

Thursday Evening, October 31, 2019, at 8:00
Isaac Stern Auditorium / Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 7:00



presents

The Kingdom

LEON BOTSTEIN, *Conductor*

EDWARD ELGAR *The Kingdom*, Op. 51
I. In The Upper Room
II. At the Beautiful Gate
III. Pentecost

Intermission

IV. The Sign Of Healing
V. The Upper Room

The Blessed Virgin Mary: JANAI BRUGGER, *Soprano*
Mary Magdalene: EVE GIGLIOTTI, *Mezzo-soprano*
St. John: COOPER NOLAN, *Tenor*
St. Peter: ALEXANDER BIRCH ELLIOTT, *Baritone*

BARD FESTIVAL CHORALE
JAMES BAGWELL, *Director*

This evening's concert will run approximately 2 hours including one 20-minute intermission.

This program has been made possible due in part to The Elgar Society.

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FROM THE Music Director

Elgar's *The Kingdom*

by Leon Botstein

During the Bard Music Festival in 2007, which had Edward Elgar as its focus, the American Symphony Orchestra planned to present in the New York area the composer's three great oratorios. The festival, at the Richard B. Fisher Center for the Performing Arts at Bard College, closed with a performance of *The Dream of Gerontius*. The title role was brilliantly sung by Vinson Cole. The performance took on a special significance when the audience realized that Jessye Norman had come to hear Cole in this daunting but magnificent role. The chorus was prepared by James Bagwell, who also prepared the chorus for today's performance of *The Kingdom*. The superb Princeton University volume that accompanies each year's festival was entitled *Elgar and His World*, and was edited by the author of the program notes that accompany today's concert, the distinguished Elgar scholar, Byron Adams.

In 2017 the ASO performed Elgar's *The Apostles* on the stage here at Carnegie Hall. The reason for the gap of a decade between *Gerontius* and *The Apostles* was a combination of financial and cultural factors. Choral-orchestral works are expensive and, from a comparative standpoint regarding the value of money, extravagant affairs, especially in our society where hoarding money and acquiring permanent assets have gained an improbable prestige. The performing arts that require large forces—many performers with no potential of a CGI-like digital equivalent—suffer, despite the fact that we live in an era of extreme wealth. There is

a pervasive sense among those who could support concert life that the cost of putting on one live large-scale professional performance, which remains only in one's memory, seems utterly wasteful and capricious. Nonetheless, 75 percent of the costs of an evening at the symphony are wages that make it possible for musicians to earn a respectable but modest middle-class living. In a society that is unwilling to provide tax-based economic support for the performing arts, we are dependent on private charity and therefore we can only put on large-scale programs intermittently. Furthermore, the number of high-caliber amateur choruses in New York has fallen, making it essential to work with professional singers in the chorus.

Yet, the 2017 *Apostles* performance was successful. A century had passed between it and the previous performance in New York. *The Apostles* created a groundswell of support for completing the ASO plan to perform all three Elgar oratorios. Emails and letters came in urging us to schedule *The Kingdom*—the least well known and least appreciated of Elgar's oratorios. The ASO is pleased that only a two-year hiatus was needed, not a decade.

The cultural factor behind all this is a lingering prejudice against unfamiliar music within the public. It seems that only a few choral-orchestral works are guaranteed to fill a large concert hall—Beethoven's Ninth Symphony, the *Messiah*, the Verdi Requiem. When was the last time one heard, in a major venue in New York, a performance of Dvořák's Requiem, Schumann's *Scenes from Faust*, or

Mendelssohn's *St. Paul*, all undisputed great works, much less the many less well-known gems from the choral-orchestral repertoire?

It is hard not to notice a generous erosion in the public's interest in history. There is now a welcome enthusiasm for new music, but there is a palpable loss of curiosity in the music of the past, again with the exception of familiar and acknowledged masterpieces. It therefore bears repeating that the way we tell the story of the past influences what we choose to do in the present and future. We neglect the rich history of music at our own peril.

We justify our neglect on account of an appeal to history as the ultimate arbiter of judgment. The world of music suffers from the illusion that the only music worth hearing are works that have survived the test of time. They are said to have persisted as part of the repertory and therefore deserve to be classified as masterpieces. The truth is, however, more complicated. Not all works that one might deem masterpieces survive the test of time. The reasons for that are not issues of quality, but matters of accident, politics, or mere bad luck. As the taste and education of our audiences have shifted from active amateur participation in making music, at home and in the community, to an audience accustomed to listening on electronic devices, more and more pieces of music find themselves passed over, even though some sound document of them can be found on the Internet. Even recent works vanish after a few performances. The music that remains and is played practically every season gets validated by an obsession peculiar to classical music; the obsession with some saintly status of an aesthetic of perfection that is granted to a few works. The audience seems more interested in the next ren-

dering of a well-known work from the past than encountering some glorious but unfamiliar work once considered as great by past generations of musicians and listeners.

Neither literature or painting operate with such an obsession with a small canon deemed to represent unmatched greatness. The recent re-opening of the Museum of Modern Art easily reveals the contrast. A treasure trove of historic works, not all icons and not all hyper-familiar, are displayed alongside more recent art. The ASO has sought to reclaim the rapidly forgotten past for many years through performances. It has hung, on the stage, so to speak, the kind of works proudly displayed by MOMA and visible permanently at the Metropolitan Museum of Art.

Within this somewhat dispiriting context of the absence of enthusiasm for great but unfamiliar music from the past with a slim performance history, English music, written in the 19th and 20th centuries, has struggled. Elgar was the first composer since Henry Purcell to achieve worldwide fame and broad acknowledgement as a major figure. His breakthrough to fame as a composer came rather late in life and it marked the beginning of an English renaissance in music that has continued to this day. But in New York, Elgar's reputation has failed to lift the works of Parry and Stanford, or Bridge, Bliss, and Walton into view. A concert of English music from the past is not one that seems naturally to draw a crowd, with the possible exception of music by Britten.

Even though among English composers, Elgar remains the best known, *The Kingdom* has remained virtually hidden from American audiences. *Gerontius* (I still remember from my childhood a mesmerizing account with the New York Philharmonic at Carnegie under

Sir John Barbirolli) has gained some currency. But *The Apostles* and *The Kingdom* continue to experience resistance. Part of that resistance is once again financial since given the expense of choral works, most organizations retreat to the most popular, works such as the Verdi Requiem and the *Messiah*. The irony is that the travesty of neglect that persists for orchestral music may be even more severe when it comes to sacred and secular choral music with instrumental accompaniment from the 19th and 20th centuries. Therefore, the ASO is justly proud to present *The Kingdom*.

This performance is a rare opportunity. The critical evaluation of the work, as Byron Adams has suggested, has been compromised by a sense that Elgar's own enthusiasm for the subject and the form may have waned. I think that view is unfair, even though there are good reasons to consider *Gerontius* a "greater" work. In preparing the 2017 performance of *The Apostles*, I came to the view that *The Apostles* is not inferior to *Gerontius*, as most literature on music history would have you believe. That sense of inferiority should also be dismissed in the case of *The Kingdom*. For all its virtues, the musical and poetic argument of *Gerontius* is profoundly obscure, subtle, and perhaps even dark. The subject matter of *The Kingdom* is, in contrast, transparent and, given the ending with the touching setting of The Lord's Prayer, generously directed toward a broad audience.

Although today's performance is by a professional chorus, one needs to remember that all three works by Elgar were written with large amateur choruses in mind. These works were also written with the expectation that

performances before a listening audience made up of many amateurs would in turn inspire the audience to participate in and organize future performances, much like today's many amateur, summer stock, provincial, and high school performances of works from the musical theater that began their life with successful premieres and runs on Broadway.

It also should be remembered that the generations of musicians and listeners who immediately preceded us were far more allergic to the on-the-sleeve piety of Elgar's lush writing. There is something self-consciously emotional and beautiful about the music in this work. Despite its monumental Edwardian and British Imperial grandiosity and rhetoric, *The Kingdom* has the unmistakable character of using music to turn theology and faith into an accessible democratic experience. It is Elgar's music that permits the generous dissemination of the highest aspirations of a universal church, one marked by humility and belief in the divine. Elgar may himself have become more skeptical in his faith, but his music, as the audience encounters the music of *The Kingdom*, enables a religious idealism to triumph. Elgar succeeds in mirroring to us the best of ourselves. Through the quintessentially human art of the imagination—music—the human invention of the divine and its ethics, through faith, suggest the highest standard for human behavior. Human virtue finds its eloquent incarnation in sound.

In our age of strife, hate, greed, invective, and conflict, Elgar's lyric and dramatic eloquence is a welcome reminder of what we, as a community and a nation, might aspire to, and how we might interact with one another in our public and private lives.

THE Program

by Byron Adams

Edward Elgar

Born June 2, 1857, Broadheath, United Kingdom
Died February 23, 1934, Worcester, United Kingdom

The Kingdom, Op. 51

Composed in 1906

Premiered on October 3, 1906 in Birmingham, England at Birmingham Music Festival conducted by Elgar with soloists Agnes Nicholls, Muriel Foster, John Coates and William Higley
Performance Time: Approximately 95 minutes

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

Due to the popularity of Elgar's first major oratorio, *The Dream of Gerontius*, the directors of the 1903 Birmingham Festival commissioned him to compose a large choral score on a religious topic. Elgar proposed the subject of the Apostles, which was accepted with relief by the festival organizers. For *The Dream of Gerontius*, Elgar had redacted St. John Henry Newman's eponymous poem; the whiff of incense in Newman's Roman Catholic verse had caused unwelcome controversy among censorious Anglican clergy when the work was premiered during the 1900 Birmingham Festival. By contrast, the text for the new oratorio was to be drawn from the officially sanctioned Authorized Version of the Bible (known in America as the "King James Version"). As Robert Anderson notes, "His method [for creating the libretto] was largely improvisatory, a procedure daring and risky, but very Elgarian." In the course of creating his text, Elgar took care to consult with two broad-minded and musical Anglican

clergymen, Edward Capel Cure and Charles Vincent Gorton.

Elgar had been attracted to the subject of the Apostles since childhood: one of his teachers at the Roman Catholic boys' school that he had attended in his native Worcester had characterized the Apostles as "poor men, young men, at the time of their calling; perhaps before the descent of the Holy Ghost not cleverer than some of you here." The project, originally to consist of a trilogy of oratorios, was of grandiose Wagnerian proportions. The trilogy was to cover no less than the calling of the Apostles and their acts; the founding of the early church; and the Last Judgment. As the composer wrote in 1902 to Ivor Atkins, organist of Worcester Cathedral, "I am now plotting GIGANTIC WORK." Elgar traveled to Bayreuth in 1902 for inspiration, attending performances of the first three of Wagner's tetralogy of music dramas, *Der Ring des Nibelungen*, as well as *Parsifal*.

In the end, Elgar's ambitious plan proved unworkable due to the open-ended nature of the subject itself. As Jerrold Northrop Moore observes, "It was literally a story without end, for where was the end of Christian Apostleshood?" Elgar truncated his original design for the 1903 performance of *The Apostles*. Despite the composer's procrastination over its composition and proofreading, *The Apostles* was a success at its premiere on 14 October 1903. Looking to build on that success, the festival committee commissioned Elgar for another large sacred choral score for 1906; this was to be a sequel to *The Apostles*, in accordance with the composer's original plan.

The composition of *The Kingdom* was fraught with difficulties, not the least of which was Elgar's growing disenchantment with his Roman Catholic faith and with Christianity in general. Ironically, Elgar's loss of belief was due in part to his work on the texts of both *The Apostles* and *The Kingdom*. Elgar's religious education had been doctrinal and liturgical rather than theological, so that he was unprepared for the contradictory speculations of the authors that he consulted, such as the skeptical Ernest Renan. The emotional crisis provoked by this work caused Elgar to evince a series of illnesses—possibly psychosomatic—as well as petulant

behavior that his long-suffering wife, Alice, endured with almost superhuman patience. This meant that part of the original plan of *The Kingdom* had to be modified, making it the most concise of Elgar's three major oratorios.

None of this creative or religious trauma is evident in this score, which centers on St. Peter. High points include a rousing orchestral prelude that recapitulates leitmotifs from *The Apostles*; the descent of the Holy Ghost at Pentecost; and a moving solo for the Virgin Mary, "The sun goeth down." Elgar's Roman Catholic faith lingers in his use of the Gregorian chant *O sacrum convivium*, which is sung during Feast of Corpus Christi, a Eucharistic celebration. In an elaborate program essay written for the oratorio's premiere on 3 October 1906, Elgar's friend August Jaeger labelled this theme "The Real Presence," alluding to the Catholic doctrine of transubstantiation, which posits the transmutation of Eucharistic elements into the actual Body of Christ. Elgar's use of this chant thus foreshadows the oratorio's serene conclusion, during which the Apostles sing The Lord's Prayer in rapt communion.

Byron Adams is a Distinguished Professor of Musicology at the University of California, Riverside.

Text AND TRANSLATION

Edward Elgar
The Kingdom, Op. 51

PART I

In the Upper Room

The Disciples and the Holy Women
Seek first the Kingdom of God, and
His righteousness.

Peter
Peace be multiplied unto you.

The Disciples and the Holy Women
Peace; peace be unto thee, and peace be
to thine helpers.

Peter
'Where two or three are gathered
together in My Name, there am I in
the midst of them.'

Mary, Mary Magdalene, John and Peter
Remember the words of the Lord Jesus,

The Disciples and the Holy Women
Jesus, the Holy One.

John
'Surely they are My people':

The Disciples and the Holy Women
so He was their Saviour;

Mary
For while all things were in quiet
silence, and that night was in the midst
of her swift course, Thine almighty
Word leaped down from heaven out of
Thy royal throne.

The Disciples and the Holy Women
The Light of the world.

Mary Magdalene
The Dayspring from on high hath vis-
ited us, to guide our feet into the way
of peace.

The Disciples and the Holy Women
The Way, the Truth, and the Life.

John
Did not their heart burn within them,
while He talked with them by the way?

Peter
He took bread, and blessed it, and
broke, and gave it to us.

The Disciples and the Holy Women
The true Vine; the Bread of Life.

All
Let them give thanks whom the Lord
hath redeemed; He remembered His
holy promise. In the concord of breth-
ren, in the love of neighbors, O praise
the Name of the Lord our God. The
true Vine, the Bread of Life: He broke,
and gave It to us. Praise the Name of
our God, that hath dealt wondrously
with us. Amen.

Peter
Men and brethren: it was needful that
the scripture should be fulfilled, which
the Holy Ghost spake before by the
mouth of David concerning Judas, who
was guide to them that took Jesus: for
he was numbered among us, and had
obtained part of this ministry.

The Disciples and the Holy Women
“Let his habitation be desolate, and let no man dwell therein, and his office let another take.”

Peter

Wherefore of these men which have companied with us all the time that the Lord Jesus went in and out among us, must one be ordained to be a witness with us of His resurrection.

Peter, John and the Disciples

Thou, Lord, which knowest the hearts of all men, shew of these two the one whom Thou hast chosen, to take the place in this ministry and apostleship.

Choral Recitative

They gave forth their lots: (The lot is cast; but the whole disposing thereof is of the Lord) and the lot fell upon Matthias; and he was numbered with the eleven Apostles.

John, Peter, Mary, Mary Magdalene, the Disciples and the Holy Women

The Lord hath chosen you to stand before Him to serve Him; you shall be named the Priest of the Lord.

Chorus

O ye priests! Seemeth it but a small thing that God hath separated you to bring you near to Himself, to stand before the congregation to minister unto them? For it is not ye that speak, but the Spirit of your Father which speaketh in you: the Lord hath chosen you; ye are the messengers of the Lord of hosts. It is not ye that speak, but the Spirit of your Father which speaketh in you. O ye priests! This commandment is for you.

PART II

At the Beautiful Gate

The Morn of Pentecost

Mary and Mary Magdalene

The singers are before the altar; they make sweet melody, and sing the words of David, the sweet psalmist; he beautified the feasts that the temple might sound from morning. The Lord hath prepared a sacrifice; the day of the First-Fruits. This man, lame from his mother's womb, is carried daily to the Beautiful Gate; To him that is afflicted pity should be shewed; let us give alms of such

things as we have. The blind and the lame came to Jesus in the temple, and He healed them, He knew their sorrows; Himself took their infirmities, and bare their sicknesses. He hath looked down from the height of His sanctuary, to hear their sighing. The service of the Lord is prepared; the day of the First-Fruits: let us go into the house of the Lord.

PART III

Pentecost

In The Upper Room

Recitative (Tenor)

And when the day of Pentecost was fully come, they were all with one accord in one place.

The Disciples

When the great Lord will, we shall be filled with the Spirit of understanding.

Mystic Chorus (Sopranos and Contraltos)

The Spirit of the Lord shall rest upon them; the spirit of wisdom and understanding. The spirit of counsel and might, the spirit of knowledge. Come from the four winds, O Spirit! *'I will pour forth of My Spirit, and they shall prophesy; and I will shew wonders in the heaven above and signs on the earth beneath.'*

John

When the Comforter is come, we shall bear witness;

Peter

and speak as moved by the Holy Spirit.

The Disciples

When the great Lord will, we shall be filled with the Spirit of understanding.

Recitative (Mezzo-soprano)

And suddenly there came from heaven a sound as of the rushing of a mighty wind, and it filled all the house where they were sitting; and there appeared unto them tongues parting asunder, like as of fire; and it sat upon each one of them:- And they were all filled with the Holy Spirit, and began to speak with other tongues, as the Spirit gave them utterance.

The Disciples

He, Who walketh upon the wings of the wind, shall baptize with the Holy Ghost and with fire, He, Whose ministers are flaming fire, shall baptize with the Holy Ghost, and with fire.

Mystic Chorus (Sopranos and Altos)

(The Lord put forth His hand, and touched their mouth; God hath spoken, who can but prophesy?)

Recitative (Mezzo-soprano)

And there were dwelling at Jerusalem Jews, devout men, from every nation under heaven; and when this sound was heard, the multitude came together, and were all amazed, and marveled.

In Solomon's Porch

The People

Behold, are not all these which speak, Galileans? And how hear we, every man in our tongue, wherein we were born?

John

He, Who walketh upon the wings of the wind, hath baptized with the Holy Ghost, and with fire.

The People

We do hear them speak in our tongues the wonderful works of God!

Peter

He, Whose ministers are flaming fire, hath baptized with the Holy Ghost, and with fire.

The People

What meaneth this? These men are full of new wine. They are truly full of power, even the Spirit of the Lord. They drink, and forget the law, and pervert the judgement. With stammering lips and another tongue will He speak to this people. When they heard, they trembled; like men whom wine hath overcome, their lips quiver. Because of the Lord, and because of the words of His holiness. We hear them speak in our tongues; what meaneth this?

Peter

(‘I have prayed for thee, that thy faith fail not; and thou, when thou art converted, strengthen thy brethren.’) Ye men of Judea, and all ye that dwell at Jerusalem, be this known unto you, and give ear unto my words: This is that which was spoken by the Prophet, ‘It shall come to pass in the last days, saith God, I will pour forth of My Spirit upon all flesh: and your sons and your daughters shall prophesy, and your young men shall see visions, and your old men shall dream dreams; and it shall be that whosoever shall call on the Name of the Lord shall be saved.’ Ye men of Israel, hear these words: Jesus of Nazareth, a Man approved of God unto you by mighty works, and wonders, and signs, which God did by Him in the midst of you, as ye yourselves also know; Him, being delivered up by the determinate counsel and foreknowledge of God, ye, by the hand of lawless men did crucify and slay: this Jesus hath God raised up, whereof we are all witnesses.

Chorus (Sopranos and Contraltos)

(The Lord put forth His hand, and touched their mouth; God hath spoken, who can but prophesy?)

Peter

Therefore, being exalted at the right hand of God, and having received of the Father the promise of the Holy Ghost, He hath poured forth this, which ye now see and hear. Let all the house of Israel know assuredly, that God hath made Him both Lord and Christ:- this Jesus Whom ye crucified.

The People (Tenors and Basses)

(‘His blood be on us, and on our children.’)

Peter

Whom ye crucified:

Mezzo-soprano (Solo)

(‘Daughters of Jerusalem, weep not for Me, but weep for yourselves, and for your children.’)

The People

Men and brethren, what shall we do? We have denied the Holy and Righteous One, and asked for a murderer to be granted to us; we have killed the Prince of life. Men and brethren, what shall we do?

Peter

Repent, and be baptized every one of you, in the Name of Jesus Christ; for to you is the promise, and to your children, and to all that are afar off, even as many as the Lord our God shall call unto Him.

The People

In the Name of Jesus Christ; for to us is the promise, and to our children and to all that are far off, even as many as the Lord our God shall call unto Him. Pour upon us the Spirit of grace.

Peter

In the Name of Jesus Christ.

The People

Pour upon us the Spirit of grace.

All

There shall be a fountain opened to the house of David. In the Name of Jesus Christ: of His own will, God brought us forth by the word of truth, that

we should be a kind of First-Fruits of His creatures, in the Name of Jesus Christ, Whom the God of our fathers hath glorified.

PART IV

The Sign of Healing

At The Beautiful Gate

Recitative (Mezzo-soprano)

Then they that gladly received his word were baptized, and continued steadfastly in the Apostles' teaching, and in Fellowship, in the Breaking of Bread, and the Prayers; and fear came upon every soul, and many wonders and signs were done by the Apostles. The man that was lame, at the Beautiful Gate, seeing Peter and John about to go into the temple, asked to receive an alms; and Peter, fastening his eyes upon him, with John, said:-

Peter

Look on us. Silver and gold have I none; but what I have, that give I thee. In the Name of Jesus Christ of Nazareth, rise up and walk.

The People

This is he which sat for alms, lame from his mother's womb. He entereth the temple, walking and praising God!

Peter

Ye men of Israel, why marvel ye at this man? The God of Abraham, of Isaac, and of Jacob, the God of our fathers hath glorified His Servant Jesus, Whom ye delivered up: by faith in His Name hath His Name made this man strong, whom ye behold and know.

John

Unto you that fear His Name shall the Sun of righteousness arise with healing in His wings. Unto you first God, having raised up His Servant, sent Him to bless you, in turning away every one of you from your iniquities.

Peter and John

Turn ye again, that your sins may be blotted out, that so there may come seasons of refreshing from the presence of the Lord.

The Arrest

Recitative (Mezzo-soprano)

And as they spake, the priests and the Sadducees came upon them, being sore troubled, because they proclaimed in Jesus the resurrection from the dead: and they laid hands on them, and put them in ward unto the morrow; for it was now eventide.

Mary

The sun goeth down; Thou makest darkness, and it is night: I commune with mine own heart, and meditate on Thee, in the night watches. Blessed are ye when men shall persecute you for His sake. They deliver them up to the council, they are hated of men for

His Name's sake; all this is come upon them:- some shall they kill and crucify; Blessed are ye, reproached for the Name of Christ. Rejoice, ye partakers of His sufferings, that when His glory shall be revealed ye may be glad also, with exceeding joy. How great are Thy signs, how mighty are Thy wonders; Who healeth all infirmities. The Gospel of the Kingdom shall be preached in the whole world; the Kingdom and patience, which are in Jesus. The Branch of the Lord shall be beautiful and glorious. Thou makest darkness, I meditate on Thee; in the night Thy song shall be with me a prayer unto the God of my life.

PART V

The Upper Room

In Fellowship

The Disciples and the Holy Women

The voice of joy is in the dwelling of the righteous: the stone which the builders rejected is become the head of the corner.

John

The rulers asked: 'By what power, or in what name, have ye done this?' Then Peter, filled with the Holy Spirit, said 'In the Name of Jesus Christ.'

The Disciples and the Holy Women

In none other is there salvation: neither is there, under heaven, any other name wherein we must be saved.

Peter

And when they took knowledge of us that we had been with Jesus, they charged us not to speak at all, nor teach

in His Name; we cannot but speak the things we saw and heard.

John

Finding nothing how they might punish us, concerning a good deed done to an impotent man, they further threatened us; and being let go, we are come to our own company.

The Disciples and the Holy Women

Lord, Thou didst make the heaven, and the earth, and the sea, and all that in them is. The rulers gather together against the Lord and His Anointed: Lord, behold their threatenings; grant Thy servants to speak Thy word with all boldness, while Thou stretchest forth Thy hand to heal. Praise the Name of our God that hath dealt wondrously with us.

The Breaking of Bread

The Disciples and the Holy Women

Thou, Almighty Lord, hast given food and drink to mankind; but to us, Thou hast vouchsafed spiritual food and drink and life eternal through Thy servant.

Peter

If any is holy;

The Disciples

Let him come.

Peter

If any is not;

The Disciples and the Holy Women

let him repent.

Mary, Mary Magdalene John and Peter

In the Name of Jesus Christ.

John

Give thanks – first for the Cup.

The Disciples and the Holy Women

We thank Thee, our Father, for the Holy Vine.

Peter

Give thanks – for the Broken Bread.

The Disciples and the Holy Women

We thank Thee, our Father, for the Life and Knowledge. As this Broken Bread was grain scattered upon the mountains, and gathered together became one, so may Thy Church be gathered together from the bounds of the earth into Thy Kingdom.

The Prayers

All

Our Father, Which art in Heaven, hallowed be Thy Name; Thy Kingdom come, Thy will be done on earth as it is in Heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive them that trespass against us, and lead us not into temptation, but deliver us from evil: for Thine is the Kingdom, the power, and the glory; for ever and ever, Amen.

John

Ye have received the Spirit of adoption.

Peter

whereby we cry, Abba, –

Men

Father.

All

Thou, O Lord, art our Father, our Redeemer, and we are Thine.

THE Artists

LEON BOTSTEIN, *Conductor*

Leon Botstein has been music director and principal conductor of the American Symphony Orchestra since 1992. He is also music director of The Orchestra Now, an innovative training orchestra composed of top musicians from around the world. He is co-artistic director of Bard SummerScape and the Bard Music Festival, which take place at the Richard B. Fisher Center for the Performing Arts at Bard College, where he has been president since 1975. He is also conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. In 2018 he assumed artistic directorship of the Grafenegg Academy in Austria.

Mr. Botstein is also active as a guest conductor and can be heard on numerous recordings with the London Symphony (including a Grammy-nominated recording of Popov's First Symphony), the London Philharmonic, NDR-Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available online. His recording with the ASO of Paul Hindemith's *The Long Christmas Dinner* was named one of the top recordings of 2015 by several publications, and his recent recording of Gershwin piano music with the Royal Philharmonic was hailed by *The Guardian* and called "something special...in a crowded field" by *Musicweb International*.



ERIC KALLAHER

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.

JANAI BRUGGER, *Soprano*

DARIO ACOSTA



American soprano, Janai Brugger, a 2012 winner of Operalia and of the Metropolitan Opera National Council Auditions, begins the 2019–20 season in the role of Clara in *Porgy and Bess* at the Metropolitan Opera, a role she also sings at Washington National Opera later in the season. The artist travels to Michigan for performances of Mahler 4 with the Detroit Symphony Orchestra before joining the American Symphony Orchestra at Carnegie Hall to sing Elgar's *The Kingdom*. With the Cincinnati

Symphony Orchestra she performs in Beethoven's *Choral Fantasy* and *Gloria*, and *Sanctus* from *Mass in C*. She then joins musicAeterna on tour in Germany and Austria for performances of *Ninth Symphony*. At Cincinnati Opera she performs in the premier of new opera, *Castor and Patience*, by Gregory Spears in the role of Wilhemina.

Last season saw her return to Grant Park Music Festival in performances of Haydn's *Theresienmesse*. She sang Mahler's Fourth Symphony with The Philadelphia Orchestra at Saratoga Performing Arts Center under the baton of Yannick Nézet-Séguin and made her Salzburg Festival debut in Beethoven's *Symphony No. 9* with musicAeterna conducted by Teodor Currentzis. At Lyric Opera of Chicago she sang the role of Ilia in *Idomeneo* and joined Dutch National Opera for Clara in *Porgy and Bess*, a role she also sang at Cincinnati Opera alongside performances as Susanna in *Le nozze di Figaro*. In her artistic home at Los Angeles Opera, the artist appeared in the role of Servilia in *La Clemenza di Tito*.

ALEXANDER BIRCH ELLIOTT, *Baritone*



Kingdom, as well as with New York's PROTOTYPE Festival as Lucifer in *Rev 23*, directed by James Darrah and conducted by Daniela Candillari. He returns to Tulsa Opera for performances of *Carmen*, as well as to the Pittsburgh Symphony for *Fidelio*.

Alexander made two significant festival debuts in the summer of 2018, both in celebration of Leonard Bernstein's centennial. He appeared with the Ravinia Festival in June under the baton of Marin Alsop as a Street Singer in Bernstein's *Mass*, followed by performances of Maximilian, the Sea Captain, and the Grand Inquisitor in *Candide* at the Tanglewood Festival. Recent operatic appearances include as Sonora in *La fanciulla del West* in his debut with New York City Opera; Figaro in *Il barbiere di Siviglia* with Opera Santa Barbara; Anthony in *Sweeney Todd* and the title role of *Eugene Onegin* with Portland Opera; and as Guglielmo in *Così fan tutte* with Opera Omaha.

EVE GIGLIOTTI, *Mezzo-soprano*

Mezzo-soprano Eve Gigliotti has a voice that has been described as "spirited, handsome-toned" (*Opera News*), with a stage presence that is "strong" and "impassioned" (*The Washington Post*).

This season Ms. Gigliotti returns to San Francisco Opera as Gertrude in *Roméo et Juliette*, and at National Sawdust in a highly anticipated residency she curates and performs a program entitled *It All Goes Through You*, collaborating with Royce Vavrek (libretto), RB Schlather (director), and composers Nico Muhly, Missy Mazzoli, Paola Prestini and Ellen Reid. Later in the season, she performs Gertrude in *Hamlet* with Washington Concert



ARIELLE DONESON

Opera, joins the Detroit Symphony Orchestra for *Messiah*, and returns to

the Metropolitan Opera, singing Glasha in *Kat'a Kabanova*.

Last season, Eve Gigliotti was seen at the Metropolitan Opera as Siegrune in *Die Walküre*, reprised *The Little Prince* with Opera Parallèle, and appeared with the Prototype Festival.

During the 2017–2018 season, Ms. Gigliotti joined the Los Angeles Philharmonic for the U.S. premiere of *A Trip to the Moon*, San Francisco Opera for their production of Wagner's

Ring Cycle, both the Eugene Symphony and the Seattle Symphony for Handel's *Messiah*, and Opera Parallèle as the Pilot in *The Little Prince*.

Ms. Gigliotti has also been seen recently with the Metropolitan Opera, Houston Grand Opera, Minnesota Opera, Florentine Opera, Opera Santa Barbara, and Washington National Opera. She created the role of Ruth in Nico Muhly's *Dark Sisters*, produced by Gotham Chamber Opera, Music Theater Group, and Opera Philadelphia.

COOPER NOLAN, *Tenor*

KRISTIN HOBERMANN



Tenor Cooper Nolan, praised for his “bright, shining, tenor” (*Musical America*) and his “powerhouse voice” (*Opera News*), is increasingly making a name for himself as an important interpreter of some of opera's most demanding tenor roles. Cooper begins the 2019–2020 season making his Carnegie Hall debut in Elgar's *The Kingdom* with the American Symphony Orchestra, followed by debuts with the Quad Cities Symphony Orchestra in the Verdi *Requiem* and the Jacksonville Symphony in Beethoven's *Symphony No. 9*. He will also return to Theater

Aachen for Hermann in a new production of *Pique Dame*.

Last season, he made his role/house debut as Canio in *I Pagliacci* with Opera San Jose. Concert appearances included the Verdi *Requiem* with Lexington Philharmonic and TÖN (The Orchestra Now), Act III of *Lohengrin* with the Victoria Symphony (Canada) conducted by Christian Kluxen, Act I of *Die Walküre* with the Harvard-Radcliffe Orchestra conducted by Federico Cortese, and was a feature soloist in Charlottesville Opera's *Encore: Opera Favorites* conducted by Steven Jarvi. Mr. Nolan made his Oper Frankfurt debut as the title role in Verdi's *Stiffelio* and made his role debut as Cavaradossi in *Tosca* with the Fort Wayne Philharmonic. He made his role/house debut as Bacchus in a new production of *Ariadne auf Naxos* at Theater Aachen and sang Don José in *Carmen* with El Paso Opera and in his European debut with Theater Kiel. He returned to Santa Fe Opera, singing Tybalt in *Roméo and Juliette* under Harry Bicket, while covering Dick Johnson in *La fanciulla del West* under Emmanuel Villaume.

AMERICAN SYMPHONY ORCHESTRA

Now in its 58th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of providing great 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 at Carnegie Hall and Lincoln Center; an adult educational series at Symphony Space that offers interactive

investigations into popular classical works; 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 Festival and performs at the Bard Music Festival.

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 download. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through 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. 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' *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
Robert Zubrycki
Pauline Kim Harris
Ashley Horne
Yukie Handa
Patricia Davis
Diane Bruce
Katherine Livolsi-
Landau
John Connelly
Bruno Peña

VIOLIN II

Suzanne Gilman,
Principal
Ragga Petursdottir
Yana Goichman
Alexander Vselensky
Wende Namkung
Lucy Morganstern
Nazig Tchakarian
Sarah Zun

VIOLA

William Frampton,
Principal
Sally Shumway
Martha Brody
Rachel Riggs
Adria Benjamin
Jason Mellow

CELLO

Eugene Moye,
Principal
Robert Cooper
Annabelle Hoffmann
Alberto Parrini
Sarah Carter
Maureen Hynes

BASS

John Beal, *Principal*
Jack Wenger
Louis Bruno
Peter Donovan
Richard Ostrovsky

FLUTE

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

OBOE

Alexandra Knoll,
Principal
Julia DeRosa
Erin Gustafson,
English Horn

CLARINET

Daniel Spitzer,
Principal
Benjamin Baron
Lino Gomez,
Bass Clarinet

BASSOON

Oleksiy Zakharov,
Principal
Maureen Strenge
Gilbert Dejean,
Contrabassoon

HORN

Zohar Schondorf,
Principal
David Smith
Steven Sherts
Rachel Drehmann
Eric Huckins,
Assistant

TRUMPET

James Ross, *Principal*
Thomas Hoyt
Dominic Derasse

TROMBONE

Richard Clark,
Principal
Bradley Ward
Jeffrey Caswell,
Bass Trombone

TUBA

Jon Hill, *Principal*

TIMPANI

Benjamin Herman,
Principal

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James Bagwell, *Director*

SOPRANO

Wendy Baker
Kendra Berentsen
Leonie Donato
Margaret Dudley
Lori Engle
Aine Hakamatsuka
Manami Hattori
Melissa Kelley
Michele Kennedy
Liz Lang
Jessica Marsten
Kathryn Papa
Rachel Rosales
Ellen Taylor Sisson
Christine Sperry
Elizabeth Van Os

ALTO

Maya Ben-Meir
Donna Breitzer
Teresa Buchholz
Katharine Emory
Catherine Hedberg
Erin Kemp
Erica Koehring
Nicole Mitchell
Margaret O'Connell
Heather Petrie
Elizabeth Picker
Hillary Schranze
Suzanne Schwing
Lara Stevens
*Nancy Wertsch

TENOR

Jack Colver
Jack Cotterell
Joseph Demarest
Matthew Deming
Mark Donato
Sean Fallen
Ethan Fran
Chad Kranak
Matthew Krenz
Eric William Lamp
Anthony McGlaun
Nathan Siler
Kannan Vasudevan
Tommy Wazelle

BASS

David Baldwin
Blake Burroughs
Anicet Castel
Benjamin Cohen
Jonathan Estabrooks
Jared Graveley
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Since 1962, the American Symphony Orchestra has done something incredible: present the widest array of orchestral works, performed at exceptional levels of artistry—and offered at the most accessible prices in New York City. Be they rare works or beloved masterpieces, no other orchestra dares to present the same depth of repertoire every single season.

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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Every dollar counts. Please donate at any level to safeguard the ASO's distinctive programming **now** and ensure another season!

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Beyond Beethoven

with Lucas Debargue, *Piano*

In honor of the 250th anniversary of Beethoven's birth, the ASO examines how his music inspired others.

Louis Spohr – Symphony No. 6, “Historical Symphony”

Galina Ustvolskaya – Piano Concerto

Franz Liszt – Fantasy on Motifs from Beethoven's Ruins of Athens

Max Reger – Variations and Fugue on a Theme of Beethoven

Thursday, March 12, 2020

Duke Ellington

with the Marcus Roberts Trio

The ASO celebrates the genre-defying genius of Duke Ellington, performing his iconic music with a full orchestra.

Three Black Kings (arr. Marcus Roberts) World Premiere

New World A-Comin' (arr. Marcus Roberts) World Premiere

Satin Doll

Harlem

Sophisticated Lady

Night Creature for Jazz Band and Orchestra

Black, Brown and Beige Suite