Principal</i> Roberta Cooper Annabelle Hoffman Sarah Carter	Oboe Alexandra Knoll, <i>Principal</i> Erin Gustafson	Timpani David Fein, <i>Principal</i>	Orchestra Librarian Marc Cerri
	Bass Stephen Sas, <i>Principal</i> Louis Bruno	Bassoon Gina Cuffari, <i>Principal</i>	Continuo Andrew Koutroubas, <i>Cello</i> Alex Pattavina, <i>Organ</i> Dongsok Shin, <i>Harpsichord</i>	
		Horn Karl Kramer-Johansen, <i>Principal</i> David Smith		

ASO Administration

Oliver Inteeworn, *Executive Director*
Ally Chapel, *Marketing Director*
Natasha Nelson, *Development & Operations Manager*
Sebastian Danila, *Library Manager*
Tony Melone, *Operations Consultant*

Koszyn & Company, *Fundraising and Development Council*
James Bagwell, *Principal Guest Conductor*
Zachary Schwartzman, *Assistant Conductor*
Richard Wilson, *Composer-In-Residence*
Joshua Winograde, *Vocal Casting Director*

ASO Board of Trustees

Dimitri B. Papadimitriou, <i>Chair</i>	HONORARY MEMBERS
Hans-Jürgen Knoch, <i>Vice Chair</i>	Joel I. Berson, Esq.
Jon R. Carter, <i>Treasurer</i>	L. Stan Stokowski
Nermin K. Ahmad	
Lawrence E. Apolzon	
Helen Baron	
Miriam R. Berger	
Michael Dorf	
Jack Kliger	
Shirley A. Mueller, Esq.	
Eileen Rhulen	

BARD FESTIVAL CHORALE

James Bagwell, *Director*

Soprano Vianca Alejandra Erin Brittain Margaret Dudley Emily Donato Lori Engle Amy Goldin Manami Hattori Jasmine Ismail Julie Liston Johnson Francesca Lionetta Katherine Peck Christine Sperry Motomi Tanaka Amanda Yachechak	Alto Biraj Barkakaty Natasha Bergman Jennifer Borghi Sishel Claverie Megan Friar Allison Gish Erica Koehring Guadalupe Peraza Elizabeth Picker Suzanne Schwing Anna Willson Abigail Wright	Tenor Daveed Buzaglo Christopher Carter Daniel Castellanos Jack Colver Rashard Deleston John Easterlin Sean Fallen Matthew Krenz Riley Soter Sam Strickland	Bass CodyRay Caho Daniel Chiu James Gregory Brian Michael Henry Paul Holmes Benjamin Howard Muir Ingliss Andrew Jurden Guanchen Liu Mark Rehnstrom Christopher Tefft Aaron Theno	Nancy Wertsch, <i>Choral Contractor</i>
---	---	--	---	--

James Bagwell,
Music Director of the Bard Festival Chorale

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now (TÖN) and in 2009 was appointed principal guest conductor of the American Symphony Orchestra, leading the ensemble in concerts at both Carnegie Hall and Lincoln Center. From 2009–15 he served as music director of The Collegiate Chorale, with whom he conducted a number of rarely performed operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Möise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass's Toltec Symphony and Golijov's *Oceana*, both at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight Records and is the only complete recording of this musical. Since 2011 he has collaborated with singer and composer Natalie Merchant, conducting a number of major orchestras across the country, including the San Francisco and Seattle Symphonies.

Mr. Bagwell has trained choruses for a number of major American and international orchestras, including the New York Philharmonic; Los Angeles Philharmonic; San Francisco, NHK (Japan), and St. Petersburg Symphonies; and the Budapest Festival, Mostly Mozart Festival, American Symphony, Cincinnati Symphony, Cincinnati Pops, and Indianapolis Symphony Orchestras. Since 2003 he has been Director of Choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at the Richard B. Fisher Center for the Performing Arts at Bard College.

He conducted some 25 productions as music director of Light Opera Oklahoma. At Bard SummerScape he has led various theatrical works, most notably *The Tender Land*, which received glowing praise from *The New York Times*, *The New Yorker*, and *Opera News*. From 2005–10 he was music director of The Dessoff Choirs in New York, who under his leadership made numerous appearances at Carnegie Hall in addition to their regular season.

American Symphony Orchestra Patrons

The American Symphony Orchestra Board of Trustees, staff, and artists gratefully acknowledge the following individuals, foundations, corporations, and government agencies who help fulfill Leopold Stokowski's founding mission of making orchestral music accessible and affordable for everyone. We value the generosity and vital support of all donors.

MAESTRO'S CIRCLE

Arthur F. and Alice E. Adams Charitable Foundation
Lawrence E. Apolzon
The Frank and Lydia Bergen Foundation
Jeanne Donovan Fisher
Howard Gilman Foundation
Rachel and Shalom Kalnicki
Anna-Maria and Stephen Kellen Foundation
Leon Levy Foundation
National Endowment for the Arts
New York City Department of Cultural Affairs
New York State Council on the Arts
Dimitri B. and Rania Papadimitriou
The Spektor Family Foundation, In memory of Anya Botstein
The Spektor Family Foundation, In memory of Mira J. Spektor
Wade Family Trust
Richard and Adene Wilson

STOKOWSKI CIRCLE

Gary M. Giardina
E. Nakamichi Foundation
James and Andrea Nelkin
Music Performance Trust Fund
Zbigniew Ryzak
The David and Sylvia Teitelbaum Fund

BENEFACTORS

Anonymous
Miriam R. Berger
Jon R. Carter
Jeanne Heffernan
Hans-Jürgen Knoch
Alan Mallach
Otto Nielsen
Theodore and Vicki Peck
Thomas P. and Cynthia D. Sculco Foundation
Robin Shoemaker
Felicitas S. Thorne
Sidi Wang
Robert Weida

PATRONS

Anonymous
Nancy L. Banks
Block Family Foundation
Paul Corneilson
Constantin Friedman
Michael Friedmann
Dr. Irene Rosner David
Jonathan Haas
George A. Hirsch
Hospitality Committee for United Nations Delegations
In memory of Laura Flax
Patricia Kiley and Edward Faber
John D. Knoernschild
Arthur S. Leonard
John D. Metcalfe
Val Schaffner
Ruth and David E. Schwab II
Michael Simkin
Kristina Voytetsova
Larry Wehr
Patricia Ross Weis
Irene Zedlacher

SUSTAINERS

John and Joanne Baer
Mary Ellin Barrett
David C. Beek
Richard C. Celler
Virginia Wilson and Michael Crabbe
Donald D'Angelo
Robert Deutsch
Jeffrey Friedman
Helen Garcia
Linda Goldstein
Gene Haldeman
Oliver P. Inteeworn
Stefan Jekel
David Kernahan
Erica Kiesewetter
Peter Kroll
David Kunstler
Carol Lilienfeld
Nancy Lupton
Alan Mallach
Charles McCracken
James McGrath
Christopher McNew
Steven Morvay
Martin and Lucy Murray
Mr. Kenneth Nassau and Ms. Lee Hebner
Maury Newburger
Clarence Olmstead and Kathleen Heenan
Roland Riopelle
Margret Sell
Corrine Shea
Richard Sime
Henry Strauss
Michael and Judith Thoyer
Mary R. Wagner
William C. Zifchak

CONTRIBUTORS

Anonymous
Murray J. Aronson
Elena Baker
Manuel Balbontin
Helen Baron
Alison Bell
Thomas Bell
Yvette Bendahan
Mona Yuter Brokaw
Patricia R. Brophy
Diane Bruce and John Sinclair
Robert Chaves
Maxine Cutler
Thomas J. De Stefano
Dale Djerassi
Alexandra MacDowell-Djerassi
Bonnie-Jean Dorsey
Marc Embree
Jitka Frajboska
Lois Avery Gaeta
Diva Goodfriend-Koven
Jean Harris, In honor of Ron Sell
Andrée Hayum
Rafael Santos Hernandez
Linda Herskowitz
George A. Hirsch
Drs. Russell and Barbara Holstein
Hudson Guild
Peter Haring Judd Fund
O. Jakob and B. Buss
David Kunstler
Mary Ann Lang
Eleanor Langevin
David Laurensen
Harris Lehrer
Richard Leonard Giving Fund
Carol Lilienfeld

American Symphony Orchestra Patrons

CONTRIBUTORS (cont'd)

Michelle Lowes and Paul Hyde
Stephen J. Mc Ateer
Keith John McCarthy
Robert Meyer
Ruth Milts
Eugene Moye
Stephen Nissenbaum
Karen Olah
Frances Pandolfi
Mather Pfeienberger
Emanuel Phillips
David Pozorski
Anthony Richter
Brigitte Roepke
Rochelle Rubinstein
Henry Saltzman
Margret Sell
Barbara Senzon
Georgi Shimanovsky
Peter Sloane
Erika Smith
Mary Summers
Total Wine & More
Michael Watson
Donna Welensky
William Whitaker
Myra and Matthew Zuckerbraun

SUPPORTERS

Anonymous
Murray Aronson
David Aubrey, In honor of Beatrice Aubrey
Rudy Beutell
Peter Brase
Gregory Clark
Marsha Clark
Sara DeYoung
William Frazier
Lis K. Froding
Christopher Gibbs
Laurie Glenn
Margaret Goldberg
Russell Holstein
Eric Holtz
Cyma Horowitz
Margaret Kennedy
Steven Kent
Sallie Killian
Bjoern Knittel
Christopher Kong
Philippe Lebard
Sheila Lehman
Aleksandr Livshits
Pam Loree
Karen Madden
Karen Manchester
Cynthia Marion
Loretta Hunt Marion
Rosaleen Mazur

Maximilian McEachern
Karen Mercer
Gladys Oldano
Lois Padawer
Richard Pleak and Jon Weatherman
Morey Ritt
John W. Roane
Robert and Barbara Rothenberg
Charles Schneider
Peter Schneider
Sangram Sisodia
Ellen Stelling
Marlene Walker
Selden Wasson
Peri Widener
Jacqueline M. Williams, PhD

FRIENDS

Kenneth Adamo
Sue Adler
A.A. Aidala
Anonymous
David Badler
Jeanne Bartlett
Marc Basch
Daniel B. and Gisela Berkson
Robert Blacker
James Jaffe
Raissa Ravitcher

List current as of January 15, 2025

Music plays a special part in the lives of many New York residents. The American Symphony Orchestra gratefully acknowledges the support of the following government agencies that have made a difference in the culture of New York:



This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



Council on the Arts

The ASO's Vanguard Series is made possible by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.

f ASOrchestra  AmericanSymphony

