

P R E S E N T S

★
CHRISTMAS
NIGHT OPERA
Gala

NADINE SIERRA ASMIK CRIGORIAN
THOMAS HAMPSON SONDRÁ RADVANOVSKY
BRIAN JAGDE ANITA MONSERRAT
FRANCESCO LANZILLOTTA

27 DECEMBER 2025

CARNEGIE HALL
STERN AUDITORIUM / PERELMAN STAGE AT

Dear friends,

Welcome to Christmas Night Opera – a festive evening in the legendary Carnegie Hall, in the very heart of New York City. It is a true pleasure to see this hall filled with people who cherish art and the sense of wonder that the holiday season brings.

This concert was created as a new winter tradition for New York – one that brings together both residents and guests from around the world. At the end of the year, we especially value what gives us hope, warmth, and a reminder of the simple human things that matter. Music does this better than anything else: it connects those on stage with those in the audience and creates a shared space where, for a moment, we all feel closer to one another.

Tonight, we welcome extraordinary artists, many of whom are appearing together for the very first time. Their voices and artistic worlds are distinct, yet it is precisely this meeting of individualities that creates the sense of celebration we envisioned when shaping Christmas Night Opera.

For me, this project is more than a concert. It is an attempt to offer the city an evening of beauty, generosity, and light – to create an event one can return to year after year, as to a cherished holiday tradition.

*Thank you for sharing this evening with us.
May the music fill your heart with peace and joy.*

Eugene Wintour-Irverstag
Organizer of Christmas Night Opera



photo by Lena Kononova

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wintourgroupinternational.com

NADINE SIERRA

📷 nadine.sierra
nadesierrasoprano.com

Described by *Le Monde* as possessing a voice “with its pure, incisive and delicate timbre” that “radiates tenderness in the middle register” while she “floats her golden high register to the limits of audibility,” Nadine Sierra has emerged as one of the defining lyric sopranos of her generation. Praised for her vocal beauty, seamless technique, and exceptional musicality, she has quickly become a regular presence on the world’s foremost stages. Sierra received the Richard Tucker Award in 2017 and the Beverly Sills Artist Award from the Metropolitan Opera in 2018, affirming her place among the leading young artists of our time.

Her career has since been marked by a series of major international debuts — at the Metropolitan Opera, Teatro alla Scala, Paris Opera, and Staatsoper Berlin — making her a frequent guest at the world’s top houses.

Her discography includes two acclaimed releases on Deutsche Grammophon / Universal: her debut album *There’s a Place for Us* (2018) and *Made For Opera* (2022), which further solidified her artistic profile.

The 2024/25 season opens with her highly anticipated Wiener Staatsoper debut as Juliette in *Roméo et Juliette*, followed by a return to the Metropolitan Opera as Gilda in *Rigoletto*. She appears at the Gran Teatre del Liceu throughout the season in three major roles — Violetta in *La traviata*, Amina in *La sonnambula*, and Maria in *West Side Story* under the baton of Gustavo Dudamel. Engagements also include Violetta at Teatro Real Madrid, Manon at Paris Opera, and Juliette at Teatro di San Carlo in Naples.

Recent highlights include her Royal Opera House debut as Adina in *L’elisir d’amore*, followed by a return in the title role of *Lucia di Lammermoor*. She joined the Royal Opera on its tour to Japan, singing Gilda in *Rigoletto* under Maestro Antonio Pappano. Additional notable appearances include Juliette in *Roméo et Juliette* at the Met; Violetta in *La traviata* at Paris Opera; and her debut as Luisa Miller at Teatro di San Carlo.



photo by Gregor Hohenberg

Her concert and recital activity is equally distinguished: performances with the Berliner Philharmoniker led by Gustavo Dudamel; the Philadelphia Orchestra with Yannick Nézet-Séguin; and the Orchestra dell'Accademia Nazionale di Santa Cecilia with Antonio Pappano. She has appeared in recital at Palm Beach Opera, Teatro Real, Carnegie Hall, Teatro di San Carlo, Festival Dortmund, Grand Théâtre de Genève, and the Harriman-Jewell Series in Kansas City. Sierra has also toured extensively with Andrea Bocelli, including his 30th anniversary tour across Europe and North America, and will join him again at Madison Square Garden and the Kaseya Center in Miami in December 2024.

Earlier milestones include the title role in Lucia di Lammermoor at Teatro La Fenice; Zerlina (Don Giovanni), Flavia (Eliogabalo), Pamina (Die Zauberflöte), and Norina (Don Pasquale) at the Paris Opera; Zerlina and Ilia (Idomeneo) at the Metropolitan Opera; and Juliette, Lucia, Musetta, Pamina, and Contessa at San Francisco Opera. In 2016, she and Leo Nucci made headlines at Teatro alla Scala when the audience demanded an encore of their duet in Rigoletto – an extraordinary moment that broke a tradition dating back to the Toscanini era.

Sierra's career also spans a wide range of concerts and gala appearances – at Carnegie Hall, Arena di Verona, the Musikverein in Vienna, Tanglewood and Ravinia festivals, Dallas Opera, and New York's Park Avenue Armory. She has twice had the honor of performing at the U.S. Supreme Court for the Justices.

Gifted with a luminous voice and a radiant stage presence, Nadine Sierra continues to captivate audiences around the globe, embodying the artistry, refinement, and expressive depth that define opera at its finest.

photo by Gregor Hohenberg



THOMAS HAMPSON

📷 thomashampson
thomashampson.com

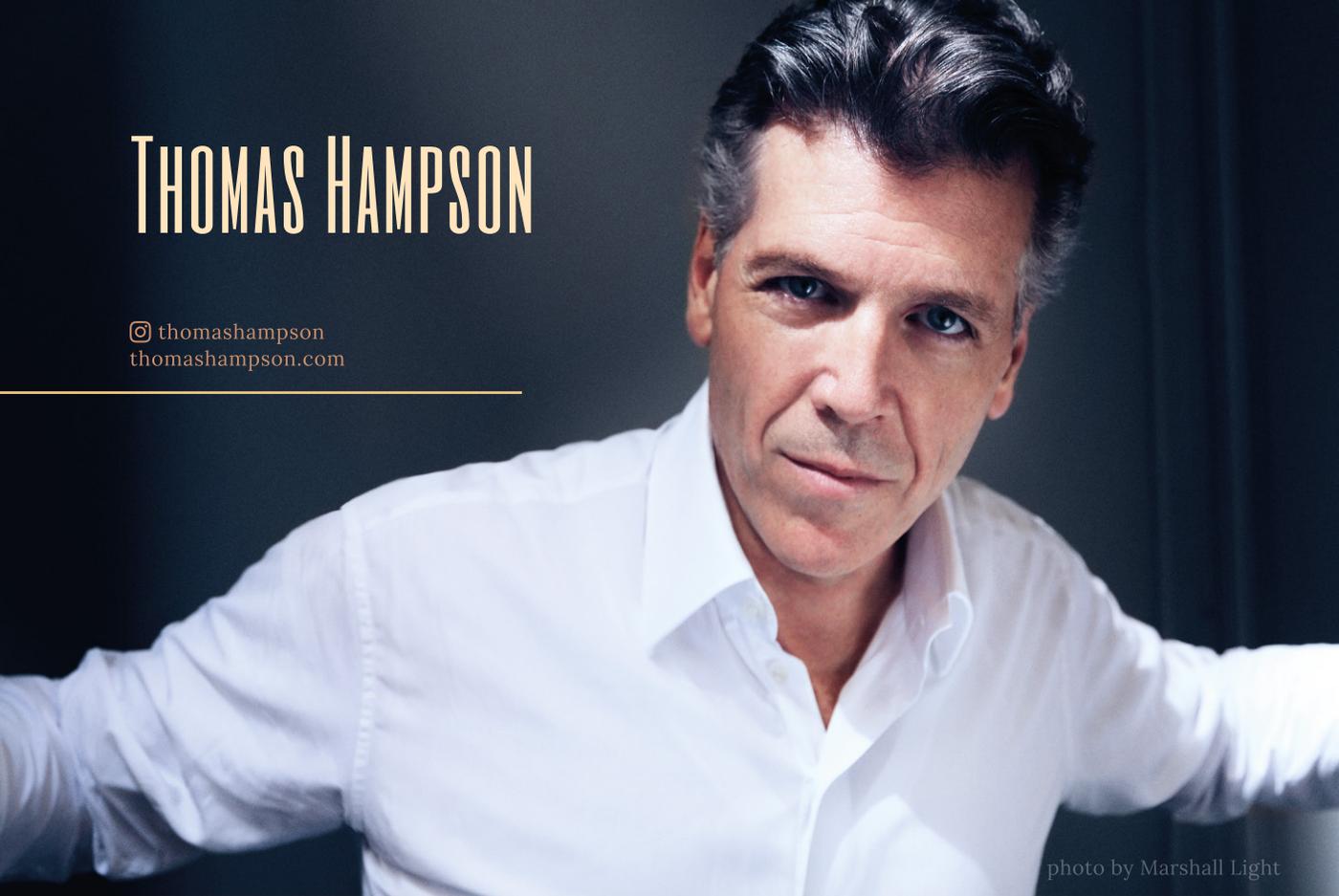


photo by Marshall Light

Thomas Hampson is one of the most significant American baritones of our time, a legend of the opera world whose name is associated with artistic innovation and cultural leadership. His repertoire includes more than 80 roles, and his discography comprises over 170 albums. Hampson is the recipient and nominee of numerous international awards, including several GRAMMY Awards, the Edison Award, and the Grand Prix du Disque.

In the 2024/25 season, Hampson appears both as stage director and as Don Alfonso in concert performances of Mozart's *Così fan tutte* with the Orchestre symphonique de Montréal. This is followed by a residency with the Vancouver Symphony Orchestra and performances of Mahler's *Des Knaben Wunderhorn*, as well as an appearance with the Taiwan Philharmonic under Jun Märkl. At The Kennedy Center, he sings in Barber's *Vanessa* with the National Symphony Orchestra Washington and takes part in a special concert of American music alongside Renée Fleming and Denyce Graves.

The season's extensive concert schedule includes performances with major orchestras such as the Baden-Baden Philharmonic in their New Year's concert with Daniel Hope, the MDR-Sinfonieorchester under Dennis Russell Davies, the Turku Philharmonic Orchestra with John Storgårds, and the Orchestra Sinfonica di Milano Giuseppe Verdi with Emmanuel Tjeknavorian. In a more intimate setting, Hampson joins accordionist Ksenija Sidorova for a tour of Schubert's *Winterreise* arranged for baritone and accordion, with performances at Schloss Elmau, Tonhalle Zürich, the Concertgebouw Amsterdam, and the Beethoven-Haus in Bonn. He will also give recitals at Palais Montcalm in Quebec and at the Brucknerhaus in Linz with long-time collaborator Wolfram Rieger.

A major operatic event of the season will be his appearance in a new production based on Ingmar Bergman's *Fanny and Alexander* at La Monnaie, where he performs the role of Bishop Edward Vergerus. The music is composed by Mikael Karlsson, with a libretto by Royce Vavrek.

In the previous season, Hampson sang Walton's *Belshazzar's Feast* with the BBC Symphony Orchestra at the BBC Proms and with The Cleveland Orchestra under Klaus Mäkelä. Works by Mahler also played a central role in his repertoire, with performances of *Des Knaben Wunderhorn* with the Athens State Orchestra and the Seoul Philharmonic Orchestra. He joined the New York Philharmonic and Jaap van Zweden for their Asia tour, and subsequently the Dallas Symphony Orchestra and Fabio Luisi on their European tour performing Kurt Weill's *Four Walt Whitman Songs*.

Hampson's artistic and educational activities have an international dimension. He is an honorary Professor of Philosophy at the University of Heidelberg, an honorary member of London's Royal Academy of Music, and the recipient of several honorary doctorates. He holds the title of *Kammersänger* of the Wiener Staatsoper and is a *Commandeur de l'Ordre des Arts et des Lettres* of France. In 2017, together with Wolfram Rieger, he received the Hugo Wolf Medal.

He is the Co-Founder and Artistic Director of the Lied Academy Heidelberg and the Founder of the Hampson Foundation, which promotes intercultural dialogue through the art of song. His masterclasses are available through Medici.tv, the Manhattan School of Music, and the Hampson Foundation livestream channel. He also serves as an advisor to Opera for Peace.

Today, Thomas Hampson remains an icon of the opera world, whose artistry and long-standing contribution continue to shape contemporary understanding of vocal performance.



photo by Jimmy Dohelan

SONDRA RADVANOVSKY

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Sondra Radvanovsky stands among the most compelling sopranos of her generation—an artist whose performances have been described as “one of the most profoundly moving opera experiences on the planet” (OperaWire). Universally admired for the depth and power of her vocal expression, she is recognised as one of today’s finest Verdi and Puccini sopranos, as well as a leading interpreter of the bel canto repertoire.

In the 2025/26 season, Radvanovsky brings her “extraordinary” (The New York Times) portrayal of Puccini’s Tosca to major stages worldwide, including Teatro di San Carlo, the Opéra National de Paris, and the Ljubljana Festival. She returns to the incendiary title role of Cherubini’s Medea in David McVicar’s acclaimed production at Lyric Opera of Chicago, and revisits another of her signature roles, Puccini’s Turandot, at the Bayerische Staatsoper.

On the concert stage, Radvanovsky joins the American Symphony Orchestra for the star-studded Christmas Night Opera Gala at Carnegie Hall, and appears with tenor Freddie De Tommaso at the Teatro di San Carlo in a program dedicated to Verdi, Puccini, and Mascagni. She also performs a recital of songs and arias at Barcelona’s Palau de la Música with pianist Vincenzo Scalera.



photo by Cedric Angeles

Highlights of the previous season include her Tosca at Deutsche Oper Berlin and The Metropolitan Opera—performances hailed as “legendary” (OperaWire). Radvanovsky also appeared as Odabella in Verdi’s Attila in concert at Teatro Real, as Maddalena di Coigny in Giordano’s Andrea Chénier at Deutsche Oper Berlin, and as Turandot at the Royal Opera House, where The Guardian wrote that she demonstrated “why she is the reigning Turandot of the day.” She also toured in concert with tenor Piotr Beczala, performing arias and duets from across the operatic repertoire.

Radvanovsky has earned worldwide acclaim for her portrayals of Verdi’s greatest heroines, including the title role in Aida, Leonora in La forza del destino, Lady Macbeth in Macbeth, Amelia in Un ballo in maschera, Elvira in Ernani, Leonora in Il trovatore, Elisabetta in Don Carlo, and Hélène in Les vêpres siciliennes. Her Puccini roles—among them Tosca, Turandot, Suor Angelica, and Manon Lescaut—have further established her as one of the most powerful dramatic sopranos on the international stage. She is also celebrated for her mastery of bel canto, including Donizetti’s “Three Queens”—Anna Bolena, Maria Stuarda, and Elisabetta in Roberto Devereux—as well as Bellini’s Norma, Alfano’s Cyrano de Bergerac, Dvořák’s Rusalka, and Tchaikovsky’s Lisa in Pique Dame.

Radvanovsky’s discography includes her debut album Verdi Arias (Delos, 2010), which was widely praised by critics and appeared on season-best lists of NPR and The New Yorker. A subsequent Delos release features Verdi scenes recorded with her longtime artistic partner, the late Dmitri Hvorostovsky. Recent highlights include Warner Classics’ acclaimed new recording of Turandot with the Orchestra and Chorus of the Accademia Nazionale di Santa Cecilia under Antonio Pappano, as well as The Three Queens, captured live at Lyric Opera of Chicago.

Many of Radvanovsky’s landmark performances have been preserved on film. She appears on Naxos’s Cyrano de Bergerac and in Il trovatore, Un ballo in maschera, Roberto Devereux, and Medea for The Met: Live in HD. She has also served as a charismatic host for HD broadcasts of La fanciulla del West, Otello, and Francesca da Rimini.

Radvanovsky’s career began at The Metropolitan Opera in the late 1990s as part of the Lindemann Young Artist Development Program. After early appearances in smaller roles, she drew critical attention as Antonia in Les Contes d’Hoffmann, quickly establishing herself as a major talent. Since then, she has performed at virtually every leading opera house in the world—including the Royal Opera House, Teatro alla Scala, The Metropolitan Opera, Opernhaus Zürich, and many others—and has appeared in concert with renowned orchestras and collaborators.

Beyond the opera stage, Sondra Radvanovsky has appeared in recital at Carnegie Hall, the Centro de Congressos in Andorra, Barcelona’s Liceu, the Aix-en-Provence Festival, Cankarjev Dom in Ljubljana, and Spivey Hall in Georgia.

Today, Sondra Radvanovsky remains one of the defining dramatic sopranos of our era—an artist whose voice, artistry, and emotional immediacy continue to inspire audiences worldwide.





ASMIK GRIGORIAN

asmik-grigorian.com

Lithuanian soprano Asmik Grigorian is one of the most compelling and sought-after artists in contemporary opera, whose artistic individuality combines emotional intensity, precision of dramatic gesture, and a rare depth of timbre. Her voice, described by *Le Monde* as “wild ... rich and dark,” together with a stage presence noted by *The New York Times* as “one of the fiercest dramatic talents in the field,” has shaped her reputation as one of the most distinctive interpreters of her generation. *The Times* emphasizes that her “versatility is astounding.”

photo by Momika Matilda Andruityté

She appears on many of the world’s leading opera stages, including the Wiener Staatsoper, Teatro alla Scala (Milano), Metropolitan Opera (New York), Royal Opera House (London), Opéra national de Paris, Teatro Real Madrid, Bayerische Staatsoper (Munich), and Deutsche Oper Berlin, and is a regular guest at major European festivals such as the Salzburger Festspiele and Bayreuth Festspiele.

Her professional achievements are reflected in numerous prestigious awards: she is a three-time recipient of the International Opera Awards (2016, 2019, 2025), has been named Female Opera Singer of the Year by Ópera XXI (2022), is a two-time winner of Lithuania's highest theatre prize, the Golden Stage Cross, and is also a laureate of the Austrian Music Theater Awards (2019) and Opus Klassik (2023).

Critics often highlight her ability to completely transform a musical character.

As Das Opernmagazin notes:

“an absolutely exceptional singer... Grigorian makes every role her own in every language and epoch with minimal yet haunting gestures and a sensual, mesmerizing, metallicly colored voice.”

This artistic freedom and intuition lie at the core of her defining interpretations: the sensational Salome at the Salzburger Festspiele (“a Salome to end all Salomes,” Financial Times), as well as her roles in Jenůfa, Rusalka, Eugene Onegin, Manon Lescaut, and in operas by Puccini, Strauss, Janáček, and Shostakovich.

On the concert stage, she collaborates with leading orchestras, including the Vienna Philharmonic, Gewandhausorchester, Orchestra di Santa Cecilia, Orchestre Philharmonique de Radio France, and the Swedish Radio Symphony Orchestra. Her duo with pianist Lukas Geniušas has become one of the most notable chamber partnerships of recent years.

A special place in her artistic life is held by the theatrical project Una Diva is Born, created together with Jang-Ki Džū. Presented at the Salzburg Festival and the Wiener Staatsoper, it combines operatic dramaturgy with music by contemporary artists and offers a personal artistic portrait of the soprano.

Asmik Grigorian remains one of the key figures in today's operatic landscape, her work distinguished by emotional authenticity, artistic precision, and remarkable stage presence.



A close-up, profile view of a man with dark hair and a beard, looking off to the right. He is wearing a dark blue, textured sweater over a white t-shirt. The background is a solid, dark reddish-brown color.

BRIAN JAGDE

© brianjagdetenor
brianjagde.com

Heralded internationally as a “thrillingly emotive” artist (The New York Times), American tenor Brian Jagde is one of the most compelling voices of his generation, known for his powerful vocal presence and vivid dramatic intensity. In the 2025/26 season he once again opens the Teatro Real season — this time with his highly anticipated debut in the title role of Verdi’s *Otello*. He then performs at the Deutsche Oper Berlin as Cavaradossi in Puccini’s *Tosca* and Pinkerton in *Madama Butterfly*, followed by his debut as Canio in Leoncavallo’s *Pagliacci* at the Teatro Musicale Fiorentino, and his first Wagner title role — *Lohengrin* — at Teatro La Fenice. Later in the season he returns to The Metropolitan Opera as Calaf in Puccini’s *Turandot*, and appears twice at Teatro di San Carlo — as Calaf and Maurizio in Cilea’s *Adriana Lecouvreur*.

photo by Chris Singer

In 2024 Jagde made his debut at Teatro alla Scala as Turiddu in Mascagni's *Cavalleria rusticana*, and later opened the 2024/25 season there in a new production of *La forza del destino*, where he was praised as a "thrillingly virile Don Alvaro armed with a powerful middle range and ringing top notes" (*Financial Times*). Recent seasons have featured Don Alvaro at the Royal Opera House, The Metropolitan Opera, and the Gran Teatre del Liceu; debuts in Japan and South Korea as Calaf; performances as Canio in Rome, Samson in *Samson et Dalila* at Teatro di San Carlo and Staatsoper Berlin, the title role in *Don Carlo* in London, *Cavaradossi* in Paris, Chicago, Zürich, and Santa Fe; Turiddu at the Wiener Staatsoper; and major appearances as Maurizio, Des Grieux, and Pinkerton across leading international stages.

He has appeared as Calaf at the Bayerische Staatsoper, San Francisco Opera, Opéra national de Paris, and the Caracalla Festival; as Don José at San Francisco Opera, the Bayerische Staatsoper, and the Royal Opera House; and as the Prince in Dvořák's *Rusalka* at Houston Grand Opera and Staatsoper Berlin. Other roles include Bacchus in Strauss' *Ariadne auf Naxos*.

Jagde made his Metropolitan Opera principal role debut in 2021 as Cavaradossi in *Tosca*, where "his enormous, vibrant voice was capped by exciting top notes" (*The New York Times*). Notable new productions have included *Tosca* and *Aida* at San Francisco Opera, *Carmen* in Naples and at the Arena di Verona, *Madama Butterfly* and *Turandot* at Teatro Massimo, and *Aida* at the Bayerische Staatsoper. His debut as Enzo Grimaldi in Ponchielli's *La Gioconda* at Liceu and subsequent appearance as Don Alvaro at Opéra national de Paris were described as "a revelation" (*Ôlyrix*).

His concert work includes annual Capodanno concerts at Teatro La Fenice (international broadcast), Verdi's *Requiem* with the Radio Filharmonisch Orkest at the Concertgebouw in Amsterdam, and Froh in Wagner's *Das Rheingold* with the New York Philharmonic. His solo recital debut at the Mondavi Center was praised as "radiant" and "glorious" (*San Francisco Classical Voice*). His discography features *Das Lied von der Erde* on Deutsche Grammophon, *Il tabarro* and *Cavalleria rusticana* on Pentatone, as well as DVD/Blu-ray releases from Deutsche Oper Berlin and Dutch National Opera.

Beyond the stage, Jagde is an active advocate for arts education worldwide. He serves as an Ambassador for Opera for Peace and teaches on the vocal faculty of Vincerò Academy. His awards include the top prize at the Loren L. Zachary Competition (2014), as well as second prize and the Birgit Nilsson Prize at the Operalia Competition (2012). He is a graduate of the Adler and Merola programs at San Francisco Opera.



ANITA MONSERRAT

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British mezzo-soprano Anita Monserrat is a member of the Wiener Staatsoper Opernstudio for the 2024/25 and 2025/26 seasons, where she holds the Hildegard Zadek Foundation Scholarship. In 2024, she received First Prize at the SWR Junge Opernstars, Second Prize at Neue Stimmen, and was a semi-finalist at the 30th edition of Operalia. In the United Kingdom, she was a finalist at both the 2023 Kathleen Ferrier Awards and the 2022 Handel Singing Competition. She participated in the Young Singers Project at the 2023 Salzburg Festival, performing in Ravel's *L'Enfant et les Sortilèges*, and continued her development at the International Meistersinger Akademie (IMA) in 2024.

photo by Liliya Namisnyk



Anita is equally active on the concert platform. She appeared as a soloist at Christmas in Vienna 2023 at the Wiener Konzerthaus and performed Beethoven's Symphony No. 9 with the Singapore Symphony Orchestra under Hans Graf. Other notable engagements include Bach's St John Passion at London's Barbican Centre with Britten Sinfonia, Handel's Messiah with Laurence Cummings and the London Handel Festival, Vivaldi's Gloria with the Academy of Ancient Music, and Bach's St John Passion with Philippe Herreweghe. She has also taken part in public masterclasses with KS Neil Shicoff, Malcolm Martineau, Catherine Wyn-Rogers, and Mary Bevan.

Before joining the Opernstudio, Anita studied at the University of Music and Performing Arts Vienna with KS Michael Schade and Laura Aikin. Her roles there included Hänsel in Humperdinck's Hänsel und Gretel and the principal role in Poulenc's La Voix Humaine. During her studies in the UK, she held a choral scholarship at Trinity College, Cambridge, where she read music, and subsequently trained at the Royal Academy of Music in London under Alex Ashworth and Catherine Wyn-Rogers.



photo by Lilija Namisnyk

FRANCESCO LANZILLOTTA

 francescolanzillotta.conductor

francescolanzillotta.com

Francesco Lanzillotta is considered one of the most interesting conductors on the Italian music scene. Born in Rome, he graduated in conducting with Maestro Bruno Aprea and in composition with Maestro Luciano Pelosi with full marks and honours at the Santa Cecilia Conservatory in Rome. He also studied piano and cello.

He was Principal Guest Conductor of the Varna Opera House in Bulgaria from 2010 to 2014, Principal Conductor of the Orchestra Filarmonica Toscanini from 2014 to 2017, Music Director of the Macerata Opera Festival from 2017 to 2021. In recent years he has conducted in the most important Italian theatres in Turin, Venice, Naples, Palermo, Macerata, Rome, Florence, Bologna, Pesaro, Verona, Milan, Parma, Trieste, Treviso, Ferrara, Cagliari, Benevento, Lecce, L'Aquila and others. Very active in Europe he made his debut at the Deutsche Oper in Berlin, opened the 2019 season at the Semperoper in Dresden, conducted in Zurich, Valencia, Paris, Brussels, Munich, Lyon. In 2022, he made his debut in Vienna with *I puritani* at the Wiener Staatsoper. In the same year he is invited back to Frankfurt after conducting *La traviata* in 2018, to conduct a new production of Dallapiccola's *Ulysses*. In the past he has been very active in Russia, in St Petersburg with the St Petersburg Philharmonic Orchestra and the choir of the Accademia di Santa Cecilia in Rome in a symphonic programme, in Moscow The Novaya Rossiya State Symphony Orchestra and at the Bolshoi *Le nozze di Figaro*. In Beijing he conducted *Le nozze di Figaro*, in Budapest *L'italiana* in Algeri and in South Korea, in Toronto several symphonic programmes. In Montpellier he made his debut with *Gianni Schicchi* by Giacomo Puccini and *La notte di un nevrastenico* by Nino Rota. Constantly invited to the Erl Festival, he has conducted many symphonic concerts. He recently triumphed in the challenging *Bastarda* project at Le Monnaie/DeMunt in Brussels in the double role of composer and conductor.

Among recent and future engagements: *Nabucco* at Berlin Staatsoper, *Roberto Devereux* at Palau de les Arts in Valencia, *Antigone* with Accademia Nazionale di Santa Cecilia in Rome, *Macbeth* at Teatro Regio in Parma, *La traviata* at Caracalla Festival in Rome, *Trilogia Verdiana* at Teatro Municipale in Piacenza, *I masnadieri* at Teatro Real in Madrid, *I puritani* at Teatro Regio in Torino and *Otello* in Liège



AMERICAN SYMPHONY ORCHESTRA



The American Symphony Orchestra (ASO) is one of New York's distinguished symphonic ensembles, founded in 1962 by the legendary conductor Leopold Stokowski. From its inception, the orchestra has embraced the belief that symphonic music should be accessible, relevant, and an active part of contemporary cultural life.

Since 1992, the ASO has been led by Music Director Leon Botstein, under whose guidance the orchestra has developed its signature approach: each program is built around a unifying artistic or historical theme, illuminating music through a broader cultural lens. This vision has established the ASO as one of the most intellectually driven orchestras in the United States, known for its bold programming and its commitment to reviving rarely performed and overlooked works.

The American Symphony Orchestra performs in New York's major venues, including Carnegie Hall, presenting a dynamic mix of beloved masterworks and compelling discoveries. The orchestra also maintains a strong educational and community presence, continually striving to make orchestral music available to the widest possible audience.

Today, the ASO continues the mission set forth by Stokowski: to inspire curiosity, expand the boundaries of symphonic tradition, and demonstrate the orchestra's vital role in modern cultural dialogue.

1 ACT

American Symphony Orchestra · Francesco Lanzillotta

Gioachino Rossini (1792–1868)
Guillaume Tell – Overture (1829)

Asmik Grigorian

Antonín Dvořák (1841–1904)
Rusalka – “Song to the Moon” (1901)

Thomas Hampson

Giuseppe Verdi (1813–1901)
Macbeth – “Pietà, rispetto, onore” (1847; rev. 1865)

Asmik Grigorian · Thomas Hampson

Pyotr Tchaikovsky (1840–1893)
Eugene Onegin – Tatiana & Onegin Duet (Act III) (1879)

Nadine Sierra

Giuseppe Verdi (1813–1901)

PROGRAM

American Symphony Orchestra · Francesco Lanzillotta

Ambroise Thomas (1811–1896)
Mignon – Overture (1866)

Nadine Sierra

Leonard Bernstein (1918–1990)
West Side Story – “I feel pretty” (1957)

Asmik Grigorian · Anita Monserrat

Pyotr Tchaikovsky (1840–1893)
The Queen of Spades –
Lisa & Polina Duet: “At the river” (Act I) (1890)

Asmik Grigorian

Giacomo Puccini (1858–1924)
Turandot – “In questa reggia” (1926)

2 ACT

Sondra Radvanovsky · Nadine Sierra

Léo Delibes (1836–1891)
Lakmé — “Viens, Mallika... Sous le dôme épais” (Flower Duet) (1883)

Anita Monserrat

Gioachino Rossini (1792–1868)
La Cenerentola — “Nacqui all'affanno... Non più mesta” (1817)

Brian Jagde

Giuseppe Verdi (1813–1901)
Otello — “Dio! mi potevi scagliar” (1887)

Sondra Radvanovsky

Giuseppe Verdi (1813–1901)
I vespri siciliani — “Mercè, dilette amiche” (Bolero) (1855)



Thomas Hampson

Wolfgang Amadeus Mozart (1756–1791)
Le nozze di Figaro —
“Hai già vinta la causa! ... Vedrò mentr'io sospiro” (1786)

Brian Jagde

Ruggero Leoncavallo (1857–1919)
Pagliacci — “Vesti la giubba” (1892)

Sondra Radvanovsky · Brian Jagde

Giacomo Puccini (1858–1924)
Manon Lescaut — Final Duet (Act IV) (1893)

FINALE · All Soloists

Leonard Bernstein (1918–1990)
Candide — “Make Our Garden Grow” (1956)

**The program is subject to change without prior notice.*



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