

Friday Evening, January 31, 2020, at 8:00
Isaac Stern Auditorium / Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 7:00



A M E R I C A N
S Y M P H O N Y
O R C H E S T R A

presents

Beyond Beethoven

LEON BOTSTEIN, *Conductor*

LOUIS SPOHR Symphony No. 6 in G major Op. 116
I. The Age of Bach and Handel 1720
II. The Age of Haydn and Mozart 1780
III. The Age of Beethoven 1810
IV. The Newest of the New 1840

GALINA USTVOLSKAYA Piano Concerto
I. Lento assai
II. Allegro moderato
III. Andante (cantabile)
IV. Largo
V. Grave

LUCAS DEBARGUE, *Piano*

Intermission

FRANZ LISZT Fantasy on Motifs from Beethoven's
Ruins of Athens

LUCAS DEBARGUE, *Piano*

Program continues on following page

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MAX REGER Variations and Fugue on a Theme of
Beethoven, Op.86

Theme (Andante)

I. Un poco più lento

II. Appassionato

III. Andantino grazioso

IV. Vivace

V. Andante sostenuto

VI. Allegretto con grazia

VII. Poco Vivace

VII. Allegro pomposo

Fugue (Con spirito)

This evening's concert will run approximately 2 hours including one 20-minute intermission.

FROM THE Music Director

Celebrating Beethoven

by Leon Botstein

Our habit of marking anniversaries in our culture of concert programming has to inspire some ambivalence. Mathematical symmetries in chronology are superstitions. If we want to exploit them to attract the attention of the audience, we ought to celebrate composers who need remembering, those whom we have forgotten but should not have, or those in the process of being forgotten unfairly.

We certainly need no reminding about Beethoven. One can hardly think of a figure in Western music who has so completely and consistently eluded obscurity, both in his lifetime and after. Even Bach and Mozart had their brush with oblivion. Luckily there was a Mozart revival at the end of the 19th century, an inspired antidote to the unrelentingly heavy diet of post-Wagnerian romanticism. And there were two significant Bach revivals, a hundred years apart, first in German-speaking Europe in the late 1820s, and then after World War I in Paris. But Beethoven's presence in the repertory and history of music has never ceased to be overwhelming. It is said that his funeral in 1827 was the largest public event in Vienna's history. Were he to be reburied, that event might again break the record for public gatherings.

The essential meaninglessness of marking anniversaries should, therefore, properly be reserved for those for whom it might do some good. Anniversaries can provide neglected figures from the past some overdue attention. That happens to be the case for Galina Ustvoltskaya, whose hundredth birthday the ASO is marking with a rare performance of her

piano concerto. Ustvoltskaya (1919–2006) was a remarkable iconoclast. Her music is strikingly original and gripping in its use of sound. We need to stop remembering her, if at all, in the context of her teacher Dimitri Shostakovich, towards whom Ustvoltskaya had decidedly ambivalent feelings. Ustvoltskaya produced a wide range of works but ended up condemning most of them to oblivion. Of the handful of works Ustvoltskaya agreed to sanction, the piano concerto is among the earliest. One hundred years after her birth, here is a composer who is original and compelling and whose music should be played and heard.

We ought to be marking the anniversaries of more Ustvoltskayas and fewer Beethovens, even though there are precious few in his league in terms of historical influence. Although music of Beethoven needs no further exposure—except perhaps for the lesser works, many of which are shockingly bad (in contrast to the so called “minor” works of Bach, Mozart, and Haydn, which are all startlingly well made). We did not want to be left out of the party this year. So the ASO has decided to look into Beethoven's impact and legacy in the first hundred years of posthumous fame.

In the decades that immediately followed Beethoven's death, his music and the legend of his life and personality gained enormous international currency among musicians and the rapidly growing audience for music of amateurs and listeners. The recognition of Beethoven's centrality was audible already in the work of his younger contemporaries, Schubert and Spohr. The generation of composers born in the early nineteenth century—including

Mendelssohn and Schumann—went further and saw him as a titan whose shadow they could not escape. Despite the burden of being heirs to Beethoven's achievement, they sought to honor him by emulating his own artistic example and making their own distinct mark. That sense of having Beethoven standing closely over one's shoulders was shared as well by Brahms.

Two of Mendelssohn and Schumann's contemporaries, Berlioz and Liszt, led their own campaigns to establish Beethoven as the starting point of a new musical culture in the contemporary world. Berlioz pioneered in creating a pivotal place for Beethoven in French musical life. He succeeded. The high point of the French enthusiasm for Beethoven was marked by the publication in 1904 of the monumental novel, transparently drawn from the life of Beethoven, *Jean Christophe*, by Romain Rolland, which earned the author the Nobel Prize in 1915. And Liszt's tireless championing of Beethoven, through piano transcriptions of the symphonies and festivals he organized led directly to the transformative re-imagining of Beethoven by Richard Wagner, his future son-in-law. Wagner's writings on Beethoven as musical dramatist would dominate Beethoven interpretation and reception between 1870 and 1945.

By the turn of the twentieth century Beethoven was firmly established in European and American culture as the ideal synthesis of the romantic and the classical, as the master of instrumental music that conveyed intense emotion and profound meaning, and as the embodiment of the artist as free spirit and rebel against authority and convention—the quintessential artist as outsider and prophet. The founder of the Boston Symphony Orchestra, Henry Lee Higginson (who died a hundred years ago) was inspired to create a symphony

orchestra in 1881 because he was a Beethoven fanatic. The first great comprehensive (and still standard) biography of Beethoven was written in the 1860s and 1870s by an American, Alexander Wheelock Thayer.

At the same time, the 19th century cult of Beethoven, precisely because it was so wide and deep not only among musicians and connoisseurs, but in popular culture, fueled German national pride and cultural chauvinism. Gustav Mahler and Max Reger—two of the leading composers in German-speaking Europe in the first decade of the twentieth century had no doubt that Beethoven was a central figure in a uniquely German cultural achievement. Beethoven, at one and the same time, became appropriated on behalf of universalist ideals of freedom, justice, and equality, as well as on behalf of ideas of German superiority. Beethoven's music was therefore central to Nazi cultural policy during the Third Reich. The 9th Symphony, the best-known example of Beethoven as proponent of universalist humanistic ideals, was performed to celebrate Hitler's birthday during the war years at the same time as the opening bars of the 5th Symphony were being used as an emblem of Allied victory.

In 2020 musical organizations all over the world will mark and exploit the 250th anniversary of Beethoven's birth. But to what end? Leonard Bernstein performed the 9th Symphony to celebrate the fall of the Berlin Wall and the end of communism and the Soviet empire. That was in 1989. Where are we today? Was the conceit that Beethoven represented the triumph of human solidarity and freedom over tyranny justified? Now that we are facing the rise of illiberalism and autocracy all over the world, rising economic inequality, and witnessing the spread of intolerance and violence, in the name of what

cause do we perform and listen to Beethoven? What is the purpose of doing so? And what will we do, and why, in seven years when we confront the 200th anniversary of Beethoven's death?

There are no neat answers. But the good news is that Beethoven's music has resisted all efforts to harness it to tyranny and inhumanity. His achievement is a tribute to the resilience of the human imagination and the power of individuals, through the aesthetic dimension, to resist and sustain freedom, originality, courage, and the sanctity of all human

life. Beethoven needs to be celebrated as an experience of what may still be possible within the human community; his is a language of aspiration and hope. That is how the composers who came after him on this program understood him: as an exemplar of greatness who communicated the best of humanity through a sacred medium, music. In celebrating Beethoven through performance this year we must remember that in performing his music, and music inspired by his work, there is more at stake than embracing music as an experience divorced from the human condition.

THE Program

by Byron Adams

Louis Spohr

Born April 5, 1784, Brunswick, Germany

Died October 22, 1859, Kassel, Germany

Symphony No. 6 in G major, Op. 116

Composed in 1839

Premiered on April 6, 1840 in London, England at the London Philharmonic

Society conducted by Sir George Smart

Performance Time: Approximately 26 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 5 French horns, 2 trumpets, 3 trombones, timpani, percussion (bass drum, cymbals, snare drum, triangle), 18 violins, 6 violas, 6 cellos, and 5 double-basses

After Beethoven's death in 1827, European critics and audiences generally agreed that Louis (née Ludwig) Spohr was the greatest German composer. Until the rise of Mendelssohn, Spohr was considered Beethoven's heir. Their opinion might have surprised Beethoven himself, who was sharply critical of Spohr: "He is too rich in dissonances; pleasure in his music is marred by his chromatic melody." For his part, Spohr

initially detested Beethoven's Ninth Symphony, calling its choral finale "tasteless," and the setting of Schiller's Ode "trivial."

Spohr's aspersions on the Ninth Symphony are an unusual criticism of a score by a composer whose work he generally admired. Spohr, who was one of the finest violinists of his day, had earlier championed Beethoven's

String Quartets, Op. 18. For one year beginning in 1812, Spohr was the Kapellmeister—concertmaster—of the Theater an der Wien in Vienna, where he formed a cordial acquaintance with Beethoven. In 1820, Beethoven's student Ferdinand Ries secured an engagement for Spohr with the London Philharmonic Society, beginning his protracted and lucrative relationship with that organization as a composer, conductor, and violinist.

Spohr is now generally considered a “conservative” composer, but such a description hardly does justice to his innovative streak. Foremost among Spohr's formal experiments is his Symphony No. 6 in G major, Op. 116, subtitled “Historical Symphony in the

style and taste of four different periods.” Happily, Spohr avoids pastiche by evoking the past through his own idioms. The first movement celebrates the style of J.S. Bach and Handel (1720); the second evokes the styles of Haydn and Mozart (1780); and the third is a rumbunctious scherzo cast in the style of Beethoven (1810). In the finale, Spohr burlesques the “latest contemporary” style (1840): loud, brash, vulgar, and French. At its premiere, conducted by Beethoven's friend Sir George Smart at the London Philharmonic Society on 6 April 1840, the audience sat in respectful silence during the first three movements, but hissed at the end of the finale. The score met with a warmer response in Germany and remained in the repertory until the end of the nineteenth century.

Galina Ustvolskaya

Born June 17, 1919, Saint Petersburg, Russia
Died December 22, 2006, Saint Petersburg, Russia

Piano Concerto

Composed in 1964

Premiered on February 15, 1967 in Moscow conducted by Arvid Jansons with Pavel Serebryakov, *piano*
Performance Time: Approximately 17 minutes

Instruments for this performance: 18 violins, 6 violas, 6 cellos,
5 double-basses, timpani, and solo piano

Galina Ivanova Ustvolskaya (1919-2006) is an enigmatic figure in the history of Soviet music. As David Fanning notes, she was “a composer famous for a relatively small number of uncompromisingly ascetic, hyper-dissonant, super concentrated works ... she purged her catalogue of almost everything with Socialist Realist connections.” In an obituary notice, Arnold Whittall throws up his hands, asking: “Was Ustvolskaya another liberating eccentric, capable, like Satie or Scelsi, of powerful musical thinking from time to time?”

Born in Petrograd, Ustvolskaya studied at the Leningrad (as it had become by then) Conservatory with Maximilian Steinberg and Dmitri Shostakovich. Ustvolskaya and Shostakovich developed such a close artistic and personal relationship that he quoted a theme from her Trio for clarinet, violin, and piano (1949) in his Fifth String Quartet, Op. 92 (1952). (Ustvolskaya broke with Shostakovich decisively in the early 1960s in part because he had joined the Communist Party.) After serving at a military hospital during World War II, she taught at the Rimsky-Korsakov College of Music in Leningrad, where

she was a respected and demanding teacher. Although she started out in a broadly neo-classical idiom influenced by Shostakovich, Ustvol'skaya's hermetic and highly dissonant later music reflects the intensity of her religious convictions.

Ustvol'skaya's early Concerto for piano, strings, and timpani (1946), cast in five movements played without pause, exemplifies some of the traits that persisted throughout her career, including the juxtaposition of very loud with very soft passages. The overall form is that of an arch, with the third section as its capstone. The two allegro sections are concise, contrapuntal, and virtuosic.

The listener will detect the unmistakable influence of Shostakovich, especially the bustling finale of his Concerto in c minor for piano, trumpet and strings, Op. 35 (1933). However, the outer movements are wholly original, foreshadowing Ustvol'skaya's later religious music. Musicologist Susan Bradshaw comments, "the majestic outer sections reflect an unashamedly Beethovenian grandeur." Pianist Ingrid Jacoby, who recorded this concerto, describes the remarkable ending as "akin to minimalism," noting further that "Ustvol'skaya drives home her message, steadily, slowly, and relentlessly."

Franz Liszt

Born October 22, 1811, Raiding, Austria

Died July 31, 1886, Bayreuth, Germany

Fantasy on Motifs from Beethoven's *Ruins of Athens*

Composed in 1808

Premiered on June 1, 1853 in Pest, Hungary

Performance Time: Approximately 11 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, 3 trombones, timpani, percussion (bass drum, cymbals, and triangle), 18 violins, 6 violas, 6 cellos, 5 double-basses, and solo piano

In May of 1822, eleven-year-old Franz Liszt and his family arrived in Vienna so that the boy could study piano with Beethoven's pupil Carl Czerny. On April 13 of the next year, Liszt gave a farewell recital in the small Redoutensaal. This concert was the basis of several myths concerning Liszt and Beethoven that were later woven by Liszt's biographers and by the composer himself. While it is true that Beethoven's amanuensis Anton Schindler suggested that Beethoven be invited to this concert and perhaps supply a theme upon which Liszt could improvise, the rest is clouded by legend. Liszt's early biographers

claimed that Beethoven attended this concert and bestowed on him a "kiss of consecration," prophesizing about Liszt's future greatness. While it is possible that Czerny introduced Liszt to his former teacher and that Beethoven may have kissed the boy, features of this oft-repeated story make it highly unlikely to have occurred. However, Liszt himself mentioned this story in a letter to the Grand Duke Carl Alexander dated November 1, 1862, almost forty years after the event and after it had become part of Liszt's personal legend. Starting in the 1830s Liszt began to evangelize for Beethoven's music across

Europe, performing his own transcriptions of Beethoven's symphonies. Liszt was the co-director, with Louis Spohr, (who had an equivocal relationship to Beethoven's later music), of the 1845 Beethoven Festival at Bonn, at which a statue of Beethoven, the greatest of the town's native sons, was unveiled. Liszt was the undisputed star of this event, which further enhanced his reputation as Beethoven's champion.

In the year preceding this festival, Liszt had made his connection to Beethoven

musically explicit by commencing the composition of his *Fantasie über Motive aus Beethovens Ruinen von Athen* ("Fantasy on Motifs from Beethoven's 'Ruins of Athens'") for piano and orchestra. This score was premiered in Pest on June 1, 1853. For this fantasy, Liszt selected three excerpts of Beethoven's incidental music written in 1811 for August von Kotzebue's play *The Ruins of Athens*; ever the showman, Liszt concludes the piece with virtuosic variations on the popular Turkish March.

Max Reger

Born March 19, 1873, Brand, Germany

Died May 11, 1916, Leipzig, Germany

Variations and Fugue on a Theme of Beethoven, Op.86

Composed in 1904

Premiered on October 25, 1916 in Vienna, Austria conducted by

Ferdinand Löwe

Performance Time: Approximately 22 minutes

Instruments for this performance: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 5 French horns, 2 trumpets, 3 trombones, tuba, timpani, 18 violins, 6 violas, 6 cellos, and 5 double-basses

Max Reger died in 1916 at the early age of forty-three, leaving behind a prodigious and varied output: lieder, piano music, chamber music, organ music, choral music, and orchestral scores. Certain historians have pigeonholed Reger as merely a "transitional" figure between Brahms and Schoenberg. Christopher Palmer writes that "like Schoenberg he took the labyrinthine chromatic entanglements of [Wagner's] *Parsifal* a stage further, but his music never acquired the intransigently linear orientation which resulted elsewhere in the utter demolition of tonality." Because he recoiled from atonality, Reger has not received the status or attention that his music merits. He has always had discerning admirers, however: Schoenberg declared

forthrightly, "I consider Reger a genius." Although he was a loving paterfamilias and a successful pedagogue, aspects of Reger's rebarbative personality—his tactlessness and heavy-handed sense of humor—have contributed to a superficial dismissal of his work. Even his astounding contrapuntal skill is held against him as the antiquarianism of a conservative crank. As Leon Botstein writes, "Reger is one of those composers to whom certain clichés stick whether or not they fit." As Botstein continues, "His music is considered academic, knotty, dense, and thick." Reger's variety of invention, harmonic daring, contrapuntal mastery, and iridescent orchestration should not be casually dismissed.

Walter Frisch has pointed out Reger's espousal of "historical modernism," which he characterizes as "reflective, self-aware and always ready to acknowledge a temporal gulf." Reger was no antiquarian. As Frisch observes, "Reger proudly included himself among the 'moderns'" and revered tradition while not cutting himself off from innovation. Reger's flexible sense of the past is exemplified in the Variations and Fugue on a Theme of Beethoven, Op. 86 (1904; orchestrated by the composer in 1915), which was originally scored

for two pianos. Taking Beethoven's Bagatelle for piano, Op. 119, no. 11 in B-flat major as his theme, Reger models his developmental procedures on Beethoven's Diabelli Variations, Op. 120 (1823). Reger constructs a set of eight variations followed by a vivacious fugue that pays homage to the counterpoint of Beethoven's late scores: the piano sonatas, the two cello sonatas, and string quartets.

Byron Adams is a Distinguished Professor of Musicology at the University of California, Riverside.

THE Artists

LEON BOTSTEIN, *Conductor*

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 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 Amer-



RIC KALLAHER

ican Symphony Orchestra are available online. His recording with the ASO of Paul Hindemith's *The Long Christmas Dinner* 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.

LUCAS DEBARGUE, *Piano*

FELIX BROEDE



French pianist Lucas Debargue was discovered through his performances at the 15th International Tchaikovsky Competition held in Moscow in 2015. Although placing fourth in the final round, he was the only musician across all disciplines who was awarded with the coveted Moscow Music Critic's Prize as a pianist whose "incredible gift, artistic vision, and creative freedom have impressed the critics as well as the audience."

Following this incredible breakthrough Lucas Debargue was invited to solo

with leading orchestras in the most prestigious concert halls in the world: the Grand Hall of Tchaikovsky Conservatory and the Tchaikovsky Concert Hall in Moscow; Mariinsky Theatre Concert Hall and St. Petersburg Philharmonic Hall; Theatre des Champs-Élysées, Salle Gaveau and Paris Philharmonic; Conservatory of Milan; Wigmore Hall and Royal Festival Hall in London; Amsterdam's Concertgebouw; Prinzregententheater in Munich and the Berlin Philharmonic Hall; Konserthuset in Stockholm; Carnegie Hall in New York; and further prestigious concert halls in Tokyo, Osaka, Chicago, Montréal, Toronto, Seattle, Mexico, Beijing, Taipei, Shanghai, and Seoul.

He also collaborates with famous conductors such as Valery Gergiev, Andrey Boreyko, Mikhail Pletnev, Vladimir Spivakov, Yutaka Sado, and Tugan Sokhiev, and appears regularly in chamber music ensembles with Gidon Kremer, Janine Jansen, and Martin Fröst.

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Now in its 58th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of providing great 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, religion, 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 presents concerts of rare orchestral repertoire at Carnegie Hall and Lincoln Center; an adult educational series at Symphony Space that offers interactive investigations into popular classical works; and various other events dedicated to enriching and reflecting the diverse perspectives of American culture. During the summer months, the ASO is the orchestra-in-residence at Bard's SummerScape Festival and performs at the Bard Music Festival.

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 download. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

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Yana Goichman
Katherine Livolsi-
Landau
Alexander Vselensky
Lucy Morganstern

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The Honorable Bill De Blasio, Mayor NYC Department of Cultural Affairs in partnership with the New York City Council



KEEP US ON POINT! SUPPORT THE ASO

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

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

That's why we must call on you—our audiences, artists, and community partners who cannot imagine a world without opportunities to hear *live* Schubert, Strauss, Elgar, or Bernstein.

Every dollar counts. Please donate at any level to safeguard the ASO's distinctive programming **now** and ensure another season!

ANNUAL FUND

Annual gifts support the Orchestra's creative concert series and educational programs. In appreciation, you will receive exclusive benefits that enhance your concert-going experience and bring you closer to the Orchestra.

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Make your annual gift last longer with monthly or quarterly installments. Sustaining gifts provide the ASO with a dependable base of support and enable you to budget your giving.

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More than 15,000 companies match employees' contributions to non-profit organizations. Contact your human resources department to see if your gift can be matched. Matching gifts can double or triple the impact of your contribution while you enjoy additional benefits.

CORPORATE SUPPORT

Have your corporation underwrite an American Symphony Orchestra concert and enjoy the many benefits of the collaboration, including corporate visibility and brand recognition, employee discounts, and opportunities for client entertainment. We will be able to provide you with individually tailored packages that will help you enhance your marketing efforts. For more information, please call 646.237.5022.

HOW TO DONATE

Make your gift online: americansymphony.org/support

Please make checks payable to: American Symphony Orchestra

Mail to:

American Symphony Orchestra
263 West 38th Street, 10th Floor
New York, NY 10018

For questions or additional information: Katherine C. Peck, Director of Development,
646.237.5022 or kpeck@americansymphony.org.

ASO'S UPCOMING 2020 PERFORMANCES

Sunday, February 2, 2020

Beethoven's Symphony No. 5

The ASO presents Beethoven's Symphony No. 5 in conjunction with its celebration of Beethoven's 250th birthday.

Thursday, March 12, 2020

Duke Ellington

with the Marcus Roberts Trio

and Catherine Russell, *singer*

The ASO celebrates the genre-defying genius of Duke Ellington, performing his iconic music with a full orchestra.

Three Black Kings (arr. Marcus Roberts) World Premiere

New World A-Comin' (arr. Marcus Roberts) World Premiere

Satin Doll

Harlem

Sophisticated Lady

Night Creature for Jazz Band and Orchestra

Black, Brown and Beige Suite