

# Mahler in New York

THE CATHEDRAL OF ST. JOHN THE DIVINE

AMERICAN SYMPHONY ORCHESTRA

LEON BOTSTEIN, CONDUCTOR

**Thursday, December 16, 2021**

8 PM Concert  
Pre-concert talk with  
Leon Botstein at 7 PM



The Cathedral  
Church of **Saint John**  
**the Divine**

## MAHLER IN NEW YORK

## PROGRAM

George Whitefield Chadwick (1854-1931)  
*Melpomene Overture* (1887)

Henry Hadley (1871-1937)  
*The Culprit Fay*, Op. 62 (1908)

Alphons Diepenbrock (1862-1921)  
*Hymne an die Nacht* (1899)  
Taylor Raven, *Mezzo-soprano*

Gustav Mahler (1860-1911)  
*Adagio* from Symphony No. 10

We believe excellent orchestral music should be accessible to all, not reserved for a privileged few. In this spirit, we are offering *free admission* for this concert. If you have the means, please consider making a donation to help make more programs like this possible and provide **"great music for everyone."** Scan the QR code to donate now.



## TEXTS &amp; TRANSLATIONS

**Alphons Diepenbrock (1862-1921)**

Text: Novalis (1772-1801), No. 2  
from *Hymnen an die Nacht* (1799)

Muß immer der Morgen wiederkommen?  
Endet nie des irdischen Gewalt?  
Unselige Geschäftigkeit verzehrt  
Den himmlischen Anflug der Nacht.  
Wird nie der Liebe geheimes Opfer ewig brennen?  
Zugemessen ward dem Lichte seine Zeit;  
aber zeitlos und raumlos ist der Nacht Herrschaft. --  
Ewig ist die Dauer des Schlafs.  
Heiliger Schlaf! Beglücke zu selten nicht  
der Nacht Geweihte in diesem irdischen Tagewerk.  
Nur die Thoren verkennen dich, und wissen  
von keinem Schläfe, als dem Schatten,  
Den du in jener Dämmerung der wahrhaften Nacht  
Mitleidig auf uns wirfst. Sie fühlen dich nicht  
In der goldenen Flut der Trauben,  
In des Mandelbaums Wunderöl,  
Und dem braunen Saft des Mohnes.  
Sie wissen nicht, daß du es bist,  
der des zarten Mädchens Busen umschwebt,  
Und zum Himmel den Schoß macht;  
Ahnden nicht, daß aus alten Geschichten  
Du himmelöffnend entgentrittst,  
Und den Schlüssel trägst zu den Wohnungen  
Der Seligen, unendlicher Geheimnisse schweigender Bote.

Must morning always come again?  
Will the might of the mundane never end?  
Will accursed bustle consume  
the heavenly approach of night?  
Will love's secret sacrifice never burn eternally?  
Light had their time measured out -  
but timeless and limitless is the night's dominion;  
eternal is the duration of that Sleep.  
Sacred sleep! Do not cheer too seldom  
those dedicated to night in this earthly day's task.  
Only fools will mistake you, and know of no sleep  
but the shadow that in that twilight  
of veritable night you mercifully  
cast over us. They do not feel you  
in the golden flood of grapes,  
in the almond trees' wondrous oil,  
and in the brown nectar of poppies.  
They know not that it is you  
hovering about the bosom of the tender maiden,  
making her lap Heaven;  
they do not suspect that from old stories  
you will emerge, opening up the heavens,  
bearing the key to the abode of the blessed;  
infinite secrets of a silent messenger.

## PROGRAM NOTES

**By Peter Laki**

Mahler spent a total of about a year and a half in New York, in the course of four extended sojourns between 1907 and 1911. He conducted at the Met and gave numerous concerts with the New York Philharmonic at Carnegie Hall; he also visited a dozen American cities on tour. He conducted a wide range of operatic and symphonic repertoire that also included three of his own symphonies as well as the song cycle *Kindertotenlieder*. His tenure was far from uncontroversial, but even his detractors had to admit that he was an exceptional musical phenomenon. Our concert revisits a historic encounter between two cultures, with three works from Mahler's New York concert programs, as well as his final completed composition, written between two trips to the New World.

**George Whitefield Chadwick**

Born November 13, 1854, Lowell, Massachusetts  
Died April 4, 1931, Boston, Massachusetts

**Melpomene Overture**

Composed in 1887  
Premiered on December 23, 1887 at the Boston Music Hall in Boston, Massachusetts conducted by Wilhelm Gericke  
Performance Time: Approximately 12 minutes

Instruments for this performance: 2 flutes, piccolo, 1 oboe, English horn, 2 clarinets, 2 bassoons, 5 French horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum and suspended cymbal), 18 violins, 6 violas, 6 cellos, and 5 double-basses

If Brahms wrote a pair of concert overtures of which "one laughed and the other wept" (as he himself said of his *Academic Festival* and *Tragic Overtures*), his younger American contemporary George Chadwick followed suit with two short orchestral works honoring Thalia and Melpomene, the muses of comedy and tragedy, respectively. (He later added a third overture celebrating another of Zeus' daughters, this time Euterpe, the muse of music). The *Melpomene* overture used to enjoy great success and frequent performances, and even though it subsequently fell into neglect for many years, it is undoubtedly one of the finest products of European-influenced American romanticism.

George Chadwick was one of the figureheads of the Boston school of composers, which raised musical professionalism in America to new heights in the late 19th century. Trained in Germany, Chadwick played a major role in the musical life of Boston and served for many years as the director of the New England Conservatory.

*Melpomene* is written in the key of D minor, which is traditionally associated with tragedy. After a brooding slow introduction, the Allegro section erupts with a series of powerful chords, ushering in the main theme, which turns out to be a variant of the melody heard in the introduction. The development, set mostly in another tragic key (F minor), involves a great deal of imitative counterpoint, which is more than an academic exercise and serves to increase the dramatic tension. The recapitulation culminates in a coda in which the earlier thematic contrasts intensify to a degree not seen before. At the end, the material of the slow introduction unexpectedly returns, and brings about a calm and introspective ending, a kind of catharsis at the end of a tragedy.

**Henry Kimball Hadley**

Born December 20, 1871, Somerville, Massachusetts  
Died September 6, 1937, New York, New York

**The Culprit Fay, Op. 62**

Composed in 1908

Premiered in May 1909 with the Theodore Thomas Orchestra at Grand Rapids, Michigan

Performance Time: Approximately 14 minutes

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

Henry Kimball Hadley (an erstwhile student of Chadwick's) was one of the most highly-regarded American composers and conductors in the early decades of the 20th century. His opera *Cleopatra's Night* was premiered at the Met in 1920. He had productive tenures with orchestras in Seattle, San Francisco, and New York, where he served as the Philharmonic's first American-born associate conductor. Also widely recognized in Europe, he left a lasting legacy in the Tanglewood Music Center, whose predecessor, the Berkshire Symphonic Music Festival, he helped establish.

By training and inclination, Hadley was a Romantic composer, but he kept up with the innovations of Strauss and Mahler. In his orchestral rhapsody *The Culprit Fay*, he revisited the Romantic fairy-world that had been so dear to Mendelssohn, but infused that world with the dramatic power of Strauss's recent tone poems. The work won a \$1,000 prize from the National Federation of Music Clubs, and the premiere was given by the Theodore Thomas Orchestra, at the convention of the Federation in Grand Rapids, Michigan, on May 28, 1909.

Hadley was inspired by the narrative poem *The Culprit Fay* (1819) by the American poet Joseph Rodman Drake (1795-1820), in which a male fairy is censured by the Fairy King for falling in love with a mortal maiden, and has to perform two dangerous tasks as his punishment. The Fay had first to catch a drop from a sturgeon as he leaps out of the water, and then to rekindle the fairy lamp by the light of a falling star. The story is somewhat reminiscent of Thomas Moore's "Paradise and the Peri" (from *Lalla Rookh*, 1817), which inspired Schumann's oratorio of the same name (1843). Moore's Peri also had to atone for a transgression by accomplishing some extremely arduous feats.

Drake's tale, filled with fantastic adventures and told in a language rich in fantastic imagery, provided Hadley with abundant opportunities for both drama and lyricism. There are many changes of tempo and mood as we follow the Fay's arduous journey from the fairies' enchanted forest to the realm of the water-sprites and from there all the way to the stars and back again. The rhapsody begins, *misterioso*, with a chromatic passage for divided strings, setting the stage for scenes in turn playful, introspective, and heroic. At the end, the cock crows (an effect imaginatively rendered by the downward glissando of the oboes), and the fairies quickly disappear into the forest.

**Alphons Diepenbrock**

Born September 9, 1862, Amsterdam, Netherlands

Died April 5, 1921, Amsterdam, Netherlands

**Hymne an die Nacht II**

Composed in 1899, rev. 1900, 1902

Premiered on December 6, 1900 at The Concertgebouw in Amsterdam by the Pauline de Haan-Manifarges &

Concertgebouw Orchestra conducted by Alphons Diepenbrock

Performance Time: Approximately 16 minutes

Instruments for this performance: 3 flutes, piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 contrabassoon, 5 French horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (cymbals, tam tam), 2 harps, 18 violins, 6 violas, 6 cellos, and 5 double-basses

During his first trip to Holland in 1903, Mahler met a 41-year-old Dutch composer named Alphons Diepenbrock, two years his junior, with whom he soon formed a mutual admiration society. Their friendship intensified during Mahler's three subsequent visits to Amsterdam. Diepenbrock had even appeared as a Mahler conductor, performing his friend's Fourth Symphony. Mahler returned the favor by programming a work by Diepenbrock during one of his New York concerts.

A scholar of Greek and Latin by training, Diepenbrock was largely self-taught as a musician. In his voluminous

compositional oeuvre, in which vocal music predominates, he is revealed as a sensitive interpreter of Dutch, German and French poetry. He turned to the work of Novalis (1773-1801), the visionary German romantic poet, on no fewer than six occasions. The hymn "Muss immer der Morgen wiederkommen?" ("Must morning always return?") occupies a special place among Diepenbrock's works, since this was his only song for voice and orchestra to be published during his lifetime.

The hymn's opening line makes one think of Wagner's *Tristan und Isolde*—one of Mahler's favorite operas, which he chose for his Met debut in 1907. In fact, the contrast between blissful night and odious day, so central to Wagner's opera, was first articulated in Novalis's night hymns. It should come as no surprise, then, that Diepenbrock's music is stylistically rather close to Wagner, in his lush orchestral textures and voluptuous harmonies.

Diepenbrock is recognized as one of the most important Dutch composers of his time. The 100th anniversary of his death this year was commemorated by numerous performances of his works by the major orchestras of the Netherlands.

**Gustav Mahler**

Born July 7, 1860, Kališt , Czechia

Died May 18, 1911, Vienna, Austria

**Adagio from Symphony No. 10**

Composed in 1910

Premiered on December 10, 1924 at the Vienna State Opera conducted by Franz Schalk

Performance Time: Approximately 25 minutes

Instruments for this performance: 3 flutes, piccolo, 3 oboes, 3 clarinets, 3 bassoons, 5 French horns, 4 trumpets, 3 trombones, tuba, harp, 18 violins, 6 violas, 6 cellos, and 5 double-basses

At the end of Mahler's Ninth Symphony, the instructions *morendo* or *ersterbend* (both meaning "dying") are repeated several times. Ever since its posthumous premiere in 1912, the Symphony has been viewed by most as a farewell to life.

What could possibly be said after such a final word?

As far as we know, Mahler did not discuss his projected Tenth Symphony with anyone. He did not even share his thoughts with his wife Alma, who had so often been the first to hear about them. But then, the Mahlers' marriage was in a serious crisis during the summer of 1910. Alma, who felt that her life was utterly unfulfilled, was driven to a nervous breakdown by Mahler's intense and demanding personality. At the spa of Tobelbad, where she went alone to recover, she met Walter Gropius, and they fell in love (Gropius, later one of the greatest architects of his time, eventually became Alma's second husband). Mahler found out about the affair when Gropius mistakenly addressed a letter, urging Alma to leave her husband, to Mahler himself (it seems he unconsciously wanted him to know). Some intense soul-searching ensued; Mahler even consulted Sigmund Freud during the latter's holiday in Leiden, Holland on August 26, 1910. The visit led to reconciliation and a renewed commitment.

In addition to the marital difficulties, Mahler was preoccupied with the premiere of the Eighth Symphony, scheduled for September 12. Therefore, it seems that work on the Tenth was intermittent and never reached Mahler's usual level of intensity. Alma wrote that "he had a superstitious fear of working on it." Still, Mahler, who had already been diagnosed with the serious heart disease that would soon claim his life, worked fast, producing 93 pages of score during the summer of 1910. After September, he sailed for New York, and apparently never returned to work on the Tenth before his death in May 1911.

It has become commonplace to say that Mahler's works are always "autobiographical." They were surely never more so than in the Tenth, the manuscript of which is filled with marginal remarks such as "Mercy!" "O God! O God! Why hast thou forsaken me?" "To live for you! To die for you!" and finally, "Almschi!" (Mahler's pet-name for his wife). It seems that in his Tenth, Mahler wanted to project his personal trauma on the cosmic scale of his earlier symphonies. Is it surprising if the work raised problems of a totally unprecedented kind for Mahler?

Although Mahler left his Tenth unfinished, the five-movement work is actually written out to the end in the form of a "continuity draft," which means that the music was set down in an outline even if it wasn't worked out in detail. The opening *Adagio* is complete; the others are present in varying amounts of harmonic and instrumental detail. (There are several completions of the remaining movements: the best-known is by Deryck Cooke, first performed in 1964).

The *Adagio* from Mahler's Tenth opens with the violas playing a mysterious unaccompanied melody hovering over several tonalities without quite settling on any particular key. This viola solo (whose tempo marking is *Andante*) is only an introduction to the real *Adagio*, whose warm violin melody begins in a clearly defined F-sharp major but soon branches out in distant chromatic modulations. The emotional power of this melody, which projects deep sadness, is enhanced by the many wide leaps of an octave and more. Although the tempo remains slow throughout, the music brightens up somewhat in the course of that development, especially in the passages where the texture is enlivened by woodwind trills and string pizzicatos. Yet the tragic mood of the beginning eventually returns. An unexpected tutti attack leads to the movement's climax, a horrifyingly dissonant nine-note chord that speaks of almost unbearable pain. In the ensuing coda, the themes gradually disintegrate into isolated fragments, as the first violins climb to their highest register at the very end of the fingerboard.

## PROGRAM NOTES

### **New York and Gustav Mahler By Leon Botstein**

The New York City to which Gustav Mahler arrived in 1907 was the third largest German-speaking city in the world. With its nearly 800,000 Germans, and over 140,000 inhabitants from the Austro-Hungarian Empire, only Berlin and Vienna had more German speakers. Already in the 1870s, the largest German language newspaper in the world was the city's *New Yorker Staats-Zeitung*. It had a circulation of over 55,000 readers. A large segment of the city's musical community—its performers, piano manufacturers, music teachers, critics, audience members, and patrons—were either German immigrants or descendants from Central Europe who spoke German. The head of the Metropolitan Opera who recruited Mahler, Heinrich Conried (1855-1909), like Mahler, was born to a Jewish family in Galicia, within the Habsburg Monarchy, and (once again, like Mahler) educated in Vienna. He came to New York in the 1870s as an actor and rapidly rose to prominence as a theater manager.

In the circles that Gustav and Alma Mahler traveled in during the four concert and opera seasons they spent in New York, a command of English was not a necessity, whether in rehearsals, drawing rooms, or on the street and in restaurants. The two American composers whose work is on tonight's program, Henry Hadley and George Chadwick, both studied in German-speaking Europe: Hadley in Vienna and Chadwick in Leipzig, both cities in which Mahler both lived and worked. Strange and novel as America seemed to Mahler and his wife, they also encountered, particularly in the sphere of culture, a nearly seamless sense of cultural continuity. The German population of the United States, from Texas to New England, represented the largest single European immigrant community and German was America's second language and an integral part of the life of schools and churches.

To German-speaking Europeans of Mahler's generation America was a place of endless fascination. That obsession with the "new" world was itself not new. The revolution of 1848 and the reaction against it made America a destination as a model of freedom. The representative figure of that migration was Carl Schurz (1829-1906) who served in the Civil War (along with thousands of Germans) on the Union side and rose to become a Senator and the Secretary of the Interior. In 1910, while Mahler was in New York, the park in which Gracie Mansion sits was named for him.

By 1900, however, economics overtook politics. Germans—indeed all Europeans—came to regard America with a mix of admiration and trepidation. It was rightly viewed as the distant and rapidly expanding industrial power in the world. The modern piano, for example, with its cast iron frame and cross stringing was an American accomplishment that conquered the world in the 1860s and 1870s, largely as a result of innovations made by a German immigrant, Henry Steinway. America, in relation to Europe in 1907, was what China is today with respect to America. It was at one and the same time a competitor and also, in music, a wealthy new and expanding market. Americans were eager

to match Europeans in their skills as musicians and with their musical institutions. America boasted dozens of German choral societies. During the second half of the nineteenth century, Germans dominated the creation of orchestras and the organization of public concerts. The finest orchestra in America was the Boston Symphony, whose standards had been set by a distinguished conductor from Vienna, Wilhelm Gericke (1845-1925), during two tours of duty as Music Director (the second ended in 1906). A Wagnerian tradition of the highest standard had been cultivated in New York at the Metropolitan Opera between 1885 and 1898 by Anton Seidl, a Hungarian conductor who trained in Leipzig and carried the direct imprimatur of Wagner himself. Seidl, as conductor of the New York Philharmonic, conducted the premiere of Dvorak's *New World Symphony* at Carnegie Hall in 1893. It was in Boston, after all, that Hans von Bülow, Liszt's pupil and Cosima Wagner's first husband, gave the first performance in 1875 of Tchaikovsky's first and most famous piano concerto, the work that would catapult Van Cliburn as an American hero in the cultural rivalry of the Cold War in 1958.

Mahler's career decision to come to America in 1907 required little explanation; he was not charting a new path. By accepting a major post in America, Mahler hoped it would start a new phase in his career, one that would afford him the luxury of a condensed schedule as a conductor, without the managerial burdens of running an opera house (as he had done for ten years in Vienna) that would give him more time to compose. The lure of money, as Dvorak discovered more than a decade earlier, was irresistible. Americans were eager to recruit famous Europeans. They did so by offering monetary rewards that were hard to refuse and lavish by comparison to what conductors and soloists could earn on the European continent.

In Mahler's case there were two additional and equally compelling reasons to work in America. After ten years he tired of the infighting and intrigues that defined the daily life of a major opera company, particularly one supported by Imperial patronage. In Vienna, much of the controversy surrounding his tenure was propelled by the increasing significance of anti-Semitism in Vienna's political and cultural life. His conversion to Catholicism had done little to blunt the prejudice against him as a Jew. Furthermore, he hoped the shift to America would help him rescue his marriage which was in serious difficulty as a consequence of the death of his eldest daughter Marie Anna in 1907 and the discovery of his wife's affair with the young architect Walter Gropius. The *Adagio* of his projected 10th Symphony, written during his American years, bears witness to the manic intensity of his desire to renew his intimacy with Alma.

It is important to remember, however, that Mahler had no intention to emigrate and settle in New York. His plan was to come here in the Fall, work intensively through to the end of the season in the Spring and then return to Vienna, where he planned to build a new house and devote his time to composition. He liked New York (despite the usual reservations about its brash ways, and its emphasis on money and business) but Vienna was his home and German-speaking Europe was the main stage from which he sought recognition and acclaim. It was during his American years that the greatest European triumph of his career took place: the Munich premiere of his Eighth Symphony in 1910. America seemed the ideal and distant platform from which to launch a triumphant return to Europe and dispel doubt about his standing as a composer.

Although Mahler came initially to conduct at the Metropolitan Opera, it was in the concert hall, through the repertoire of symphonic music, that Mahler conquered the American public. His performances of Beethoven, his arrangement of Bach's orchestral suites (prepared for New York), and his traversal of the romantic and contemporary repertoire became the stuff of legend. No one doubted Mahler's greatness as a conductor. However, with Arturo Toscanini's arrival at the Met in 1908—the result of Conried's departure and a new Met management (which lasted almost three decades) under Giulio Gatti-Casazza (Toscanini's Italian colleague from La Scala)—Mahler, from his second season on, shifted his primary affiliation in New York and conducted and toured almost exclusively in front of an orchestra whose standards he was determined to raise, New York's own Philharmonic. The cultural elite of the city, many of whom were German Jews, were determined to secure a place in the culture of New York (and America) for Mahler as a conductor. These patrons were people Mahler easily understood and felt comfortable with. When he was taken on a tour of the Lower East Side, with its crowded masses of traditional Jews from Eastern Europe, he was repelled; he rejected the idea that they could be viewed as "his" people.

Among Mahler's achievements in his New York years was his strong advocacy of leading living composers, including Strauss and Busoni. He also sought out works by major American composers. Mahler was intent as well to perform the work of less well-known contemporaries. Legend has it that he carried a score by Charles Ives with him on his final voyage back to Europe in 1911. *Continued on page 15*

## ABOUT 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 American 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. PHOTO BY RIC KALLAHER

**Taylor Raven, Mezzo-soprano**

Mezzo-soprano Taylor Raven is a "vocal sensation" (*Washington Classical Review*) and quickly establishing herself in opera, concert, and recital. Highlights of the 2021-2022 season include debuts with Houston Grand Opera for *Die Zauberflöte* (Dritte Dame), Washington Concert Opera for *Lakmé* (Mallika), and North Carolina Opera for Moravec's *Sanctuary Road*. On the concert stage she will make debuts with the Dallas Symphony Orchestra, Baltimore Symphony Orchestra, Orchestra Iowa, and return to the Los Angeles Philharmonic. Additional engagements include the world premiere of a song cycle commemorating the 100th anniversary of the Tomb of the Unknown Soldier with Urban Arias and a return to the roster of the Lyric Opera of Chicago.

Last season she made debuts at Des Moines Metro Opera in *Pique Dame* (Pauline) and Finger Lakes Opera in *Il barbiere di Siviglia* (Rosina). A recent graduate of the Young Artist

Program at the LA Opera where she was seen in *La clemenza di Tito* (Annio), *Don Carlo* (Tebaldo), the Kosky production of *Die Zauberflöte* (Dritte Dame) conducted by James Colon, and *Hansel and Gretel* (Sandman). As a Filene Artist at Wolf Trap Opera she performed in *Il barbiere di Siviglia* (Rosina) and *L'heure espagnole* (Concepción). On the concert stage she made her Alice Tully Hall debut appearing with the American Symphony Orchestra for a concert of Bach arias conducted by Leon Botstein and made her Los Angeles Philharmonic debut as a soloist in the Hollywood Bowl performance of Beethoven's *Choral Fantasy* with Bramwell Tovey. PHOTO BY RIC KALLAHER

**American Symphony Orchestra**

Now in its 60th season, the American Symphony Orchestra was founded 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, 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, 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, performs at the Bard Music Festival, and offer chamber music performances throughout the New York City area.

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.

**AMERICAN SYMPHONY ORCHESTRA****Leon Botstein, Conductor**

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Ragga Petursdottir  
Diane Bruce  
John Connelly  
Ashley Horne  
Yana Goichman  
Elizabeth Nielsen  
Bruno Peña  
Sebu Sirinian

## VIOLIN II

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Wende Namkung  
James Tsao  
Alexander Vselensky  
Dorothy Strahi  
Sami Merdinian  
Sarah Zun  
Mara Milkis

## VIOLA

William Frampton, *Principal*  
Sally Shumway  
Debra Shufelt-Dine  
Rachel Riggs  
Shelley Holland-Moritz  
Martha Brody

## CELLO

Eugene Moye, *Principal*  
Roberta Cooper  
Sarah Carter  
Maureen Hynes  
Diane Barere  
Eliana Mendoza

## BASS

Stephen Sas, *Principal*  
Jack Wenger  
Louis Bruno  
Richard Ostrovsky  
Bill Ellison

## FLUTE

Laura Conwesser, *Principal*  
Rie Schmidt  
Diva Goodfriend-Koven, *Piccolo*

## OBOE

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Lillian Copeland  
Keisuke Ikuma, *English Horn*

## CLARINET

Todd Palmer, *Principal*  
Benjamin Baron  
Lino Gomez, *Bass Clarinet*

## BASSOON

Oleksiy Zakharov, *Principal*  
Maureen Strenge  
Gilbert Dejean, *Contrabassoon*

## HORN

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Rachel Drehmann  
David Peel  
Kyle Hoyt  
Steven Sherts, *Assistant*

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Matt Gasiorowski  
Andrew Kemp

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Nicole Abissi  
Jeffrey Caswell, *Bass trombone*

## TUBA

Kyle Turner, *Principal*

## TIMPANI

David Fein, *Principal*

## PERCUSSION

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Kory Grossman

## HARP

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The balance between the firmly established works and composers in the symphonic repertoire and the new, both in Europe and America, was not as skewed against the new as it would later become. But in America, the cultural insecurity of Americans and the reverence directed at the European legacy in music both conspired to make American audiences more conservative in taste and skeptical about home grown talent. As Mahler became more aware of this, the more determined he became to champion the work of Americans.

Alphons Diepenbrock, a Dutch composer, was an unknown European contemporary (Diepenbrock was only two years younger). For Mahler he was a special case; he was a new friend and fierce advocate of Mahler's music. Within Europe, few places were as hospitable to Mahler the composer as Amsterdam. Willem Mengelberg (1871-1951), the conductor of the Concertgebouw Orchestra, was a staunch and loyal proponent and interpreter of Mahler's work. Through Mengelberg, Mahler met Diepenbrock and with these two musicians Mahler spent among the most productive and rewarding months of his last years.

Mahler's legacy in New York was to lift New York's orchestral concert life to a level of seriousness and refinement rivaling that of Boston. Mahler was, after all, one of the most famous, visible, and admired conductors in the world. His presence in New York and his determination, cut short only by a fatal heart infection, were a source of civic pride. Mahler's years in New York helped establish New York's City's preeminence, not only in America but throughout the world, in the realm of orchestral concert life during the twentieth century.

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