

Wednesday Evening, October 17, 2018, at 8:00
Isaac Stern Auditorium / Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 7:00



A M E R I C A N
S Y M P H O N Y
O R C H E S T R A

presents

A Walt Whitman Sampler

LEON BOTSTEIN, *Conductor*

OTHMAR SCHOECK *Trommelschläge, Op. 26*

BARD FESTIVAL CHORALE
JAMES BAGWELL, *Director*

KURT WEILL *Four Walt Whitman Songs*

Beat! Beat! Drums!
Oh Captain! My Captain!
Come up from the Fields, Father
Dirge for Two Veterans

EDWARD NELSON, *Baritone*

FRANZ SCHREKER *Vom ewigen Leben (From Eternal Life)*

ANGEL BLUE, *Soprano*

Intermission

RALPH VAUGHAN *A Sea Symphony (Symphony No. 1)*

WILLIAMS
I. A Song for All Seas, All Ships
II. On the Beach at Night Alone
III. The Waves
IV. The Explorers

ANGEL BLUE, *Soprano*
EDWARD NELSON, *Baritone*
BARD FESTIVAL CHORALE
JAMES BAGWELL, *Director*

This performance is dedicated to the memory of Susana Meyer, long-time artistic consultant of the American Symphony Orchestra, respected colleague and friend.

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

This program has been made possible due in part to the Kurt Weill Foundation for Music, Inc., New York, NY.

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FROM THE Music Director

Whitman and Democracy

by Leon Botstein

Among the most arguably difficult of literary enterprises is the art of translation. Vladimir Nabokov was obsessed about the matter; his complicated and controversial views on the processes of transferring the sensibilities evoked by one language to another have themselves inspired volumes of commentary. The challenge resides in an irresolvable paradox: if the translator aims for laser-like accuracy of meaning, the intangible qualities of linguistic usage that allow us to employ language in more subtle ways than Google Translate are lost; but if one aims to replicate the artistry of the work, then the result is something other than the “original” work. This is evident in many of the great translations made by poets of the works of other poets. These are valued not as “accurate” but as artistic works in their own right: Alexander Pope’s translation of *The Iliad*, Henry Wadsworth Longfellow’s translation of *The Divine Comedy*, August Wilhelm Schlegel and Ludwig Tieck’s German translation of Shakespeare. These translations achieved recognition as autonomous new works. Fidelity to the original was no longer the main critical criterion. They became cherished because they resembled the translator’s other beloved original works.

To take it even further, because language is not a stable human instrument, within a single language, distance in time and place between author and reader may affect comprehension. Translating from one language to another over a wide timeframe deepens the problem. Modern English speakers from the American East Coast cannot

comprehend the English of Shakespeare or even Jane Austen without some reflection. (Indeed, even the space between one generation and the next can be daunting.) But this is because language is a living thing. There is a decided family resemblance over time within a language, but the differences in usage and meaning and in rhetoric and significance are always developing. Hence reference works such as the Oxford English Dictionary or Vladimir Dahl’s dictionary of the Russian language (Nabokov’s favorite) are so essential to readers—even native speakers.

The barrier that exists between languages has been responsible for one of the most powerful modern uses of language—the establishment of discrete large-scale national identity, particularly in the 19th century. The standardization of language in post-unification Italy or in Napoleonic France and certainly after the unification in 1870 of Germany was a crucial instrument in forging a unified modern national consciousness. Dramatic regional differences in these countries came under scrutiny and weakened. The masters of a national language—writers and poets—were celebrated as giving voice to a consciousness that was quintessentially emblematic of a nation; Johann Wolfgang von Goethe, Alexander Pushkin, and Charles Baudelaire shaped the shared self-image of Germany, Russia, and France. Although the works of these writers have been translated into numerous other languages, these translations are often accompanied by a discouraging tagline, especially dear to “native” speakers: “You can’t really appreciate them unless you read them in the original language.”

One would be hard put to argue persuasively that Walt Whitman does not belong in the category of poets and writers who helped shape the dominant vision of the American nation. He expressed a quintessential American voice. His ecstatic, arresting eloquence celebrated democracy, freedom, and individuality that continues to capture American readers. What made Whitman's poetry truly American was not mere patriotism or chest-beating about how great the country was (or could be), but rather the unspoken values of the country from which he came that allowed him to express individual and dissenting reflections of love, nature, sexuality, and humanity in poetry, just as his contemporary Herman Melville did in prose. Whitman's poetry could only have come from a land that believed that it valued freedom, democracy, and plurality.

As we celebrate the bicentenary of his birth, the influence of Whitman has not diminished. Saul Bellow once jokingly constructed a genealogy in American letters in which Allen Ginsberg, the author of *Howl*, was actually a direct descendent of Walt Whitman. Whitman's vision inspired generations of artists, painters, and photographers, notably the circle around Alfred Stieglitz (Georgia O'Keefe, Paul Strand, and Walker Evans, for example), as well as politically progressive composers such as Aaron Copland and Charles Ives. And Whitman was a favorite among émigrés fleeing autocracy and dictatorship in Europe.

Indeed, what is extraordinary about Whitman is the extent to which he gained an enormous following in Europe in translation. It was reminiscent of the European enthusiasm for Edgar Allan Poe. Many of these Whitman translations were rather undistinguished, but somehow, the essence got through. Whitman inspired German and British

composers to set his words to the medium of music that demands no translation, at least on the surface. Whitman's international influence debunks the myth that translation cannot work and is without value. Indeed, Homer and Virgil have triumphed in translation, as have all the Greek tragedians. *The Divine Comedy* has made its way beyond readers of Italian. For all the complaints leveled at Constance Garnett's translations of Tolstoy, the popularity and reputation of *War and Peace* and *Anna Karenina* in the English-speaking world owe a permanent debt to her work. The music you will hear tonight sidesteps the controversies about translation and nationalism in favor of an example of the universality of the humanistic sensibilities contained in Walt Whitman's poetry.

Three of the composers on tonight's program came from German-speaking Europe, albeit from distinct linguistic regions. Kurt Weill was born in Dessau. Franz Schreker had his roots in Austria and spoke a Viennese dialect, and Othmar Schoeck was a proud Swiss with a life-long allegiance to the peculiarities and beauties of Swiss German. The main work on tonight's concert is by an Englishman with political sympathies that were easily associated with Whitman.

Whitman was one of the first American poets to gain a foothold as a major literary figure with readers who are not native English speakers. It is the international reputation of Whitman, his role as a conveyor of the most cherished of American hopes and dreams—democracy and inclusion that inspired a unique aesthetic—that the ASO celebrates in this bicentenary. Whitman's success in speaking to peoples well beyond the borders of America speaks well for the enterprise of poetry—the power of language, despite the difficulties of translation. Poetry, like music,

can communicate, despite seemingly unbridgeable differences in history, religion, geography, and ethnic identity. Whitman's poetry was a natural candidate

for music. The composers on our program shared divergent political views, but Whitman inspired them to create a common ground of the imagination.

THE Program

by Byron Adams

Othmar Schoeck

Born September 1, 1886, in Brunnen, Switzerland

Died March 8, 1957, in Zürich, Switzerland

Trommelschläge, Op. 26

Composed in 1915

Premiered on March 5, 1916, at Tonhalle, Zürich, with the Tonhalle-Orchester

Performance Time: Approximately 4 minutes

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

The horrors of the First World War intruded upon the Swiss composer Othmar Schoeck personally: the only manuscript copy of one of his songs was destroyed when a German U-boat torpedoed the *Lusitania* on May 7, 1915. The song was lost at sea forever, along with more than a thousand men, women, and children. Of course, Schoeck was far more horrified by the loss of life and the barbarism unleashed by the war than by the loss of a single song. He clearly understood that this cataclysm had changed everything, including, as it turned out, his own lush late-Romantic musical idiom.

Schoeck's turn toward Expressionism can first be heard in his brief, violent, and harrowing *Trommelschläge*, Op. 26, for chorus and large orchestra. German-speaking composers who sought to comment musically on the First World War

faced a paucity of German-language poetry that dealt with war, so Schoeck turned to the American verse of Walt Whitman. Sometime before August 1915, Schoeck's friend, the painter and poet Gustav Gamper, introduced the composer to Whitman's poetry through Johannes Schlaf's 1907 German translation. Schoeck turned to "Beat! Beat! Drums!," one of Whitman's Civil War poems, finishing the score of *Trommelschläge* (*Drum Taps*) on August 16.

Schoeck wrote pessimistically to a friend, "I have vented all my anger about the present into a choral piece. It will perhaps break the neck of my position in Zürich." The position to which he was referring was his conductorship of the *Lehrergesangverein*, one of Zürich's leading choral ensembles. Predictably, the singers detested *Trommelschläge*,

which they considered to be a bewildering example of musical ultra-modernism. Some of the singers ceased attending rehearsals as a protest. The choral society's president begged the choristers to refrain from criticizing the score publicly before its premiere. Despite these ill omens, the work proved to be a critical

and audience success. Schoeck's conception of a five-minute work that transformed both chorus and orchestra into a gigantic demonic drum proved overwhelming to its first listeners. In later years Schoeck proudly asserted that *Trommelschläge* was his "first piece of modern music."

Kurt Weill

Born March 2, 1900, in Dessau, Germany

Died April 3, 1950, in New York City

Four Walt Whitman Songs

Composed in 1942–47

Premiered in 1947 for Concert Hall Records, with tenor William Horne and pianist Adam Garner

Performance Time: Approximately 18 minutes

Instruments for this performance: 2 flutes, 1 oboe, 2 clarinets, 1 bass clarinet, 1 bassoon, 1 contrabassoon, 3 French horns, 2 trumpets, 2 trombones, timpani, percussion (bass drum, side drum, tenor drum, tam-tam, gong, crash cymbals, suspended cymbal, triangle, vibraphone, chimes), 18 violins, 6 violas, 6 cellos, 5 double basses, 1 harp, and baritone

Unlike some émigrés who fled Europe ahead of the Nazi menace, Kurt Weill never indulged in backward glances or nostalgia. Even before he became an American citizen on August 27, 1943, Weill had proudly declared in a radio broadcast that he had "never felt as much at home in my native land as I have from the first moment in the United States." Musicologist Kim H. Kowalke has related that in 1937 Weill declared to the playwright Paul Green, "I have the feeling that most people who ever came to this country came for the same reasons which brought me here: fleeing from the hate, the oppression, the restlessness, and troubles of the Old World to find freedom and happiness in a New World."

That same year Green sent a copy of Whitman's *Leaves of Grass* to Weill as a celebratory gift. The choice of poet was hardly at random, as Green gave Weill the work of the most American

poet imaginable, a book that eloquently welcomed aspiring future citizens of the United States just like Weill. The composer had certainly encountered Whitman in Germany—German readers were familiar with *Leaves of Grass* through a number of expert translations. In 1926, years before his emigration, Weill saluted an upcoming broadcast recitation of Whitman's verse in *Der deutsche Rundfunk*: "Walt Whitman was the first truly original poetic talent to grow out of American soil."

After the attack on Pearl Harbor in 1941, Weill quickly composed three settings of Whitman's Civil War poems: the first, "Beat! Beat! Drums!" is martial and defiant; the second, a setting of Whitman's famous poem "O Captain! My Captain!" is touching and poignant, with gentle echoes of Mahler's *Lieder*; and the last, "Dirge for Two Veterans," is both bluesy and deeply moving. In 1947 Weill revisited Whitman with a

setting of “Come Up from the Fields, Father.” He positioned this as the third of his *Four Walt Whitman Songs*, which were recorded by tenor William Horner

for Concert Hall Records. (Another émigré composer to America, Carlos Surinach, orchestrated “Come Up from the Fields, Father” in Weill’s manner.)

Franz Schreker

Born March 23, 1878, in Monaco
Died March 21, 1934, in Berlin, Germany

Vom ewigen Leben

Composed in 1923

Premiered in 1929

Performance Time: Approximately 20 minutes

Instruments for this performance: 2 flutes, 2 piccolos, 3 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 1 tenor saxophone, 1 alto saxophone, 2 bassoons, 5 French horns, 2 trumpets, 3 trombones, timpani, percussion (bass drum, side drum, triangle, chimes, crash cymbals, xylophone, glockenspiel), 18 violins, 6 violas, 6 cellos, 5 double basses, 1 harp, celeste, organ, and soprano

Franz Schreker was celebrated principally as a dramatic composer during his lifetime: his first success came in 1908 with a pantomime, *Der Geburtstag der Infantin*, based on *The Birthday of the Infanta* by Oscar Wilde. In 1910 Schreker completed his masterpiece, the opera *Der ferne Klang*, which enjoyed a veritable triumph at its 1912 premiere in Frankfurt am Main. Schreker consolidated his reputation as a leading German opera composer in 1918 with *Die Gezeichneten*. Music critic Paul Bekker ignited a firestorm of controversy by comparing Schreker to Wagner. In 1920 Schreker was appointed director of the Hochschule für Musik in Berlin, one of the most prestigious music posts in Germany.

By 1923, however, when he composed his two “lyrische Gesänge” on passages adapted from Walt Whitman’s *Leaves of Grass*, Schreker’s reputation had begun to wane. His 1924 opera *Irrelohe* garnered only an equivocal success; his next opera, *Der singende Teufel*, which premiered in 1928, was a disastrous failure. Due to right-wing pressure that resulted from his father’s Jewish heritage, Schreker was forced from his post

at the Hochschule in 1932. This humiliation, combined with mounting financial difficulties, placed Schreker under enormous emotional and physical stress. He died of a stroke in December 1933, just short of his 56th birthday.

Schreker was extraordinarily responsive to literature: he wrote his own librettos for his operas. His two settings of Whitman’s verse, translated into German by Hans Reisinger, are testaments to Schreker’s ability to evoke fully poetry through music. These two songs resemble a concise lyrical cantata more than two disparate *lieder*. The text of the first song of *Vom ewigen Leben* comes from the 12th poem of *Calamus*—“Roots and Leaves Themselves Alone”—in the ordering found in the final 1892 edition of *Leaves of Grass*. The text of the second is found in the sixth section of *Song of Myself*: “A child said, ‘What is the grass?’” Using a sensuous harmonic idiom hovering delicately on the brink of atonality paired with shimmering orchestral timbres, Schreker probes the metaphysical import of Whitman’s poetry in a manner both insightful and achingly beautiful.

Ralph Vaughan Williams

Born October 12, 1872, in Down Ampney, England

Died August 26, 1958, in London

A Sea Symphony

Composed in 1903–09

Premiered on October 12, 1910, at the Leeds Festival, England

Performance Time: Approximately 70 minutes

Instruments for this performance: 2 flutes, 2 piccolos, 2 oboes, 1 English horn, 2 clarinets, 1 E-flat clarinet, 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, triangle), 18 violins, 6 violas, 6 cellos, 5 double basses, 2 harps, organ, chorus, and 2 vocal soloists

In 1892 Bertrand Russell recommended Walt Whitman's poetry to a fellow undergraduate at Trinity College, Cambridge: the aspiring young composer Ralph Vaughan Williams. Whitman's poetry was well known in Britain by that time. William Michael Rossetti, brother of both Christina and Dante Gabriel, published a bowdlerized selection of verse drawn from the fourth edition of *Leaves of Grass* in 1868. Whitman later repudiated these excisions, exclaiming, "Damn the expurgated books! I say damn them!"

Vaughan Williams, who had been searching for poetry that transcended the parlor-bound interiority of much Victorian verse, recognized at once that Whitman's celebration of panoramic vistas and pantheistic rapture was exactly what he needed in order to escape from the world of polite oratorios, cantatas, and anthems that made up the bulk of British choral music in the 1890s. While his teachers Charles Villiers Stanford and Charles Wood had tentatively begun setting Whitman's poetry at the end of the 19th century, Vaughan Williams' passionate love of this verse—he carried a pocket volume of Whitman into the trenches during the First World War—resulted in a series of visionary scores. His "choral song," *Toward the*

Unknown Region, was successfully performed at the Leeds Festival in 1907; three years later his massive and original choral symphony, *A Sea Symphony*, was premiered at the same festival, conducted by its nervous composer on October 12, his 38th birthday.

Despite the precedent of Beethoven's Ninth Symphony and Mahler's Second and Third Symphonies, there was no choral symphony as such by a British composer when Vaughan Williams began to sketch *A Sea Symphony* in 1903. Unlike its German predecessors, the chorus and vocal soloists were integral parts of Vaughan Williams' conception of all four movements from the beginning and pervade the texture throughout. The majestic opening is like the sudden revelation of a teeming seascape that evokes Turner's grandiose nautical canvases. A quotation from Elgar's oratorio *The Dream of Gerontius*, at the words "And on its limitless, heaving breast," announces that this symphony is not mere tone-painting, but rather a transformative voyage of the spirit into transcendent and mysterious realms.

Byron Adams is a professor of musicology at the University of California, Riverside.

THE Artists

LEON BOTSTEIN, *Conductor*

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 of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. This summer 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 Complete 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.

ANGEL BLUE, *Soprano*

American soprano Angel Blue has performed with the Berlin Philharmonic, London Philharmonic Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Munich Philharmonic, Israel Philharmonic, Metropolitan Opera, Vienna State Opera, Semperoper Dresden, Los Angeles Opera, Teatro alla Scala Milan, Seattle Opera, San Francisco Opera, and Frankfurt Opera, and at the Walt Disney Concert Hall, Theater an der Wien, Auditorio Nacional de Música, Seoul Arts Center, and Edinburgh International Festival.

Ms. Blue's operatic roles include Violetta (*La traviata*), Mimì (*La bohème*), Micaëla (*Carmen*), Lucia (*Lucia di Lammermoor*), Helena (*A Midsummer Night's Dream*), Liù (*Turandot*), Manon (*Manon*), Contessa Almaviva (*Le nozze di Figaro*), Giulietta and Antonia (*Les contes d'Hoffmann*), Dido (*Dido and Aeneas*), and Donna Elvira (*Don Giovanni*), while on the concert platform



SONYA GARZA

she sings Richard Strauss' *Vier letzte Lieder*, Mahler's Symphony No 2, Peri in Schumann's *Das Paradies und die Peri*, and Verdi's Requiem. She will sing Mimì and Bess for the Metropolitan Opera, Violetta in *La traviata* for the Royal Opera House, and Mimì for the Semperoper in Dresden and the Hamburg State Opera.

EDWARD NELSON, *Baritone*

In the 2018–19 season Edward Nelson makes his Opera Philadelphia debut in *Ne Quittez Pas: A Reimagined La voix humaine*, where he will sing songs of Francis Poulenc. He will return to the Norwegian National Opera as Dandini in Stefan Herheim's production of *La Cenerentola*, debut at the Palm Beach Opera as the title role in *Don Giovanni*, and sing both Schaunard in *La bohème* and Papageno in *Die Zauberflöte* with the Boston Youth Symphony Orchestra. In concert he will sing *Carmina Burana* with the Mobile Symphony and a recital of Lieder at the Four Arts Society in Palm Beach.

Recently Mr. Nelson made an acclaimed European debut at the Norwegian



DALLAS PADOVEN

National Opera in a new production of *Pelléas et Mélisande* as Pelleas, a role he later sang with Opera de Oviedo

and covered at the Glyndebourne Festival. He made his Washington National Opera debut as Maximillian in Francesca Zambello's production of *Candide* and debuted at the Michigan Opera Theatre as the Count in *Le nozze di Figaro*. He was also heard with the Milwaukee

Symphony in Vaughan Williams' *Sea Symphony*. In his final season as an Adler Fellow at the San Francisco Opera, he sang mainstage performances of Malatesta in *Don Pasquale*, Yamadori in *Madama Butterfly*, and roles in the world premiere of *Dream of the Red Chamber*.

AMERICAN SYMPHONY ORCHESTRA

Now in its 57th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of making orchestral music accessible and affordable for everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live.

The orchestra's Vanguard Series consists of multiple concerts annually at Carnegie Hall. ASO has also performed at the Richard B. Fisher Center for the Performing Arts at Bard College in Bard's

SummerScape Festival and the Bard Music Festival. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS.

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

BARD FESTIVAL CHORALE

The Bard Festival Chorale was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of

its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

JAMES BAGWELL, *Director, Bard Festival Chorale*

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. In 2015 he was named associate conductor of The Orchestra Now while continuing his role as principal guest conductor of the American Symphony Orchestra. From 2009–15 he was music

director of The Collegiate Chorale; some of the highlights of his tenure there include conducting a number of rarely performed operas-in-concert, including Bellini's *Beatrice di Tenda*, Rossini's *Moise et Pharaon*, and, most recently, Boito's *Mefistofele*. He conducted the New York premiere of

Philip Glass' *Toltec Symphony* and Osvaldo Golijov's *Oceana*, both at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight Records and is the only complete recording of this musical. Since 2011 he has collaborated with singer and composer Natalie Merchant, conducting a number of major orchestras across the country, including the San Francisco and Seattle Symphonies. Other recent performances in New York include conducting Philip Glass' *Another Look at Harmony* at the Park Avenue Armory, and leading The Little Opera Theatre of New York's production of Rossini's *Opportunity Makes the Thief*. He has been guest conductor of The Cincinnati Symphony

Orchestra, Jerusalem Symphony, Amici New York, Indianapolis Chamber Orchestra, and Tulsa Symphony Orchestra, among others.

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

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

VIOLIN I

Cyrus Beroukhim,
Concertmaster
Suzanne Gilman
Pauline Kim Harris
Yukie Handa
Elizabeth Nielsen
Diane Bruce
Ashley Horne
John Connelly
Katherine Livolsi-
Landau
Ming Yang

VIOLIN II

Richard Rood,
Principal
Wende Namkung
Robert Zubrycki
Yana Goichman
James Tsao
Alexander Vselensky
Bruno Peña
Nazig Tchakarian

VIOLA

William Frampton,
Principal
Sally Shumway
Rachel Riggs

Jen Herman
Nikki Federman
Elise Frawley

CELLO

Eugene Moye,
Principal
Sarah Carter
Annabelle Hoffman
Maureen Hynes
Eliana Mendoza
Tatyana Margulis

BASS

John Beal, *Principal*
Jordan Frazier
Jack Wenger
Louis Bruno
Richard Ostrovsky

FLUTE

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

OBOE

Alexandra Knoll,
Principal
Julia DeRosa
Melanie Feld,
English Horn

CLARINET

Liam Burke,
Principal
Benjamin Baron,
E-flat Clarinet
Christopher Cullen
Lino Gomez, *Bass*
Clarinet

BASSOON

Gina Cuffari,
Principal
Oleksiy Zakharov
Gilbert Dejean,
Contrabassoon

HORN

David Peel, *Principal*
Kyle Hoyt
Chad Yarbrough
Shelagh Abate
Adam Krauthamer,
Assistant

TRUMPET

Raymond Riccomini,
Principal
John Dent
Thomas Hoyt

TROMBONE

Richard Clark,
Principal
Nicole Abissi
Jeffrey Caswell, *Bass*
Trombone

TUBA

Kyle Turner, *Principal*

TIMPANI

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Principal

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Principal
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Victoria Drake,
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James Bagwell, *Director*

SOPRANO

Nonie Donato
Margaret Dudley
Lori Engle
Jennifer Gliere
Aine Hakamatsuka
Manami Hattori
Chloe Holgate
Melissa Kelley
Michele Kennedy
Lauren-Rose King
Liz Lang
Katherine Peck
Rachel Rosales
Ellen Taylor Sisson
Elizabeth Smith
Christine Sperry

ALTO

Maya Ben-Meir
Sarah Bleasdale
Yiselle Blum
Donna Breitzer
Katharine Emory
Agueda Fernandez
Erica Koehring
Hannah Kurth
Mary Marathe
Nicole Mitchell
Margaret O'Connell
Elizabeth Picker
AnnMarie Sandy
Suzanne Schwing
Nancy Wertsch*

TENOR

Christopher Carter
Sean Clark
Jack Colver
Jack Cotterell
John Des Marais
Mark Donato
Ethan Fran
John Kawa
Matthew Krenz
Eric William Lamp
Mukund Marathe
Nathan Siler
Kannan Vasudevan
Tommy Wazelle

BASS

David Asch
David Baldwin
Jordan Barrett
Blake Burroughs
Benjamin Cohen
James Gregory
Jonathan Guss
Paul Holmes
Aaron Ingersoll
Douglas Manes
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Michael Riley
Aaron Theno
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New York City composers of the mid-20th century sought to define a new American sensibility in orchestral music. The abstract works of Robert Mann and Jacob Druckman explored the possibilities of orchestral color and sound. Vivian Fine and William Schuman brought their compositional craft to the classical tradition of orchestral music.

Robert Mann – *Fantasy for Orchestra*

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Bohuslav Martinů – *Julietta* (U.S. Premiere in Czech)