

Friday Evening, March 22, 2019, at 8:00
Isaac Stern Auditorium / Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 7:00



presents

The Key of Dreams

LEON BOTSTEIN, *Conductor*

BOHUSLAV MARTINŮ

Julietta

Based on the French play *Juliette, ou La clé des songes (Juliette, or The Key of Dreams)* by Georges Neveux.

ACT I

ACT II

Intermission

ACT III

Julietta: SARA JAKUBIAK, *Soprano*

Michel: AARON BLAKE, *Tenor*

Police Chief/Clerk: DAVID CANGELOSI, *Tenor*

Man with Helmet/Memory Vendor/Beggar: ALFRED WALKER, *Bass-baritone*

Man in Window/Old Man Youth/Convict: KEVIN BURDETTE, *Bass*

Young Arab/1st Man/Young Sailor/Bellhop: REBECCA JO LOEB, *Mezzo-soprano*

Old Arab/Grandfather/Old Sailor: PHILIP COKORINOS, *Bass-baritone*

Bird Seller/2nd Man/Palm Reader: TICHINA VAUGHN, *Mezzo-soprano*

Fish Seller/3rd Man/Grandmother/Old Lady: RAEHANN BRYCE-DAVIS,

Mezzo-soprano

BARD FESTIVAL CHORALE

JAMES BAGWELL, *Director*

This evening's concert will run approximately 3 hours including one 20-minute intermission.

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FROM THE Music Director

Martinů and *Julietta*

by Leon Botstein

The career of Bohuslav Martinů mirrors the decisive and tragic character of the century in which he lived. Martinů was born in 1890 and came of age as a citizen of a multinational dynastic empire, only to find himself, in his 20s, a patriot of a newly minted national unit: Czechoslovakia. The triumphant nationalism of post-World War I Europe coexisted, however, with a profound sense of cultural discontinuity, a resistance to the claims of late 19th-century romanticism, and an internationalist sense of modernity. Martinů chose to become an expatriate artist in Paris, but the Prague-Paris axis vanished when he was forced into exile in America on account of fascism, the dismemberment of Czechoslovakia, and a second world war. He died in exile, caught in the Cold War in which his homeland had become a Soviet satellite. Martinů's music registers the tensions, ambiguities, and ambivalences that inevitably surrounded the writing of original music by a composer caught in the crosscurrents created by the invention of a new nation, the technological transformation of sound reproduction, the carnage of World War II, the display of a uniquely modern barbarism in Europe, the nuclear age, and the psychic toll of involuntary, as well as self-imposed, exile.

In the young flourishing nationalist environment in which he grew up, Martinů demonstrated remarkable gifts and quickly was poised to inherit the mantle of a distinctive Czech nationalist tradition—understood in the terms of the late 19th century—in the musical culture bequeathed by Bedřich Smetana

and Antonín Dvořák. The 1919 re-drawing of the map of Europe according to notions of self-determination may have created independent and relatively homogeneous political nation states, particularly when compared with the Austro-Hungarian Empire, but at the same time, a countercurrent of internationalist ideals, in culture and politics, emerged that redefined the cosmopolitan and re-imagined its aesthetic possibilities. For this reason, in the early 1920s, Martinů settled in Paris.

Paris between the two world wars became the center of transnational movements in dance, theater, painting, and music. Arthur Honegger, Francis Poulenc, Maurice Ravel, Igor Stravinsky, and Sergei Prokofiev dominated the scene. Whereas the much older Leoš Janáček drew strength and inspiration from the new Czechoslovak republic, Martinů gravitated toward an international style. Even so, although he settled in Paris and French became his second language, Martinů did not sever his ties to the nascent national entity, the Czechoslovakia of Tomáš Masaryk. Martinů in this way resembled his nearest Polish contemporary, Karol Szymanowski. They both balanced their experiences in cosmopolitan Paris with an increasingly romanticized but limited construct of the native homeland to which they felt allegiance. Consequently, even though Martinů experimented with a variety of widespread fashionable international approaches to composition, the Czech language and Bohemian materials were never entirely neglected. As the composition and performance history of *Julietta* suggest, a delicate balance was continually in play. This opera derived from a French novel that then was turned into a Czech

libretto by the composer. It premiered in Prague, only to be retranslated back into French later on. But the subject transcends culture; it is not tied to any particular nativist traditions. What distinguished Martinů from Szymanowski, however, was his exceptional compositional facility and productivity. Of his near contemporaries, perhaps only Darius Milhaud was as prolific; but Martinů's output was better crafted and more consistent than Milhaud's and more of it will remain in the repertory.

Martinů fled to America in 1941. Here he came to the attention of Aaron Copland, who brought him to Tanglewood. Though Martinů enjoyed the support of old friends, among them George Szell, Rudolf Firkusny, and Walter Susskind, America never seemed quite right. He never fit in; moody and reclusive, Martinů was not happy. To make matters worse, Communist Czechoslovakia was anathema. Martinů returned to Europe in the 1950s and spent the final years of his life in Switzerland.

Martinů is now increasingly known for his orchestral music, which includes six symphonies, but it is the field of opera that preoccupied him most. In this he resembled the ambitions of the older Czech role models and masters, Dvořák, Smetana, and Janáček. *Julietta* is widely regarded as the finest and most daring

of Martinů's 15 operas. Its story line and libretto fit the period of its creation perhaps a bit too neatly, making quick comparisons to Franz Kafka and Sigmund Freud easy. But the score has also been the object of all too facile critical dismissal; it has been described as hard to like, episodic, too dependent on one character, attractive but not memorable. Indeed, *Julietta* has never been a true success, whether on the stage or in recording, despite several recent and highly praised revivals, including one in Berlin.

Given the evident and long-overdue Martinů revival now underway, particularly with regard to the instrumental and symphonic music, the operas demand a new look. And that suggests that Martinů's most celebrated and most uniquely 20th-century opera, in terms of subject and plot, merits a hearing in the United States. The faint praise and condescending rehearsal of the so-called shortcomings of *Julietta* demand rebuttal through performance. That places it squarely in the mission of the American Symphony Orchestra. There is ample reason to suspect that the time for *Julietta* has now come, and that it has languished too long. *Julietta* deserves a place in the repertory of our opera houses as one of the great 20th-century operas. It is, in my view, an operatic masterpiece.

THE Program

Bohuslav Martinů

Born December 8, 1890, in Polička, Czechoslovakia

Died August 28, 1959, in Liestal, Switzerland

Julietta

Composed in 1936–37

Premiered on March 16, 1938, in Prague, at the National Theatre conducted by Václav Talich

Performance Time: Approximately 3 hours including intermission

Instruments for this performance: 3 flutes, 1 piccolo, 3 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 5 French horns, 3 trumpets, 3 trombones, 1 tuba, timpani, percussion (xylophone, bass drum, snare drum, field drum, tam tam, triangle, crash cymbals, suspended cymbal, tambourine), piano, celeste, accordion, 18 violins, 6 violas, 6 cellos, 5 double basses, 9 vocal soloists, and chorus

Julietta, or Symphonic Music is a Sometime Thing

by Jon Meadow and Michael Beckerman

Introductions and Possible Bright Futures

On March 16, 1938, inside the hallowed walls of Prague's National Theatre, Czechoslovak composer Bohuslav Martinů's three-act lyric opera *Julietta* (*Snář*) [Juliette, or the Key of Dreams] made its successful debut. Audience members immediately recognized the power, warmth, and economy of means of *Julietta*'s often "jazzy" and undulatory music. The premiere's conductor, Václav Talich, judged *Julietta* to be one of Martinů's "creative peaks." Similarly, many years later, on his death bed, the composer showed his estimation of the work's quality by retranslating the libretto back into French. Like Antonín Dvořák's *Rusalka* (1901) or Leoš Janáček's *The Makropulos Case* (1926), the opera maintains an iconic status in the Czech Republic, and the work's reputation has resulted in several excellent, commercially available

recordings, a growing body of related scholarship, and an international proliferation of new and innovative productions outside of Martinů's homeland, such as the English National Opera staging in 2012 and Oper Frankfurt's 2014 production.

Musical Recognitions

Julietta is the story of a Parisian bookseller's (Michel) pursuit of an elusive girl (Julietta) in a seaside town. Given the libretto's oceanside setting, games of chance, sailors, peddlers of "narcotics," and the elusiveness of its namesake, it is not entirely unreasonable to think that a discussion of *Julietta* in light of some of its *musical* similarities to one of opera's most provocative and notorious coastal works, George Gershwin's *Porgy and Bess* (1935), might yield something of consequence.

First, *Julietta*'s raw musical materials occasionally evoke *Porgy*'s. It is uncertain whether, when he started composing *Julietta* in May of 1936, Martinů knew the music (and stories) of Gershwin's

opera about a disabled gambling beggar living in an African-American tenement house on the South Carolina coast. However, as the echoes of *Rhapsody in Blue* (1924) in *Julietta's* shopkeeper scene (Act I, scene ii) and the *ostinati*, syncopations, and accents of the orchestral interlude from *Julietta* and Michel's meeting in the woods (Act II, scene v) attest, the composer was certainly no stranger to Gershwin's globe-trotting Jazz Age musical style more broadly. Moreover, even though Martinů had suspended his use of Jazz Age musical commonplaces at the start of the 1930s, his familiarity with Gershwin-esque music is as palpable in stage-works from the previous decade—like 1927's *Kitchen Revue* and 1929's three-act French-language film-opera *Three Wishes, or Inconstancy of Life*—as it is in select portions of *Julietta*.

Second, the way that Martinů thought about how symphonic music should interact with actions and words in *Julietta* shares assumptions with how Gershwin approached *Porgy's* symphonic music. Around the summer of 1936, Martinů was able to secure Prague's grand, late 19th-century National Theatre for *Julietta's* premiere. Perhaps the nature of the venue emboldened him to bring into play the elsewhere, or rather the “elsewhen,” of the previous century, from which he salvaged a vaguely (Richard) Wagnerian manner of thinking about symphonic music's interaction with words and actions that he had jettisoned in the interwar period. In his influential essay *The Artwork of the Future* (1849), Wagner had summarized the basic ideas of this late 19th-century way of thinking when he claimed that music's historical progression necessitated that abstract, or absolute, symphonic music, which Wagner figured as a “vast, shoreless ocean” between words and action, would find itself superseded by a symphonic music that resembles a

“bridge between [words and action].” Prior to *Julietta* or *Porgy*, Martinů and Gershwin had preferred the genres that made Wagner's manner of thinking obsolete in many interwar circles, because similar to Gershwin with his pre-*Porgy* Broadway revues and one-act hokum-filled opera *Blue Monday* (1922), Martinů had demonstrated a fondness for the one-act opera genre and the revue format with their looser, less-stringent relations between symphonic music and the libretto's actions and words. Cases in point are stage works like the aforementioned *Kitchen Revue*, the one-act radio opera *The Voice of the Forest* (1935), and the prizewinning collection of one-act, Czech-language, neo-medieval operaballets *The Plays of Mary* (premiered in Brno in 1935). In these pre-*Julietta* stage works, the manner in which symphonic music reinforces the actions and words of *Julietta* and *Porgy* can hardly be found.

Musical Misrecognitions and the Question of Leitmotifs

Regardless of their coastal settings, their common fund of situations and vocational types, the occasional similarity and contemporaneity of their musical “raw” materials, and their composers' comparable manners of thinking about symphonic music's role in opera, *Julietta* and *Porgy's* librettos are dissimilar: they treat memory and the laws of physics differently, and their plots locate reality in disparate places and times.

On the one hand, *Porgy's*, “realist” libretto has a plot with a beginning, middle, and end, and its characters are subject to the laws of physics. This is a realm where bodies expire, and people are unable to bend spoons with their minds. This is the domain of the daytime. Also, the libretto's words and actions have consequences and accrue

meaning across all three acts. Memory, whether of the law, the individual, the community, a song, or a leitmotif, is essential to *Porgy and Bess*.

On the other hand, Michel's "surreal" pursuit of who (or what) *possibly* exists behind an adulterated memory of a song fragment begins *in medias res* and unfolds moment by moment. The sequences of its situations across acts is not additive; its words (while clearly sung) have different inter-act, intra-act, and even intra-scene meanings, and the consequences of its characters' actions are either suspended in ambiguity or they are cartoon-like in their denial of the laws of physics. This is the domain of night time, where and when memory is elusive.

After accounting for these differences, it stands to reason that the action—and word-reinforcing symphonic musics of librettos that have such dissimilar conceptions of reality, memory, and physical necessity are going to unfold in grossly dissimilar ways across three long acts. Because Gershwin both settles on *Porgy's* "realistic" libretto and reverts to a late 19th-century call for symphonic music to reinforce words and action, he is emboldened to weave a network of Wagnerian leitmotifs from and through memorable songs and choral ensembles, and this enables him to ensure that every musical decision of *Porgy and Bess* will reinforce the drive towards the opera's end, which is also the beginning of *Porgy's* quest for the elusive Bess. Even Jasbo Brown's often-cut onstage piano blues from *Porgy's* opening scene provides ambiance and assists in orienting the audience in Catfish Row's here and now, which is logically connected to its before and later.

This kind of practice finds no resonance in *Julietta's* symphonic music. Throughout *Julietta*, Martinů employs the orchestra to provide unconventional but skillfully crafted and concretely shaped operatic forms. Occasionally Martinů repeats melodic figures and sonorities that are appropriately associated in some vague, non-conceptual way with the elusive *Julietta*, and from time to time Martinů will repeat each act's prelude whole cloth. However, because the words and the actions of the libretto do not drive toward some univocal, unanimous meaning across all three acts, the symphonic music—because it is acting in accordance with the manner of thinking that Martinů adopted for the grand occasion of *Julietta's* National Theater premiere—has no need for the coalescence of leitmotifs across all three acts.

In the end, it will be up to the listener to discover whether, despite this unreality, or perhaps *because* of it, *Julietta*, far from disappearing into the morass of non-memory, actually takes on a corporeality of enormous power. We may imagine, then, that the "miracle" of *Julietta*, thinking back to Martinů's previous opera, *The Plays of Mary*, is that in Martinů's capable hands, absence becomes presence, dreams become true, and the lack of recall creates indelible operatic memories.

Jon Meadow is a Ph.D. student in historical musicology at New York University. His work is focused on the roles of humor and comedy in Bohuslav Martinů's Great Depression theater reforms.

Michael Beckerman is the Carroll and Milton Petrie Professor of Music at New York University. He is the author of numerous articles and books about Czech music.

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.



RIC KALLAHER

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.

AARON BLAKE, *Tenor*

MATT MADISON CLARK



The recipient of a 2017 George London Foundation Award, Aaron Blake has earned international recognition for his creation of the role of Timothy Laughlin in Gregory Spear's *Fellow Travelers*. Recently Mr. Blake made a critically acclaimed debut with the New York City Opera as Louis in *Angels in America*. He has performed with Cincinnati Opera, the Komische Oper Berlin, Minnesota Opera, Utah Opera, Tulsa Opera as Nadir in Bizet's *Les Pêcheurs de Perles*, Dallas Opera as Romeo in

Gounod's *Romeo et Juliette*, Opera Orchestra of New York as Ugo in *Parisina d'Este*, Washington National Opera in Donizetti's *Anna Bolena*, and the Metropolitan Opera in Verdi's *La traviata*.

In recent seasons Mr. Blake returned to the Metropolitan Opera for *Les Contes d'Hoffmann* and *The Merry Widow*. He debuted with the American Symphony Orchestra as Rothschild in Fleishman's *Rothschild's Violin* at Carnegie Hall, as Tamino with the Komische Oper Berlin, as *Candide* with the Atlanta Symphony, and with Ravinia in Leonard Bernstein's *Mass*. In the current season Mr. Blake returns to the Tulsa Opera for his first Rossini role as Count Almaviva in *Il barbiere di Siviglia*, creates the role of Mila in Andrea Clearfields' *Mila, Great Sorcerer* with the Prototype Festival, returns to the Metropolitan Opera for *Rigoletto* and *Dialogues des Carmélites*, and performs on tour in Australia and New Zealand with the Komische Oper Berlin as Tamino. This summer he will make his Mostly Mozart Festival debut as Tamino.

RAEHANN BRYCE-DAVIS, *Mezzo-soprano*

JESSICA OSBER



RaeHann Bryce-Davis is a recipient of the 2018 George London Award. In the 2018–19 season she returns to Opera Vlaanderen for a role debut of Ms. Alexander in *Satyagraha* and a world tour of *Unknown, I Live With You*. She also sings Kristina in *The Makropulos Affair* at the Janáček Brno Festival, makes her role debut as Leonora in *La favorita* with Teatro Massimo Palermo, sings Marguerite in *La Damnation de Faust* with Orquesta Sinfónica Nacional de Costa Rica, Verdi's Requiem with Oratorio Society of New York at Carnegie Hall, and Mahler's Symphony

No. 8 with the South Dakota Symphony Orchestra.

Upcoming engagements include her role debut as Eboli with Opera Vlaanderen. Last season included her first performances of Wellgunde in *Die Ring-Trilogie* (Theater an der Wien), Madeline Mitchell in *Three Decembers* (Opera Maine), Elgar's *Sea Pictures* (Musikverein Vienna), the world premiere of Paul Moravec's *Sanctuary Road* (Carnegie Hall, Oratorio Society of New York), and Verdi's *Requiem* (Orquesta Sinfónica Nacional

de Costa Rica and the Greenwich Village Orchestra). While a member of the ensemble of Opera Vlaanderen, Ms. Bryce-Davis sang *Nezhata* in *Sadko*, *Kristina* in *The Makropoulos Affair*, and *Mary* in *Der fliegende Holländer*.

Ms. Bryce-Davis is the first place and Audience Prize winner of the Concorso Lirico Internazionale di Portofino competition, a prize winner of the 2016 International Hans Gabor Belvedere Singing Competition, and winner of the 2016 Richard F. Gold Career Grant.

KEVIN BURDETTE, *Bass*

Recent highlights include Stefano in Adès' *The Tempest* with the Metropolitan Opera (Deutsche Grammophon DVD, 2014 Grammy Award); Beck Weathers in Talbot's *Everest*, Eric Gold/Bazzetti's *Ghost* in Heggie's *Great Scott*, and Ob in Adamo's *Becoming Santa Claus*, all world premieres with The Dallas Opera; multiple roles in Shostakovich's *The Nose* with the Metropolitan Opera; Doktor in *Wozzeck* with the Philharmonia Orchestra; Scattergood in *The Last Savage*, Général Boum in *La grande-duchesse de Gérolstein*, Sulpice in *La fille du régiment*, and Stobrod/Blind Man in Higdon's *Cold Mountain* (world premiere) with Santa Fe Opera; Leporello in *Don Giovanni* with the Los Angeles Philharmonic; Sulpice with Washington National Opera; Dulcamara in *L'elisir d'amore* with San Diego Opera; and Bartolo in *Il barbiere di Siviglia*, Stobrod/Blind Man, and Dulcamara with Opera Philadelphia.



SIMON PAULY

Mr. Burdette's upcoming engagements include performances with the Metropolitan Opera, Utah Opera, Opera Philadelphia, Cincinnati Opera, Central City Opera, Dallas Opera, Austin Opera, and San Diego Opera.

DAVID CANGELOSI, *Tenor*

KEN HOWARD



David Cangelosi made his Metropolitan Opera debut in 2004 as Mime in *Das Rheingold*. He has returned in multiple principal roles and *Der Ring des Nibelungen*-related assignments over the past 12 years.

Recent highlights include a multi-year performance/recording project of the *Ring* with the Hong Kong Philharmonic, his company debut with Houston Grand

Opera (*Tosca*, *Eugene Onegin*), his role debut of the Witch in *Hansel and Gretel*, and reprising his signature role of Mime for the *Ring* with the Washington National Opera and Boston Wagner Society. Other notable *Ring* highlights include a recording of the *Forging Scene* (*Siegfried*) with Placido Domingo for EMI Classics' *Scenes from the Ring*; *Siegfried* and full *Ring* productions with Lyric Opera of Chicago; and the San Francisco Opera, where he reprised both Mime roles in 2018.

Recent performances include *The Cunning Little Vixen* with the Cleveland Orchestra and Mime in *Das Rheingold* with the Boston Symphony at Tanglewood and the Opéra de Montreal. Mr. Cangelosi sang his role debut of Shuisky in *Boris Godunov* with the Dallas Opera in 2012 and has returned to the company for *Moby Dick* and *Madame Butterfly*. This summer he makes his debut with Bard SummerScape as the Blind Judge in *Das Wunder der Heliane*, conducted by Leon Botstein.

PHILIP COKORINOS, *Bass-baritone*

SARAH SHATZ



Philip Cokorinos was winner of the Metropolitan Opera National Council Auditions in 1985 and went on to sing his debut during the Metropolitan Opera's 1987–88 season. Since then he has appeared in more than 400 performances of 40 operas at the Metropolitan Opera, including *Live from The Met* telecasts of *Don Giovanni*; the world premiere of *The Ghosts of Versailles*; and The Met's premieres of *Sly*, *Cyrano de Bergerac*, *The Gambler*, and Shostakovich's opera *Lady Macbeth of the Mtsensk*. He has also appeared in their productions of *Tosca*, *La bohème*, *La fanciulla del West*, *La traviata*, *Adriana Lecouvreur*, *La rondine*, *Die*

Meistersinger von Nürnberg, Macbeth, Manon, Don Carlo, Tosca, Il barbiere di Siviglia, Manon Lescaut, and Le nozze di Figaro.

His recent appearances include several *The Metropolitan Opera Live in HD* broadcasts, including *Manon, La fanciulla del West, The Nose, Werther, Manon Lescaut, Le nozze di Figaro, La bohème,* and *Lady Macbeth of Mtsensk.* This

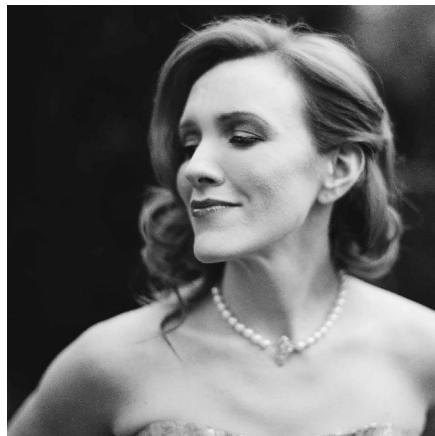
season Mr. Cokorinos returns to the Metropolitan Opera for productions of *La bohème* and *Adriana Lecouvreur,* and to perform Billy Jackrabbit in *La fanciulla del West,* Amantio in *Gianni Schicchi,* and Sacristan in *Tosca.* He will also perform as Second Nazarene in *Salome* with the Spoleto Festival USA.

Philip Cokorinos appears courtesy of The Metropolitan Opera.

SARA JAKUBIAK, Soprano

In 2018 Sara Jakubiak created the role of Heliane in Christof Loy's *Das Wunder der Heliane* at the Deutsche Oper Berlin. Other recent highlights include Eva in *Die Meistersinger von Nürnberg* at the Bavarian State Opera, Agathe in *Der Freischütz* at the Semperoper Dresden, and portrayals of Tatiana in *Eugene Onegin* and Marta in *The Passenger* in new productions with the Frankfurt Opera. Other roles have included Marie in *Wozzeck* at the English National Opera, Polina in *The Gambler* at the Dutch National Opera, Marietta in *Die Tote Stadt* at the Hamburg State Opera, Elsa in Johannes Erath's production of *Lohengrin* at the Graz Opera, and Rosalinde in *Die Fledermaus* with the Israeli Philharmonic.

In the 2018–19 season Ms. Jakubiak will sing Marietta in a new production of *Die Tote Stadt* at the Komische Oper, directed by Robert Carsen. She joins the Bavarian State Opera in a reprise of her role as Eva in *Die Meistersinger von Nürnberg* and the Symphonieorchester Vorarlberg in Mahler's Eighth Symphony. Other concert performances include Janáček's *Glagolitic Mass* with the



ASHLEY PLANTE

Hallé Orchestra and *Erwartung* with the Bergen Philharmonic. She will also make a studio recording of *Erwartung* with the Chandos label.

Ms. Jakubiak was a member of the ensemble at the Frankfurt Opera between 2014 and 2018, and performed as Prima Donna in *Ariadne auf Naxos,* Marie in *Die Tote Stadt,* Lina in *Stiffelio,* Polina in *The Gambler,* Marie in *Der Diktator,* Alice Ford in *Falstaff,* the Goose Girl in *Königskinder,* and Freia in *Das Rheingold.*

REBECCA JO LOEB, *Mezzo-soprano*

RALPH RÜHMEIER



Rebecca Jo Loeb debuts with Los Angeles Opera and Beth Morrison Projects as Lumee in the world premiere of Ellen Reid's *Prism* in the 2018–19 season. She also returns to the Deutsche Oper Berlin for a staged production of Schönberg's *Pierrot Lunaire* and Frasquita in *Carmen*, and to the New York Festival of Song to reprise Bernstein's *Arias and Barcarolles* on tour to Boston and New Hampshire this season. Last season she debuted with the Teatro Municipal de Santiago (Gymnasiast/ein Groom in

Lulu) and Theater Freiburg (Susan in *Love Life*) and returned to the Deutsche Oper Berlin (Zweite Magd in *Elektra*) and New York Festival of Song (Bernstein's *Arias and Barcarolles*) on tour.

Ms. Loeb spent five seasons as an ensemble member of the Deutsche Oper Berlin and Hamburgische Staatsoper, where her performances included Cherubino in *Le nozze di Figaro*, Rosina in *Il barbiere di Siviglia*, Siebel in *Faust*, Hänsel in *Hänsel und Gretel*, Orlofsky in *Die Fledermaus*, and the Fox in *The Cunning Little Vixen*. Following her performances of Bellante in Handel's *Almira* in Hamburg, she reprised the role at the Innsbrucker Festwochen der alten Musik.

Other recent engagements include joining the Metropolitan Opera (Flora in *La traviata*); Oper Köln (Fox in *The Cunning Little Vixen*); Dutch National Opera (Eine Theater Garderoberie/ Gymnasiast/ein Groom in *Lulu*); Festival d'Aix-en-Provence (Second Angel/Marie in *Written on Skin*); and Dallas Opera (Fyodor in *Boris Godunov*).

TICHINA VAUGHN, *Mezzo-soprano*



Tichina Vaughn began her career as a member of the Lindemann Young Artist Program of the Metropolitan Opera and debuted in Europe as Mistress Quickly in *Falstaff* at Staatsoper Stuttgart, where she was awarded the title of Kammersängerin. Ms. Vaughn sings regularly with Semperoper Dresden, Teatro alla Scala, Spoleto Festival, the Arena di Verona, and the Metropolitan Opera. Her repertoire includes roles such as Klytämnestra in *Elektra*, Azucena in *Il trovatore*, Amneris in *Aida*, Herodias in *Salome*, Fricka in *Die Walküre*, Waltraute in *Die Götterdämmerung*, Brigitta in *Die tote Stadt*,

and La madre in *Il Prigioniero*. Future performances include Mother of Aida/Ritual singer in *Caruso a Cuba* (Dutch

National Opera) and Mère Jeanne in *Dialogues des Carmélites* (Metropolitan Opera).

ALFRED WALKER, Bass-baritone

This season Alfred Walker returns to the Metropolitan Opera as the Speaker in *The Magic Flute*. He also sings Thoas in *Iphigénie en Tauride* with Oper Stuttgart and the Ruler in *Das Wunder der Heliane* with Bard SummerScape. Last season he sang Orest in *Elektra* (San Francisco Opera); Titurel in *Parsifal* and the Speaker in *The Magic Flute* (Metropolitan Opera); Amonasro in *Aida* and Porgy in *Porgy and Bess* (Seattle Opera); and Méphistophélès in *Faust* (Portland Opera).

Other recent operatic engagements include *Der fliegende Holländer*, Amfortas in *Parsifal*, and Amonasro in *Aida* (Theater Basel); Parsi Rustomji in *Satyagraha* (Metropolitan Opera); Méphistophélès in *La damnation de Faust* (Teatro Municipal de Santiago); Wotan in *Das Rheingold* (North Carolina Opera); Orest in *Elektra* (Teatro alla Scala, Deutsche Opera Berlin, Seattle Opera, San Sebastián Festival); Bluebeard in *Bluebeard's Castle* (New Japan Philharmonic); Pizarro in *Fidelio* (Caramoor Music Festival); Josh Gibson in the world premiere of Sonenberg's *The Player King* (Pittsburgh Opera); Four Villains in *Les contes d'Hoffmann* (Den Norske Opera, Komische Oper



WALTER HILL

Berlin); Allazim in *Zaide* (Festival d'Aix-en-Provence, Wiener Festwochen, Barbican Center, Mostly Mozart Festival); *Der fliegende Holländer* (Geneva Wagner Festival, Oper Köln, Seattle Opera, Théâtre de Caen, Grand Théâtre de Luxembourg); Kurwenal in *Tristan und Isolde* (Angers Nantes Opera, Opéra de Dijon); Creonte in *Medea* (Opéra national de Lorraine); Telramund in *Lohengrin* (Oviedo); Porgy in *Porgy and Bess* (Los Angeles Philharmonic, Sydney Symphony, Boston Philharmonic, Toronto Symphony Orchestra); and Achilla in *Giulio Cesare* and Colline in *La bohème* (San Diego Opera).

AMERICAN SYMPHONY ORCHESTRA

Now in its 57th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of making orchestral music accessible and affordable for 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 orchestra's Vanguard Series consists of multiple concerts annually at Carnegie Hall. ASO has also performed at the Richard B. Fisher Center for the Performing Arts at Bard College in Bard's SummerScape Festival and the Bard Music Festival. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS.

Many of the world's most accomplished soloists have performed with the ASO, including Yo-Yo Ma, Deborah Voigt, and Sarah Chang. The orchestra has released several recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and many live performances are also available for digital download. In many cases these are the only existing recordings of some of the rare works that have been rediscovered in ASO performances.

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.

JAMES BAGWELL, *Director, Bard Festival Chorale*

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. In 2015 he was named associate conductor of The Orchestra Now while continuing his role as principal guest conductor of the American Symphony Orchestra. From 2009–15 he was music director of The Collegiate Chorale; some of the highlights of his tenure there include conducting a number of rarely performed operas-in-concert, including Bellini's *Beatrice di Tenda*, Rossini's *Moise et Pharaon*, and, most recently, Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass' *Toltec Symphony* and Osvaldo 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. Other recent

performances in New York include conducting Philip Glass' *Another Look at Harmony* at the Park Avenue Armory, and leading The Little Opera Theatre of New York's production of Rossini's *Opportunity Makes the Thief*. He has been guest conductor of The Cincinnati Symphony Orchestra, Jerusalem Symphony, Amici New York, Indianapolis Chamber Orchestra, and Tulsa Symphony Orchestra, among others.

Mr. Bagwell has trained choruses for a number of major American and international orchestras, including the Boston Symphony, Mostly Mozart Orchestra, Israel Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, NHK Symphony (Japan), St. Petersburg Symphony, Budapest Festival Orchestra, American Symphony Orchestra, Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, and Indianapolis Symphony Orchestra. He is professor of music and director of performance studies at Bard College and Bard College Conservatory of Music.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

VIOLIN I

Cyrus Beroukhim,
Concertmaster
Suzanne Gilman
Ragga Petursdottir
Pauline Kim Harris
Philip Payton
Yukie Handa
Kobi Malkin
Ashley Horne
Diane Bruce
Katherine Livolsi-
Landau

VIOLIN II

Richard Rood,
Principal
Wende Namkung
Elizabeth Nielsen
John Connelly
Yana Goichman
Alexander Vselensky
Lucy Morganstern
Dorothy Strahl

VIOLA

William Frampton,
Principal
Sally Shumway
Rachel Riggs
Veronica Salas
Jen Herman
Jason Mellow

CELLO

Eugene Moye,
Principal
Roberta Cooper
Annabelle Hoffman
Sarah Carter
Maureen Hynes
Emily Brausa

BASS

John Beal, *Principal*
Jack Wenger
Peter Donovan
William Ellison
Richard Messbauer

FLUTE

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

OBOE

Alexandra Knoll,
Principal
Julia DeRosa
Melanie Feld,
English Horn

CLARINET

Shari Hoffman,
Principal
Lino Gomez, *Bass*
Clarinet

BASSOON

Marc Goldberg,
Principal
Maureen Strenge

HORN

David Peel, *Principal*
David Smith
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Theodore Primis
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Assistant

TRUMPET

Carl Albach,
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Principal
Bradley Ward
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Trombone

TUBA

Kyle Turner,
Principal

TIMPANI

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Principal

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Principal
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Aine Hakamatsuka
Elizabeth Smith

ALTO

B. J. Fredricks
Helen Karloski
Suzanne Schwing

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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.

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