

# ORGAN *Orchestra*

St. Bartholomew's Church  
American Symphony Orchestra  
Leon Botstein, Conductor

**Friday, January 27, 2023**  
8PM Concert  
7PM Pre-concert talk with  
Leon Botstein



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# ORGAN + ORCHESTRA

**LEON BOTSTEIN, CONDUCTOR**

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**CAMILLE SAINT-SAËNS (1835—1921)**

Symphony No. 3, Op. 78, 1886

I. Adagio – Allegro maestoso – Poco adagio  
II. Allegro moderato – Presto – Maestoso – Più allegro

PAOLO BORDIGNON, Organ

INTERMISSION

**DAME ETHEL SMYTH (1858—1944)**

Mass in D, 1891

ANYA MATANOVIĆ, Soprano  
EVE GIGLIOTTI, Mezzo-soprano  
JOSHUA BLUE, Tenor  
ADAM LAU, Bass

BARD FESTIVAL CHORALE  
JAMES BAGWELL, Director

This evening's concert will run approximately 1 hour and 30 minutes with one 20 minute intermission.

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This project is supported in part by the National Endowment for the Arts.

The ASO's Vanguard Series is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

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Our mission is to comfort, challenge and inspire a growing community of people in search of meaning and hope in their lives. We passionately serve our city and the larger world, and we welcome people of every faith background whether looking for a church home or just visiting. Please visit [stbarts.org](http://stbarts.org) for more information.

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The Reverend Peter D. Thompson, *Vicar*

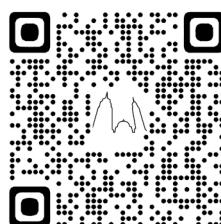
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The American Symphony Orchestra was founded 61 years ago in 1962 by Leopold Stokowski with the mission of providing music within the means of everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic 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 offers 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.

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*This project is supported in part by the National Endowment for the Arts.*

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# TEXT & TRANSLATION

DAME ETHEL SMYTH (1858—1944), Mass in D, 1891

TEXT	TRANSLATION	TEXT	TRANSLATION
<b>Kyrie</b> Kyrie eleison, Christe eleison, Kyrie eleison.	<b>Kyrie</b> Lord have mercy, Christ have mercy, Lord have mercy.	<b>Sanctus</b> Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua Hosanna in excelsis.	<b>Sanctus</b> Holy, Holy, Holy, Lord God of Hosts, Heaven and earth are full of Your glory, Hosanna in the highest.
<b>Credo</b> Credo in unum Deum, Patrem omnipotentem, factorem cæli et terræ, visibilem omnium et invisibilem.  Credo in unum Dominum Jesum Christum, Filium Dei unigenitum et ex Patre natum ante omnia sæcula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt.  Qui propter nos homines, et propter nostram salutem, descendit de cælis.  Et incarnatus est de Spiritu Sancto, ex Maria Virgine. Et homo factus est.  Crucifixus etiam pro nobis Pontio Pilato, crucifixus, passus et sepultus est.  Et resurrexit tertia die secundum Scripturas. Et ascendit in cælum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.  Credo in Spiritum Sanctum, Dominum et vivificantem. Qui ex Patre, Filio que procedit, Qui cum Patre et Filio simuladoratur et con glorificatur, adoratur, qui locutus est, per prophetas.  Credo in unam sanctam Catholicam et Apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi sæculi. Amen.	<b>Credo</b> I believe in one God, the Almighty Father, Creator of Heaven and earth, of all things seen and unseen.  I believe in one Lord Jesus Christ, The only Son of God, begotten of the Father before all ages, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father, through Him all things were made.  Who for us and our salvation, came down from Heaven.  And was incarnate by the Holy Spirit of the Virgin Mary, and was made man.  For our sake He suffered under Pontius Pilate, He suffered and was buried.  And on the third day He rose again in accordance with the Scriptures. He ascended into Heaven, and is seated at the right hand of the Father, and He will come again in glory to judge the living and the dead, and His kingdom shall be everlasting.  I believe in the Holy Spirit, The Lord and Giver of life, who proceeds from the Father and the Son, Who with the Father and Son is glorified and worshipped, who has spoken through the prophets.  I believe in one holy Catholic and Apostolic Church. I acknowledge one baptism for the forgiveness of sins. And I await the resurrection of the dead and the life of the world to come. Amen.	<b>Benedictus</b> Benedictus qui venit in nomine Domini.  <b>Agnus Dei</b> Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem.  <b>Gloria</b> Gloria in excelsis Deo. Et in terra pax hominibus bonæ voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex cælestis, Deus, Pater omnipotens.  Domine Fili unigenite Jesu Christe, Domine Deus,  Agnus Dei, Filius Patris, Agnus Dei, miserere nobis qui tollis peccata mundi, suscipe deprecationem nostrum. Qui sedes ad dexteram Patris miserere nobis.  Quoniam tu solus sanctus. Tu solus sanctus, Tu solus Dominus, Tu solus altissimus, Jesu Christe, Tu solus Dominus, Tu solus altissimus, cum Sancto Spiritu, in gloria Dei Patris. Amen.	<b>Benedictus</b> Blessed is He who comes in the name of the Lord.  <b>Agnus Dei</b> Lamb of God, who takes away the sins of the world, have mercy on us. Grant us peace.  <b>Gloria</b> Glory to God in the highest, and on earth, peace to people of good will. We praise You, we bless You, We worship You, we glorify You, we give You thanks for Your great glory, Lord God, heavenly King, God, Almighty Father.  Lord, only-begotten Son Jesus Christ, Lord God,  Lamb of God, Son of the Father, Lamb of God, have mercy on us, who takes away the sins of the world, receive our prayer. He who sits at the right hand of the Father, have mercy on us.  For You alone are holy. You alone are holy, You alone are Lord, You alone are the Most High, Jesus Christ, You alone are the Lord, You alone are the Most High, with the Holy Spirit, in the glory of God, the Father. Amen.

# A NOTE FROM THE MUSIC DIRECTOR

By Leon Botstein

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It is a pleasure to welcome the audience to this concert of the American Symphony Orchestra at St. Bartholomew's. St. Bartholomew's has a rich and noble history as a venue for concerts, particularly concerts that utilize its spectacular and legendary Aeolian-Skinner organ. Although the present organ dates from 1918, it incorporates much of the previous organ by Hutchings and Odell. The organ has been meticulously maintained. Its current configuration dates from 1971, when it was rebuilt just one year before Aeolian-Skinner closed its doors in 1972. It is one of the finest instruments in the United States and is ideal for a performance of the most famous symphonic work with organ from the 19th century, Saint-Saëns's Symphony No. 3 which opens this program.

Leopold Stokowski, the founder of the American Symphony Orchestra, which is celebrating its 60th anniversary this season, began his career in the United States as the organist and choir director of St. Bartholomew's. Ambitious and charismatic, he made the church on Park Avenue a major venue for secular concerts in New York. The popularity of these concerts would prefigure Stokowski's subsequent triumphant success as one of the major conductors of the 20th century. The two orchestras with which he is most closely associated

are the Philadelphia Orchestra and the American Symphony Orchestra. He was not only a master of orchestral sonority, but an inspired interpreter known for spontaneous and imaginative readings of the standard repertory, which includes the organ symphony of Saint-Saëns. But it should be remembered that Stokowski was a leading advocate of new music and avant-garde modernism to the end of his long career. He pioneered in programming works by 20th century composers including Gustav Mahler, Alban Berg, Arnold Schoenberg, William Dawson, and a host of post-World War II Americans.

In his lifetime, he was the object of misplaced snobbery as a podium showman. This was largely the result of envy on the part of competitors and the corrosive snobbery of critics who resented Stokowski's innovative use of film and popular media. He was without question as fine and original a conductor as his rivals. He cultivated a lush string sound and had a keen sense of drama and rhythmic propulsion. One can observe his mastery of the technique of conducting in a film now available on YouTube made with the American Symphony Orchestra at Madison Square Garden of a rehearsal of Rachmaninoff's *Rhapsody on a Theme of Paganini*.

Tonight's program is constructed in

part to honor Stokowski's legacy, first in the selection of a great late-Romantic symphony that features the organ, his own instrument (played by his current successor at St. Bartholomew's), and second with the kind of underappreciated music he was quick to champion. Saint-Saëns's well-known masterpiece is followed by a rare performance of Dame Ethel Smyth's Mass in D.

Smyth may very well be the finest woman composer of the late 19th and early 20th century period. The American Symphony Orchestra was participant in the first fully staged, complete performance of her operatic masterpiece *The Wreckers* at Bard SummerScape at the Fisher Center for the Performing Arts at Bard College. That 2015 performance is also available on YouTube and on the Fisher Center's website. Another opera by Smyth, *Der Wald (The Forest)* was the first opera by a woman staged at the Metropolitan Opera. In addition to being an outstanding composer, Ethel Smyth was a determined and outspoken political activist, primarily on behalf of the women's suffrage movement in England. She was arrested for her role in protests against the exclusion of women from voting. Her 1911 "The March of the Women" became popular as a means of galvanizing political support for the right of women to vote.

She was, in addition, closely associated with Bloomsbury. She maintained close relationships with writers and intellectuals including Virginia Woolf. Her talents extended to sports. She was an accomplished equestrian and tennis and golf enthusiast. She achieved considerable fame in her lifetime. She was the first female composer to become a Dame by action of the King, and was honored with honorary degrees by the Universities of Durham and Oxford.

It is fitting that one of Smyth's finest pieces, the Mass in D is being performed in a major Anglican church. As Byron Adams, the program annotator for this concert (and arguably the finest expert on English music in the English-speaking world) points out, the Mass is organized to fit the Anglican liturgy. The composer Donald Tovey, the distinguished and celebrated English writer on music, compared Smyth's Mass to Beethoven's *Missa Solemnis*. There can be no higher praise for a sacred work based on the traditions of the Mass and written with concert use in mind. The ASO hopes this performance will inspire the long-awaited entrance of Smyth's Mass in D into the repertoire of orchestras throughout the United States.

# NOTES ON THE PROGRAM

By Byron Adams, Emeritus Professor of Musicology,  
University of California, Riverside

## CAMILLE SAINT-SAËNS

Born October 9, 1835, in Paris, France

Died December 16, 1921, in Algiers, Algeria

Symphony No. 3, Op. 78, 1886

Composed 1886

Premiered on May 19, 1886, in London, U.K., Conducted by  
Camille Saint-Saëns

Performance Time: Approximately 36 minutes

## SAINT - SAËNS

In 1878, Camille Saint-Saëns endured a double tragedy. On May 28, his young son André died when he fell from the window of the family apartment onto the courtyard below, and on July 7, his infant son Jean-François died of an illness. As often happens, these deaths essentially destroyed his marriage to Marie-Laure (née Truffot) in 1881, but, bowing to the conventions of the time, they never divorced. Despite these traumatic events, Saint-Saëns continued to compose, producing his operatic masterpiece, *Henri VIII*, which was premiered at the Paris Opéra in 1883.

In the summer of 1885, Francesco Berger, secretary of the Royal Philharmonic Society in London, broached the possibility of commissioning Saint-Saëns for a new score: "Would you be able to compose some Symphonic Work expressly for next

season?" Saint-Saëns promptly accepted Berger's offer and promised that he would try his best. Berger and the Royal Philharmonic Society must have been pleased with the result. On May 19, 1886, in a concert that took place at St. James's Hall in London, Saint-Saëns played Beethoven's Fourth Piano Concerto on the first part and then conducted the acclaimed premiere of his new symphony on the second part. As Sabina Teller Ratner observes, "The most successful of Saint-Saëns's English commissions remains his Symphony in C minor, Op. 78."

With his knowledge of music history, Saint-Saëns knew that the Royal Philharmonic Society had commissioned Beethoven's Ninth Symphony in 1817. Saint-Saëns followed Beethoven's example in several ways: through the innovative form of his symphony, which is cast in two broad sections; through the use of the organ, which is analogous to the chorus in the



Ninth Symphony's finale; and through a symphonic rhetoric that proceeds from darkness to light. The Symphony in C minor had another powerful impetus, however: the declining health of Franz Liszt, whom Saint-Saëns revered as a great composer and loyal friend. Although Liszt died before the symphony's premiere, Saint-Saëns was able to play parts of the score to his ailing friend. Saint-Saëns may have incorporated allusions to Liszt's music within the symphony. Commentators have noted the resemblance of the first movement's opening theme to the Dies Irae chant from the plainsong Requiem Mass, which Liszt had used in his *Totentanz* for piano and orchestra (1849). A further connection with Liszt may well come at the beginning of Saint-Saëns's finale, when the symphony's main motif is transformed from minor into major. This transformation recalls Liszt's touching piano piece *Chanson D'Archedelt "Ave Maria"* (1865). The latter piece,

cast in a C major, is based on an arrangement of a secular chanson by the Renaissance composer Jacques Archedelt that Pierre-Louis Dietsch, a colleague of Saint-Saëns's at the École Niedermeyer, turned into an Ave Maria.

Whatever allusions that Saint-Saëns wove in the musical fabric of his symphony, he regarded it as a summation of his career, and, perhaps, of the tragedies he endured: "I gave everything to it that I was able to give. What I have accomplished here, I will never achieve again."

# NOTES ON THE PROGRAM

By Byron Adams, *Emeritus Professor of Musicology,*  
*University of California, Riverside*

## DAME ETHEL SMYTH

Born April 22, 1858, in London, U.K.

Died May 8, 1944, in Woking, U.K.

Mass in D

Composed 1891

Premiered on January 18, 1893, in London, U.K., Conducted by  
Sir Joseph Barnby

Performance Time: Approximately 1 hour, 5 minutes

## SMYTH

During a 1958 radio broadcast marking the centenary of Dame Ethel Smyth's birth, the English conductor Sir Thomas Beecham recalled, "She was a composer of spirit, vigor, with a talent for emphasis, accent on what you might vulgarly called 'guts' . . . I think that the culminating point of her life and achievement was sometime in the early thirties when, in conjunction with others, notably my friend Sir Hugh Allen, we organized a festival for her: several concerts at Queen's Hall and occasions elsewhere." Beecham continued by remarking, "I can only say that she had a great deal of difficulty over her compositions. She was a perfectionist." Finally, he paid Smyth a remarkable tribute: "There is no doubt that Ethel was certainly one of the most remarkable women this country has ever produced or any country has ever produced."

Smyth was born into a military family. Her father, who was a major general in the Royal Artillery, was strenuously opposed to his daughter pursuing a musical career. Her determination overcame all familial impediments, however, and she matriculated at the Leipzig Conservatory, studying with the conservative Carl Reinecke. Dissatisfied with his teaching, Smyth then took lessons with the composer Heinrich von Herzogenberg, who introduced her to several important composers including Brahms, Tchaikovsky, and Clara Schumann. On her return to England, she was encouraged by Sir Arthur Sullivan. She became involved with the women's suffrage movement, and served time in Holloway Prison for acts of civil disobedience. Smyth is remembered as a lesbian composer: most of her romantic attachments were to women with the notable exception of the writer Henry Bennett Brewster. Her affairs included many

influential women in politics, letters, and the arts, among them Virginia Woolf.

By any measure, Smyth's musical achievements were remarkable. Her opera, *Der Wald*, was performed at Covent Garden in 1902 and in New York at the Metropolitan Opera in 1903. Unfortunately, Smyth noticed a distortion in her hearing beginning in 1919. The problem worsened steadily, until by the time of the 1934 festival of her music organized by Beecham, she was completely deaf, unable to hear either her music or the audience's cheers.

Smyth composed the Mass in D, one of her finest scores, during the summer of 1891. It was premiered at the Royal Albert Hall by Joseph Barnby conducting the Royal Choral Society on January 18, 1893. The Mass was revived to great acclaim on February 7, 1924, when Adrian Boult conducted the Festival Choral Society in Birmingham: he repeated the performance in London in March. Writing of this revival in *The Musical Times*, Sydney Grew praised the score:

"The contrapuntal writing is of high quality." The esteemed music analyst Donald Francis Tovey noted, "This music is, throughout, like Spinoza, God-intoxicated...the classical Mass that evidently agrees most nearly with the composer's outlook is Beethoven's *Missa Solemnis*." Following the Anglican liturgical practice of her day, Smyth places the Gloria at the end of this radiant, moving, and triumphal score.

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# THE ARTISTS



**Leon Botstein, Conductor**

Photo by Ric Kallaher

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 and principal guest conductor 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.



**Paolo Bordignon, Organ**

Photo by Carrie Teardo

Paolo Bordignon is harpsichordist of the New York Philharmonic and appears this season in concerti with The Philadelphia Orchestra and the American Symphony Orchestra, and with Camerata Pacifica, Santa Fe Chamber Music Festival, the Chamber Music Society of Lincoln Center, Orpheus Chamber Orchestra, Mark Morris Dance Company, and The Knights.

He has recently performed with the Boston Symphony Chamber Players, MET Orchestra Musicians, All-Star Orchestra, ECCO, and St. Paul Chamber Orchestra. Festival appearances include Aspen, Bard, Bridgehampton, Jackson Hole, Palm Beach, Parlance, and Vail. He has been a frequent recitalist at the Metropolitan Museum of Art, including a 10-recital residency.

As Organist & Choirmaster of St. Bartholomew's Church, New York, he directs one of the nation's pre-eminent church music programs. A recent appearance on *Now Hear This*, presented by PBS *Great Performances*, was hailed as "among the highlights of the show" by the *Wall Street Journal*.

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# THE ARTISTS

Born in Toronto of Italian heritage, Paolo attended St. Michael's Cathedral Choir School before attending the Curtis Institute of Music in Philadelphia. He is an Associate of the Royal Conservatory of Music, a Fellow of the Royal Canadian College of Organists, and he earned Master's and Doctoral degrees from the Juilliard School.



**Joshua Blue, Tenor**  
Photo by Caitlin Odham

This season, British-American tenor Joshua Blue makes his Los Angeles Philharmonic debut singing Beethoven's Symphony No. 9 at the Hollywood Bowl with Eva Ollikainen on the podium; returns to the Metropolitan Opera to sing the Royal Herald in David McVicar's production of *Don Carlo* under the baton of Carlo Rizzi and cover *Chevalier de la Force* in John Dexter's production of *Dialogues des Carmélites* led by Bertrand de Billy; and Opera Philadelphia to make his role debut as Rodolfo in the Yuval Sharon production of *La Bohème* before reprising the role at the Glimmerglass Festival in the summer. In concert at Carnegie Hall, he performs Handel's *Messiah* with Musica Sacra and Beethoven's Symphony No. 9 for the United Nations General Assembly. He will perform in the world premiere of *Another City* with the Houston Grand Opera. Mr. Blue has been engaged by the Washington National Opera, Philadelphia Orchestra, Opera Theatre of Saint Louis, National Symphony Orchestra, Orchestra of St. Luke's, and Wolf Trap Opera, collaborating with conductors James Conlon, Gianandrea Noseda, Eun Sun Kim, Fabio Luisi, James Gaffigan, Bernard Labadie, and Leonard Slatkin. He is the recipient of the inaugural James McCracken and Sandra Warfield Opera Prize. Mr. Blue appears on the recording of Moravec's *Sanctuary Road* which was nominated

for a 2021 Grammy Award. He holds degrees from the Oberlin Conservatory of Music and the Juilliard School.

*Joshua Blue appears courtesy of the Metropolitan Opera.*



**Eve Gigliotti, Mezzo-soprano**  
Photo by Gillian Riesen

Mezzo-soprano Eve Gigliotti has won critical acclaim for her work spanning both the dramatic repertoire and contemporary opera, notably, originating the roles of Ruth in the world premiere of *Dark Sisters* (Muhly/Karam), and Dodo in the world premiere of *Breaking the Waves* (Mazzoli/Vavrek).

Last season at the Metropolitan Opera, Ms. Gigliotti debuted the roles of Madame de la Haltière in a performance of *Cinderella*, and Gertrude in two performances of Brett Dean's critically acclaimed *Hamlet*, as well as roles in *The Rake's Progress*, *Rigoletto*, *Boris Gudonov* and *Elektra*. In concert she premiered Taneyev's *At The Reading of a Psalm* with the American Symphony Orchestra. During the 2022-2023 season with the Metropolitan Opera, Eve bows as Mary in *Der Fliegende Holländer*, *Mère Jeanne in Dialogues of the Carmélites*, and as Nelly and Sally in the stage world premiere of Kevin Puts's *The Hours*. This summer she will debut the role of Mrs. Lovett in *Sweeney Todd* with Chautauqua Opera.

Eve Gigliotti is a graduate of The Manhattan School of Music, Mannes The New School for Music and The Curtis Institute of Music.

*Eve Gigliotti appears courtesy of the Metropolitan Opera.*

# THE ARTISTS



**Adam Lau, Bass**  
Photo by Emily Fons

American bass Adam Lau, praised as a “bass of real quality, with sonorous low notes,” continues a busy and active career with a wide range of operatic and concert dates in the 2021–2022 Season.

Returning to Utah Opera, Mr. Lau sings Don Basilio in *Il barbiere di Siviglia*. Following these performances, Mr. Lau makes his Metropolitan Opera house and role debuts singing the Jailer in *Tosca* and the Second Armoured Man in *The Magic Flute*. Following his debut at the Met, Mr. Lau returns to North Carolina Opera where he sings Colline in *La Bohème*. Next, Mr. Lau returns to the Dallas Opera to sing the role of The Bonze in *Madama Butterfly* for the first time and to reprise the role of Don Basilio in *Il barbiere di Siviglia*. Concluding his operatic season, Mr. Lau makes his debut with the Atlanta Opera singing Kobun in *The (R)evolution of Steve Jobs* with the Atlanta Opera.

Adam Lau won First Prize in the 2016 Jensen Vocal Competition and Top Prize in the 2015 George London Competition. He was also a finalist in the 2016 Dallas Opera Competition. He has appeared with such opera companies as Opera Theatre of St. Louis, Dallas Opera, Florida Grand Opera, Lyric Opera of Kansas City, Portland Opera, Utah Opera, and North Carolina Opera, as well as with some of the nation’s leading summer programs including Merola Opera Center, Aspen Opera Theater, and Santa Fe Opera.

In addition to opera, Mr. Lau maintains an active concert career. He has appeared with

several leading symphonic organizations including Los Angeles Philharmonic, Carnegie Hall, Lincoln Center, Cincinnati Symphony Orchestra, Charlotte Symphony, San Diego Symphony, National Symphony Orchestra of Costa Rica, and the Royal Liverpool Philharmonic.

*Adam Lau appears courtesy of the Metropolitan Opera.*



**Anya Matanovič, Soprano**  
Photo by Arielle Donesen

Praised for her “thrilling vocal color” and “sweetly winning” presence, American soprano Anya Matanovič joins the roster of the Metropolitan Opera this season to cover Violetta in all performances of Verdi’s *La Traviata*. The 2021–2022 season brought Anya’s highly-anticipated return to Seattle Opera, singing one of opera’s most cherished roles, Susanna in *Le nozze di Figaro*. She bowed as Violetta with Opera Santa Barbara, and joined Bard SummerScape as Isotta in Strauss’s *Die Schweigsame Frau*, under the baton of Leon Botstein.

Ms. Matanovič made her professional opera debut, directly from her undergraduate studies, as Mimì in the Los Angeles commercial engagement of Baz Luhrmann’s Tony Award-winning production of *La Bohème*, and made her international opera debut as Musetta in Franco Zeffirelli’s production of *La Bohème* with the New Israeli Opera. She has returned to Seattle Opera on numerous occasions since her time there as a young artist, including roles such as Gretel in *Hansel and Gretel*, Marzelline in *Fidelio*, Erste Dame in *Die Zauberflöte* and Nanetta in *Falstaff*. She has twice joined Santa Fe Opera, as Wanda in a new production of Offenbach’s *The Grand Duchess of Gerolstein* and Papagena in Mozart’s *Die Zauberflöte*. She made her debut with the Glimmerglass Festival as Micaëla in *Carmen*.

# THE ARTISTS

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## **Bard Festival Chorale**

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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.

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## **James Bagwell, Music Director of the Bard Festival Chorale**

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James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now (TÖN) and in 2009 was appointed principal guest conductor of the American Symphony Orchestra, leading them in concerts at both Carnegie Hall and Lincoln Center. From 2009–15 he served as music director of The Collegiate Chorale, with whom he conducted a number of rarely-performed operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Möise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass's *Toltec Symphony* and 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.

Mr. Bagwell has trained choruses for a number of major American and international orchestras, including the New York Philharmonic; Los Angeles Philharmonic; San Francisco, NHK (Japan), and St. Petersburg Symphonies; and the Budapest Festival, Mostly Mozart Festival, American Symphony, Cincinnati Symphony, Cincinnati Pops, and Indianapolis Symphony Orchestras. Since 2003 he has been Director of Choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at The Richard B. Fisher Center for the Performing Arts at Bard College.

He conducted some twenty-five productions as music director of Light Opera Oklahoma. At Bard SummerScape he has lead various theatrical works, most notably *The Tender Land*, which received glowing praise from *The New York Times*, *The New Yorker*, and *Opera News*. From 2005–10 he was Music Director of The Dessoff Choirs in New York, who under his leadership made numerous appearances at Carnegie Hall in addition to their regular season.

# AMERICAN SYMPHONY ORCHESTRA

## Leon Botstein, *Conductor*

### Violin I

Cyrus Beroukhim,  
*Concertmaster*  
Yukie Handa  
Philip Payton  
Robert Zubrycki  
Ragga Petursdottir  
Patricia Davis  
John Connelly  
Ashley Horne  
Yana Goichman  
Katherine Livolsi-Landau

### Violin II

Richard Rood,  
*Principal*  
Wende Namkung  
Pauline Kim Harris  
Diane Bruce  
Alexander Vselensky  
Elizabeth Nielsen  
Dorothy Strahl  
Bruno Peña

### Viola

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

### Cello

Sofia Nowik  
*Principal*  
Roberta Cooper  
Sarah Carter  
Emily Brausa  
Maureen Hynes  
Diane Barere

### Bass

Jordan Frasier,  
*Principal*  
Jack Wenger  
Louis Bruno  
Richard Ostrovsky

### Flute

Laura Conwesser,  
*Principal*  
Fanny Wyrick-Flax  
Diva Goodfriend-Koven,  
*Piccolo*

### Oboe

Keisuke Ikuma,  
*Principal*  
Katherine Halvorson  
Karen Blundell,  
*English Horn*

### Clarinet

Shari Hoffman,  
*Principal*  
Benjamin Baron  
David Gould,  
*Bass Clarinet*

### Bassoon

Adrian Morejon,  
*Principal*  
Josh Hodge  
Damian Primis,  
*Contrabassoon*

### Horn

Zohar Schondorf,  
*Principal*  
David Smith  
Lawrence DiBello  
Kyle Hoyt  
David Peel

### Trumpet

Zachary Silberschlag,  
*Principal*  
John Dent  
John Sheppard

### Trombone

Richard Clark,  
*Principal*

Nicole Abissi  
Christopher Olness,  
*Bass Trombone*

### Tuba

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*Principal*

### Timpani

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# MORE FROM THE ASO

## Daphne

March 23, 2023 | 8PM at **Carnegie Hall**

The ASO spotlights Richard Strauss's seldom heard pastoral opera *Daphne*. With its lush orchestral palette, endlessly shifting harmonic motion, sumptuous melodies, combined with a diaphanous serenity typical of Strauss's later style, *Daphne* reveals to us a composer arguably at the peak of his career, supremely confident in his abilities as both composer and dramatist.

In an even rarer presentation, performed along with this opera is its Epilogue, an a cappella choral addition written in 1943, a poignant illustration of the affection Strauss had for Daphne.

Tickets are available at [carnegiehall.org](http://carnegiehall.org), by calling CarnegieCharge at **212.247.7800**, or visiting the **box office** at 57th St. & 7th Ave.

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[americansymphony.org/online](http://americansymphony.org/online)

In addition to our live performances, the ASO provides digital content on our streaming platform, ASO online. Content includes live video recordings of SummerScape operas, video recordings from our live chamber performances, and a short film, all of which you can enjoy in your home for free.

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