Friday Evening, December 19, 2014, at 8:00

American Symphony Orchestra

in association with the Bard Center

presents

The Long Christmas Dinner
Leon Botstein, Conductor

The Long Christmas Dinner
One-act play by Thornton Wilder

Intermission

The Long Christmas Dinner
One-act opera by Paul Hindemith
Libretto by Thornton Wilder

Director: Jonathan Rosenberg
Scenic Designer: Zane Pihlstrom
Costume Designer: Olivera Gajic
Lighting Designer: Peter West

Producer: Thurmond Smithgall

The play The Long Christmas Dinner is presented by special arrangement with Samuel French, Inc. The opera The Long Christmas Dinner is presented by arrangement with European American Music Distribution Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, publisher and copyright owner. Video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

This evening's event will run approximately two hours including one 20-minute intermission.

This project is made possible with the support of The Lanie & Ethel Foundation and The Wilder Family.

Alice Tully Hall

Please make certain your cellular phone, pager, or watch alarm is switched off.
The Casts

Cast of the play (in order of appearance)

Lucia/Lucia 2 ..........................................................................................................................Hannah Mitchell
Roderick/Samuel ...................................................................................................................Lars Berge
Mother Bayard/Cousin Ermengarde/Nurse ...........................................................................Claire Mooodey
Cousin Brandon/Roderick 2 ....................................................................................................Ryan-James Hatanaka
Charles .....................................................................................................................................Michael Salinas
Genevieve ...............................................................................................................................Arielle Goldman
Leonora Banning......................................................................................................................Libby Matthews

Cast of the opera (in order of appearance)

Lucia/Lucia II .........................................................Camille Zamora, soprano
Mother Bayard/Ermengarde ...............................................................................................Sara Murphy, mezzo-soprano
Roderick/Sam .......................................................................................................................Jarrett Ott, baritone
Brandon .................................................................................................................................Josh Quinn, bass-baritone
Charles .................................................................................................................................Glenn Seven Allen, tenor
genevieve ..............................................................................................................................Catherine Martin, mezzo-soprano
Leonora ....................................................................................................................................Kathryn Guthrie, soprano
Roderick II ............................................................................................................................Scott Murphree, tenor
with the American Symphony Orchestra; Leon Botstein, conductor

Setting

90 years in the dining room of the Bayard house

Meet the Artists

Leon Botstein (Conductor)


Glenn Seven Allen (Charles, opera)

Recent: Roméo et Juliette (Intermountain Opera), A Little Night Music (Indiana Rep), H.M.S. Pinafore (Opera Saratoga), and Der Vampyr (ASO, Carnegie Hall debut). Highlights: La fille du Régiment (CT Concert Opera), Dr. Sun Yat-Sen (American Opera Center), The Turn of the Screw (Opera Moderne), The Long Walk and
Lincoln Center

**Opera in Eden** project (American Lyric Theatre), *The Chocolate Soldier* (Bard SummerScape), and *A View from the Bridge*. Concert: Avery Fisher Hall, the Kennedy Center, Lincoln Center, Houston’s Wortham Center, Wharton Center/Lansing Symphony, Detroit’s Music Hall, New York Historical Society, Joe’s Pub, the Brooklyn Museum, the Morgan Library, and the Queens Symphony. Recordings: *The Light in the Piazza* (Nonesuch), *A Fine and Private Place* (Jay Records), and *Poetic License* (GPR).

**Lars Berge** *(Roderick/Samuel, play)*
Norway: *Invasion!* and *Cardamom Town*.
The Juilliard School: *Middleton, Buried Child, Smash, Hamlet,* and *Twelfth Night*.

**Arielle Goldman** *(Genevieve, play)*
Recent: *Becket* (Gene Frankel Theatre), *The Seagull* (NYU), *The Romeo and Juliet Project* (Chautauqua), *In The Next Room or The Vibrator Play* (NYU), and *To Life, L’Chaim!* (writer, director, and performer).
Ms. Goldman is very excited to be a part of such an amazing evening of theater here in Alice Tully Hall!

**Kathryn Guthrie** *(Leonora, opera)*

**Ryan-James Hatanaka** *(Cousin Brandon/Roderick 2, play)*
University of Toronto, National Theatre School of Canada, and NYU’s Tisch Graduate Acting Program (M.F.A.). NYU: *Summer and Smoke, The Seagull, Taming of the Shrew,* and *Richard III*. Highlights: *King Lear* (Shakespeare in the Park), *Edith* (Berkshire Theatre Festival), *The Complete Works of Shakespeare: Abridged,* and *A Sword in the Stone* (Theatre New Brunswick East Coast tour). Television: *Mr. D* (CBC) and *Eye Candy* (MTV). He teaches acting, singing, and choreography to children at Childsplay NY. Mr. Hatanaka would like to thank director Jonathan Rosenberg for this opportunity and is excited to be sharing the stage with a few of his NYU classmates once again.

**Catherine Martin** *(Genevieve, opera)*
Recent: *Aida* and *Das Rheingold* (Houston Grand Opera); *Ariadne auf Naxos* (Glimmerglass); *The Lion, the Unicorn and Me* (Washington National Opera); *Der Rosenkavalier* (National Symphony Orchestra); *Mirjams Siegesgesang* (San Antonio Symphony); and *Bastianello and Lucrezia* (UrbanArias). Upcoming: *Dead Man Walking* (Dayton Opera), *Die Walküre* (Houston Grand Opera), *Rigoletto* (Opera Santa Barbara), *Aida* (Opera Colorado), Dresden Staatskapelle, and Washington National Opera. Highlights: *Così fan tutte, Madama Butterfly, Maria Stuarda, La traviata,* *Il barbiere di Siviglia,* and *Ariadne auf Naxos* (Houston Grand Opera Studio). Awards: National Opera Association, Metropolitan Opera National Council Auditions, Richard F. Gold Career Grant, and Eleanor McCollum Competition.

**Libby Matthews** *(Leonora Banning, play)*
and recent graduate of NYU’s Graduate Acting Program at Tisch, class of 2014.

**Hannah Mitchell** (*Lucia/Lucia 2, play*)
Studied theater and performance at Bard College. Recent: *Everything by my Side* (Crossing the Line), *Love in the Wars* (Bard SummerScape), *3sis.MOV* (Downtown Art), and *The Last Days of Folly* (Madison Square Park Conservancy).

**Claire Moodey** (*Mother Bayard/Cousin Ermengarde/Nurse, play*)
Bard College: *Pains of Youth*. Lincoln Center: Out of Doors Festival (Bread and Puppet Theater). Highlights: devised performance with TRAGEDY, *The Service Road*, a (micro) history of world economics danced, *The Escape Artist*, *Ghetto Hors d’Oeuvres*, *Spectral Findings*, and *Go Out if Your Friends Are and Have Fun*. Playwright, director, and co-author of devised pieces that have been supported, presented, or produced by BAX, Bushwick Open Studios, the Bushwick Starr, Dixon Place, undergroundzero festival, *Coin, Puppets and Poets, Voice & Vision, Food for Thought at Danspace Project, the New York International Fringe Festival, the New Orleans Fringe Festival*, and the Dream Up Festival. She is a fellow of the Target Margin Theater Institute for Collaborative Theater Making.

**Scott Murphree** (*Roderick II, opera*)

**Sara Murphy** (*Mother Bayard/Ermengarde, opera*)
Upcoming: *Messiah* and Verdi’s Requiem (Oratorio Society of NY) and Cincinnati May Festival (recital). Recent: Mahler’s Symphony No. 8, Beethoven’s Symphony No. 9, and Tchaikovsky’s *Ode to Joy* (Cincinnati’s May Festival with the Cincinnati Symphony Orchestra); Verdi’s Requiem (Bard College); *Dream of Gerontius* (Berkshire Choral Festival); *Phaedra*, *Dover Beach*, and *Aida* (Ravinia Festival with the Chicago Symphony Orchestra); and winner, 2013 Oratorio Society of NY Solo Vocal Competition. Highlights: *Die Walküre*, *Il trovatore*, *Aida*, Mozart’s Requiem and *Solemn Vespers*, Bach’s *Magnificat*, Szymanowski’s *Stabat Mater*, Beethoven’s *Missa Solemnis*, Duruflé’s Requiem, the Rachmaninoff Vespers, Rossini’s *Petite Messe Solennelle*, and Dvořák’s *Stabat Mater*.

**Jarrett Ott** (*Roderick/Sam, opera*)
Lincoln Center

Metropolitan Opera National Council Auditions in Washington, D.C., after winning the Philadelphia district.

Josh Quinn (Brandon, opera)
Currently a graduate diploma candidate at New England Conservatory. Highlights: *The Merry Widow* (Janiec Opera); *The Consul, La clemenza di Tito, Die Fledermaus, Die Zauberflöte, L'incoronazione di Poppea* (New England Conservatory); and *Dialogues of the Carmelites* and 27 (Opera Theatre of St. Louis). Concert: *Carmina Burana* (Norway Pond Festival Singers) and *Ein deutsches Requiem* (New Haven Symphony). Upcoming: *Dialogues of the Carmelites* and *Così fan tutte* (New England Conservatory). Competitions: Mildred Miller International Voice Competition (third place), New England Region of the Metropolitan Opera National Council Auditions (regional finalist), George London Foundation Competition (honorable mention), and Opera Index Competition (honorable mention).

Michael Salinas (Charles, play)
New York: *Outside Sitka*, (Samuel French Off Off Broadway Short Play Festival), *Wet Glitter* (IRT), and *Three Sisters* (Gowanus Art). Play development: The Brooklyn Generator and Irish Repertory Theatre. Chicago's Steep Theatre: ensemble member, *Festen, In Arabia We'd All be Kings, Luther,* and *Pornography.* Chicago and regional: Victory Gardens, Lookingglass, Silk Road Rising, the Goodman, Steppenwolf, Southern Rep, and Denver Center. Film: *Freshman Orientation.* Television: *Blue Bloods.* He is quite grateful for this experience.

Camille Zamora (Lucia/Lucia II, opera)
Recent: Scott Gendel’s "At Last" (world premiere recording with Yo-Yo Ma), *Twin Spirits*: *Robert and Clara Schumann* (with Sting and Joshua Bell at Lincoln Center), *Die Verschworenen* (American Symphony Orchestra), *La Voix Humaine* (Auckland Opera, Bay Chamber Festival, Phoenicia International Festival), *Idomeneo* (Boston Lyric Opera), *Don Giovanni* (Anchorage Opera), *Così fan tutte* (Glimmerglass Opera, Virginia Opera), and *L'incoronazione di Poppea* (Houston Grand Opera). Highlights: *Dialogues des Carmélites, The Turn of the Screw, Le nozze di Figaro,* and *Anna Bolena.* A champion of zarzuela, she has been cited as a leading interpreter of classical Spanish vocal repertoire.

American Symphony Orchestra
Founded in 1962 by Leopold Stokowski. Series: Vanguard Series (Carnegie Hall); Classics Declassified (Peter Norton Symphony Space); and subscription series, SummerScape Festival, and Bard Music Festival (Richard B. Fisher Center for the Performing Arts at Bard College). Several tours of Asia and Europe. Countless benefits for organizations including the Jerusalem Foundation and PBS. Past soloists: Yo-Yo Ma, Deborah Voigt, Sarah Chang, and many more. Recordings: several on the Telarc, New World, Bridge, Koch, and Vanguard labels; many performances available for digital download.

Jonathan Rosenberg (Director)
Highlights: Walker Art Center (Minneapolis), Dance Theater Workshop, Berkshire Theater Festival, A Contemporary Theater (Seattle), the German Theater Abroad and New Work Now festivals (The Public Theater), Institut International de la Marionnette (Charleville-Mezieres), Bedlam Theatre (Edinburgh), and Wits Theatre (Johannesburg). Recent: *Master Harold and the boys, Williams in Transit*—short plays by Tennessee Williams, 1940–1970, *Fen, My Children! My Africa!* (Juilliard); *Moby Dick—Rehearsed, Eccentricities of a Nightingale* (Bard College); and *A Winter's Tale, The Philanderer* (NYU’s Graduate Acting Program). Upcoming: *Project/Project* (NYU’s Graduate Acting Program). Awards: NEA
Lincoln Center

and Fox Foundation. He is artist-in-residence in the theater and performance program at Bard College.

Zane Pihlstrom (Scenic Designer)

International: Uncle Vanya (Uppsala stadsteater, Sweden); The King Stag (Shanghai Theater Academy); You, We, Us, All (Hamburg, Antwerp); and Our Class (National Theater of Lithuania). Work with director Yana Ross: scenery and costumes for Eurydice (Finish National Theater, Helsinki), scenery and costumes for Macbeth (Volksbühne Am Rosa-Luxemburg-Platz, Berlin), costumes for Bambiland (National Theater of Lithuania, Oskaras Korsunovas Theater), and scenery and costumes for Sleeping Beauty (Seoul Performing Arts Festival, South Korea). New York City work with Beth Morrison Projects: scenery and/or costumes for Sumeida’s Song (HERE); Song of the Uproar and Binibon (The Kitchen); and Kocho (Galapagos). Resident designer for Company XIV dance company since 2008, collaborating with visual director and choreographer Austin McCormick, with whom he won the 2012 Opera America Director/Designer Competition.

Olivera Gajic (Costume Designer)

Highlights: Jedermann (Salzburg Festival); God’s Ear (Vineyard Theatre); Americans, The Greeks (Juilliard, drama); A Midsummer Night’s Dream and Le Comte Ory (Juilliard, opera); Terrible Things (P.S.122); Red Fly/Blue Bottle (HERE); This Was the End (The Chocolate Factory); Chekhov Lizardbrain, Twelfth Night (Pig Iron); Ivanov, Uncle Vanja, Platonov, and Seagull (Lake Lucille); The Necklace, New Island Arhipelago, and The Peripherals (The Talking Band); Wonderland (The Flying Machine); Miss Julie (Rattlestick); and One Million Butterflies (Primary Stages). Designs extensively for Berkshire Theatre Festival, Trinity Repertory Company, and The Juilliard School. Regional: Arden Theatre Company, Long Wharf Theatre, Two River, Riverside Theatre, Playmakers Repertory Company, California Shakespeare Theatre, Shakespeare Santa Cruz, Theatre Works, and American Stage. Awards: NEA/TCG Career Development Program for Designers, IT Award (Outstanding Costume Design), TDF/Irene Sharaff Young Master Award, Barrymore Award (Outstanding Costume Design), and Bessie Award (Outstanding Visual Design).

Peter West (Lighting Designer)

Recent: Torch Song Trilogy and Belleville (Studio Theater); The Mystery of Irma Vep (Red Bull Theater); The Importance of Being Earnest (Shakespeare Theatre); Zero Cost House (Pig Iron Theater); It is a Pleasure to Present… (Fordham); “Master Harold” and the Boys, Middletown, and Iphigenia and Other Daughters (Juilliard); and Hamlet (Cal Shakes, Shakespeare Santa Cruz). Highlights: The Public Theater, Shakespeare Theatre, Berkeley Rep, Seattle Rep, Arena Stage, Huntington, Barbican, UK, Spoletto, Rattlestick, New York Theatre Workshop, Manhattan School of Music, American Opera Projects, Cleveland Playhouse, Juilliard, and Playmakers Rep. He is a longtime associate of Red Bull Theater Company.
# American Symphony Orchestra

**Leon Botstein, Conductor**

### VIOLIN
- Erica Kiesewetter, Concertmaster
- Suzanne Gilman
- Yukie Handa
- Sophia Kessinger
- Robert Zubrycki

### VIOLA
- Marka Gustavsson, Principal
- Sally Shumway
- John Dexter
- Debra Shufelt-Dine

### CELLO
- Eugene Moye, Principal
- Roberta Cooper
- Annabelle Hoffman
- Sarah Carter

### BASS
- John Beal, Principal
- Jordan Frazier
- Jack Wenger

### FLUTE
- Laura Conwesser, Principal
- Rie Schmidt

### OBOE
- Alexandra Knoll, Principal

### CLARINET
- Laura Flax, Principal
- Lino Gomez, Bass Clarinet

### BASSOON
- Thomas Sefcovic, Principal

### PERCUSSION
- Kory Grossman, Principal

### HARPSICHORD
- TBD, Principal

### PERSONNEL MANAGER
- Ann Yarbrough Guttman

### ASSISTANT CONDUCTOR
- Zachary Schwartzman

### ORCHESTRA LIBRARIAN
- Marc Cerri

### ASO Board of Trustees

- Dimitri B. Papadimitriou, Chair
- Thurmond Smithgall, Vice Chair
- Miriam R. Berger
- Michael Dorf
- Rachel Kalnicki
- Jack Kliger
- Shirley A. Mueller, Esq.
- Debra R. Pemstein
- Eileen Rhulen
- Felicitas S. Thorne

### HONORARY MEMBERS
- Joel I. Berson, Esq.
- L. Stan Stokowski

### ASO Administration

- Lynne Meloccaro, Executive Director
- Oliver Inteeworn, General Manager
- Brian J. Heck, Director of Marketing
- Nicole M. de Jesús, Director of Development
- Sebastian Danila, Library Manager
- Marielle Métivier, Operations Manager
- Carley Gooley, Marketing Assistant
- Marc Cerri, Orchestra Librarian
- Ann Yarbrough Guttmann, Orchestra Personnel Manager
- Ben Oatmen, Production Assistant
- Emily Cuk, Stage Manager
- James Bagwell, Principal Guest Conductor
- Zachary Schwartzman, Assistant Conductor
- Richard Wilson, Composer-In-Residence
- James Bagwell, Artistic Consultant
American Symphony Orchestra Patrons

Ticket sales cover only a small percentage of the expenses for our full-size orchestral concerts. The American Symphony Orchestra Board of Trustees, staff, and artists gratefully acknowledge the following individuals, foundations, corporations, and government agencies who help us to fulfill Leopold Stokowski’s avowed intention of making orchestral music accessible and affordable for everyone. While space permits us only to list gifts made at the Friends level and above, we value the generosity of all donors.

This project is made possible with the support of The Lanie & Ethel Foundation and The Wilder Family.
Music plays a special part in the lives of many New York residents. The American Symphony Orchestra gratefully acknowledges the support of the following government agencies that have made a difference in the culture of New York:

New York State Council on the Arts  
with the support of Governor Andrew Cuomo  
and the New York State Legislature

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