

Tuesday Evening, April 5, 2016, at 8:00
Isaac Stern Auditorium / Ronald O. Perelman Stage
Conductor's Notes Q&A with Leon Botstein at 7:00



presents

A Mass of Life

LEON BOTSTEIN, *Conductor*

FREDERICK DELIUS *A Mass of Life*

Part I

Animato

Animoso

Andante tranquillo con dolcezza

Agitato ma moderato

Andante molto tranquillo

Intermission

Part II: On the Mountains

Introduction: Andante

Con elevazione e vigore

Andante

Lento

Lento molto

Allegro, ma non troppo, con gravità

Largo, con solennità

SARAH FOX, *Soprano*

AUDREY BABCOCK, *Mezzo-soprano*

RODRICK DIXON, *Tenor*

THOMAS CANNON, *Baritone*

BARD FESTIVAL CHORALE

JAMES BAGWELL, *Director*

This performance is generously supported by the Delius Trust.

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

American Symphony Orchestra welcomes the many organizations who participate in our Community Access Program, which provides free and low-cost tickets to underserved groups in New York's five boroughs. For information on how you can support this program, please call (212) 868-9276.

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ASO'S 2016–17 VANGUARD SERIES AT CARNEGIE HALL

Wednesday, October 19, 2016

Troubled Days of Peace

with the Bard Festival Chorale

Two one-act operas with strikingly different reactions to tyranny.

Ernst Krenek – *Der Diktator* (“The Dictator”)

Richard Strauss – *Friedenstag* (“Day of Peace”)

Friday, November 18, 2016

Bernstein and the Bostonians

This concert pays tribute to a group of composers known as the “Boston School” who lived, studied, taught, and composed in and around that city.

Leonard Bernstein – *Candide* Overture

Irving Fine – Symphony

Harold Shapero – Symphony for Classical Orchestra

Arthur Berger – *Ideas of Order*

Richard Wernick – *...and a time for peace*

Friday, February 10, 2017

Prague Central: Great 20th-Century Czech Composers

Though right in the center of the group of countries that defined the Western musical tradition, Czech composers often felt like outsiders looking in.

Vítězslav Novák – *In the Tatras*

Bohuslav Martinů – Symphony No. 3

Josef Suk – *Fantastické scherzo*

Erwin Schulhoff – Symphony No. 5

Friday, May 12, 2017

The Apostles

with the Bard Festival Chorale

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Edward Elgar – *The Apostles*

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FROM THE Music Director

A Mass of Life
by Leon Botstein

The life and work of Frederick Delius defy both characterization and comparison. His music is distinctive in the sense that its individuality is unmistakable and its style reveals influences only obliquely. Delius was born a British subject, and we have become used to associating him with an “English” sensibility, but Delius suggests little of what sounds English in the music of Elgar, for example. In fact there are those who reject entirely the idea that there is anything particularly “English” about his music. Perhaps this is because there seems to be too much unedited expressiveness in Delius’ music; indeed there is a fabric of sonority and harmonies we would more likely think of as French. He did write a symphonic poem in 1899 entitled *Paris: Song of a Great City* and he took up residence there eventually. Delius was in the habit of connecting landscape with musical form. In terms of form, in his instrumental and operatic music, one can therefore detect the influence of Liszt and a Wagnerian impulse towards extended musical narration, sustained by dense reliance on chromatic harmonies free of the rigorous formal and rhythmic traditions championed by Max Reger.

Delius may have grown up in England, but his family was of German origin and as an adult he only lived in England briefly during World War I. But before he settled outside of Paris, he also lived in Florida and Virginia, nominally running a citrus farm and pursuing music as both student and teacher. This was unusual for an aspiring European. America left an indelible impression on Delius—both its landscape and people,

notably the African-American population of the South. Delius’ training after he returned from America was largely German, though among his staunchest advocates were Scandinavians. But he attached himself to no school or style and his improbable sojourns in Europe and North America ended up rendering him an outsider everywhere: an English composer who lived in France, whose work was championed and published in Germany and who was as attached to the poetry of Walt Whitman as he was to that of Friedrich Nietzsche.

Delius’ uncompromising but intuitive individuality led not only to his being at the margins of European musical life during his lifetime, but an object of controversy, which he remains. Few composers seem to elicit such strong reactions. Delius’ partisans have been and remain uncommonly vociferous. Most famous among them was Sir Thomas Beecham, who worked tirelessly on Delius’ behalf. But the list includes the conductor Fritz Cassirer, scion of one of Germany’s most illustrious extended families, and Florent Schmitt, the French composer. Detractors have found the music too meandering, too atmospheric and ill-formed and without any persuasive rhythmic pacing. Deryck Cooke, the eminent English scholar who was one of the first to attempt a completion of the tenth symphony of Mahler, is reputed to have quipped that to admit to being a Delius partisan was akin to confessing to being a drug addict.

Delius was born to a prosperous merchant family and struggled to persuade his father to support a career in music. He essentially trained himself, with periods of formal study (primarily in

Leipzig), but he was never a performer and he never entirely shed the image of being perhaps nothing more than a self-trained gentleman amateur. Readers may bristle at this or the following comparison, but in terms of reputation, context, and reception, Delius is suggestive of the career of Charles Ives in America. Ives' music is certainly American in a way Delius' is not English, but both were innovators who lived at the margins of musical culture, operating on their own, iconoclasts and fiercely independent individuals. Both had a biographical connection to the turn of the century world of business and the tensions between artistic sensibilities and the world of commerce. Amateurism was lauded and professionalism derided. Delius and Ives lived in a culture in which the central argument of Thomas Mann's masterpiece—the fate of the aesthetic in modernity—in the 1901 novel *Buddenbrooks* resonated throughout Europe and North America, well beyond Mann's native Bremen.

The mention of Thomas Mann is apt, since he and Delius came of age in the historical moment when Friedrich Nietzsche was the key influential philosophical voice for a new generation. Nietzsche's most famous book, perhaps the finest piece of German poetry to be written since the death of Goethe, *Also Sprach Zarathustra, A Book for All or None*, was a sensation when it first appeared in 1883. It put forward a trans-valuation of the meaning of good and evil, challenged the language of morality, lamented the influence of Christianity, pilloried the marketplace, journalism, social conventions, hierarchies of learning, the conceits of democracy, and celebrated the potential of the individual, as artist—in the world, in the present—without any concern for a mythic afterlife.

Delius was awestruck by this text. It seemed to vindicate his personal life

journey. It confirmed his atheism and offered a defense of his commitment to music. Nietzsche himself harbored dreams of becoming a composer, and no art form was as central to his outlook as music. It is therefore no wonder among Delius' finest works is the setting of Nietzsche's text in the ironic form of a "Mass"; but this Mass is precisely an inversion of the Christian orthodoxy implied by the title. Delius employs the ritual association of the word Mass against itself. For this "Mass" celebrates the human and temporal existence, not the promise of death and salvation on the grounds that life on earth, in one's body, is somehow a punishment, a temporary compromise whose end will be, one hopes, the immortality of the soul.

A Mass of Life is one of the great choral works of its time. Its infrequency in concert is to be lamented. The reasons for its obscurity include of course its logistical demands and Delius' own reputation and marginal place in the standard repertory. But the reasons also include the text. Delius' Whitman settings seem more inviting, since Whitman is embraced as the true voice of American patriotism. Nietzsche on the other hand has gained a reputation as a destructive voice, as an apologist for nihilism and violence, for the anti-social, for elitist snobbery, obscurantist thought, and above all as an inspiration for the Nazis.

Nietzsche's writings are truly hard to categorize, and the disputes about his meanings and influence will not cease. But only selected attributes about the text inspired Delius. First, Nietzsche's language is as musical as possibly can be imagined. It sings and dances its way off the page. Second, one of the few philosophers and writers Nietzsche admired deeply was Ralph Waldo Emerson. That fact links him oddly to America, and thereby offers another

perspective on why Delius, an Englishman who worked in America, who fell in love with aspects of its non-aristocratic culture (consider Delius' 1903 work *Appalachia*) including its most populist

poet, Whitman, would have been so susceptible to the greatness of Nietzsche's *Zarathustra*, one of the few works of literature to have, for better or worse, a decisive historical impact.

THE Program

by Byron Adams

Frederick Delius

Born January 29, 1862, in Bradford, England
Died June 10, 1934, in Grez-sur-Loing, France

A Mass of Life

Composed in 1904–05

Part II premiered on June 4, 1908, in Munich by the Hofkapelle München and the Munich Choral Society conducted by Ludwig Hess

Complete work premiered on June 7, 1909, in London at the Queen's Hall by Beecham Orchestra and the North Staffordshire District Choral Society conducted by Thomas Beecham

Performance time: Approximately two hours and ten minutes including intermission

Instruments for this performance: 3 flutes, 1 piccolo, 3 oboes, 2 English horns, 1 bass oboe, 3 clarinets, 1 bass clarinet, 3 bassoons, 1 contrabassoon, 7 French horns, 4 trumpets, 3 trombones, 1 tuba, timpani, percussion (snare drum, castanets, tam-tam, Thai gong, cymbals, glockenspiel, chimes, bass drum, triangle), 2 harps, 26 violins, 10 violas, 10 cellos, 8 double basses, chorus, and 4 vocal soloists

Frederick Delius is thought of as a British composer only out of convenience: his restlessly cosmopolitan nature resists easy pigeonholes. That he was born in England is without doubt: baptized Fritz Delius, he was the son of a stern, unbending wool dealer in the Yorkshire town of Bradford. Delius' father, Julius, encouraged amateur music-making in the home without entertaining even the remote possibility of a musical career for either of his sons. However, the materialism and suffocating strictness of the Delius home fomented rebellion in young Fritz's heart: he rebelled decisively against his upbringing. This

narrative is hardly unusual in the annals of music history, but young Delius' compulsive wanderlust is astonishing. In 1884 the untamable young Fritz somehow convinced his father to set him up with a truly harebrained scheme—running a citrus plantation in northern Florida.

Delius, who changed his name to Frederick after his tyrannical father's death, spent very little time cultivating fruit and a great deal of time hunting alligators, listening to the singing of the African-Americans, and studying music with the organist of a prominent Roman Catholic church in Jacksonville. During

this wild period, Delius may well have contracted syphilis in the brothels for which Jacksonville was noted at the time.

Although Delius' time in Florida was relatively short, it was on the banks of the Saint Johns River that he found his vocation as a composer. Late in life, a blind and paralyzed composer recalled to his amanuensis, Eric Fenby, the magical singing of the black farm workers: "They showed a truly wonderful sense of musicianship and harmonic resource in the instinctive way that they treated a melody." At such moments, Delius experienced the ecstasy of pantheistic rapture. As he remembered long after, "Hearing their singing in such romantic surroundings, it was then and there that I first felt the urge to express myself in music." As his biographer Philip Heseltine—later known as a composer who published under the pseudonym "Peter Warlock"—wrote, "Delius is, indeed, a pantheistic mystic whose vision has been attained by an all-embracing acceptance, a 'yea-saying' to life...the realization that change and death are only apparent."

From America, Delius traveled to Leipzig, where he studied hard at the famous conservatory there; later characterizations of Delius as a poetical composer with an underdeveloped technique who could only write orchestral miniatures were nonsense. The encouragement of Norwegian composer Edvard Grieg further spurred Delius' ambitions: he composed incessantly, producing several unproduced operas including *The Magic Fountain* (1895), which is set in Florida. As fascinated by Scandinavia as he was by Florida, Delius exulted in the rugged northern landscape, hiking long distances

over harsh but magnificent terrain. During his travels, Delius also mastered several languages, including Danish and Norwegian.

It was on a visit to Norway that Delius discovered the work of literature that had the greatest impact on his music and personality: Friederich Nietzsche's *Also sprach Zarathustra* (1883–85). Eric Fenby tells the story of that momentous encounter: "When, one wet day...he was looking for something to read in the library of a Norwegian friend with whom he was staying during a walking tour, and had taken down a book, *Thus Spake Zarathustra*...he was ripe for it. It was the very book he had been seeking all along." Nietzsche's volume chimed with Delius' deepest experience of life, for, as Fenby notes, "Delius was always a pagan."

The culmination of Delius' obsession with *Also sprach Zarathustra* came in 1905, when he completed his choral fresco, *A Mass of Life*. Using a text compiled by the conductor Fritz Cassirer, Delius set Nietzsche's words directly in German. (The score of Delius' work was published with the English title *A Mass of Life*, across from the German one, *Eine Messe des Lebens*.) In his skillful redaction, Cassirer included all of the most celebrated passages, including the *Mitternachtslied Zarathustras* ("O Mensch! Gib Acht") that Mahler set in his Third Symphony (1896). Cast in 11 sections, *A Mass of Life* ends with an exuberant chorus: no "dying fall" here, but an exultant celebration intermingled with the contemplation of eternity.

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

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 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.

Mr. Botstein's recent engagements include the Royal Philharmonic, Wiesbaden, UNAM Mexico, and the Simon Bolivar Orchestra in Caracas. He has appeared with the Los Angeles Philharmonic, Russian National Orchestra, Taipei Symphony, and the Sinfónica Juvenil de Caracas in Venezuela and Japan, the first non-Venezuelan conductor invited by El Sistema to conduct on a tour. Upcoming engagements include the Aspen Festival and the Magna Grecia Festival in Italy. He 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 numerous trade publications.



RIC KALLAHER

Mr. Botstein's most recent book is *Von Beethoven zu Berg: Das Gedächtnis der Moderne* (2013). He is the editor of *The Musical Quarterly* and the author of numerous articles and books. He is currently working on a sequel to *Jefferson's Children*, about the American education system. Collections of his writings and other resources may be found online at LeonBotsteinMusicRoom.com. 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 Caroline P. and Charles W. Ireland Prize, the highest award given by the University of Alabama; the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music; the Leonard Bernstein Award for the Elevation of Music in Society; and Carnegie Foundation's Academic Leadership Award. In 2011 he was inducted into the American Philosophical Society.

AUDREY BABCOCK, *Mezzo-soprano*

LAURA MARIE DUNCAN



Award-winning mezzo-soprano Audrey Babcock is quickly gaining acclaim for her performances as *Carmen* and her portrayals of Maddalena in *Rigoletto*. As *Carmen*, Ms. Babcock made her French debut with the Festival Lyrique-en-Mer and has performed the role with the Florentine Opera Company; Opera San Antonio; OperaDelaware; and the Nashville, Florida Grand, New York City, Toledo, and Utah festival operas. She has premiered several new operas, including the New York premiere of Tobias Picker's *Thérèse Raquin* with Dicapo Opera Theatre; the world premiere of

With Blood, With Ink at Fort Worth Opera; *La Reina* and *The Poe Project* with American Lyric Theater in New York; and appeared as Mother in *Winter's Child* at Beth Morrison's Prototype Festival in New York City in 2015.

Other engagements for 2014–15 included *Carmen* with Knoxville Opera and Suburban Symphony, and *La Tragédie de Carmen* with OperaDelaware. Additional recent highlights include Maddalena in *Rigoletto* with Boston Lyric Opera, Opera Omaha, Tulsa Opera, Florentine Opera Company, and Nashville Opera; Erika in *Vanessa* with Sarasota Opera; Suzuki in *Madama Butterfly* with Tulsa Opera; Secretary in Menotti's *The Consul* with New Jersey State Opera; and Jo in *Little Women* with Utah Opera and Syracuse Opera, where she won Artist of the Year.

Engagements for the 2015–16 season include *Carmen* with Anchorage Opera, Rosette in *Manon* with Dallas Opera, *La Reina* at the Prototype Festival, and a concert with Flamenco Sephardit. Future seasons include Maddalena in *Rigoletto* with Palm Beach Opera and *Carmen* with Dayton Opera and Fort Worth Opera.

THOMAS CANNON, *Baritone*

Thomas Cannon has participated in young artists' programs at the Glimmerglass Festival; Arizona Opera; Chautauqua Opera; Crested Butte Music Festival; Dallas Opera; International Vocal Arts Institute in Tel Aviv, Israel; Santa Fe Opera; Opera Roanoke; and the Music Academy of the West. He has appeared on the concert stage at Carnegie Hall as soloist in Verdi's Requiem to benefit victims of Japan's earthquake; and with the Cecilia Chorus of New York, singing Mozart's *Vesperae Solennes de Confessore* and Schubert's *Stabat Mater*. Elsewhere, he has performed a host of oratorio and orchestra works including Mozart's Requiem, Rossini's *Petite Messe Solennelle*, and Handel's *Messiah*.

Mr. Cannon is a graduate of Baylor University and The Juilliard School on full scholarship. Notable teachers include Nico Castel, Joan Dornemann, Mignon Dunn, Marlena Kleinman Malas, and Sherrill Milnes.



Mr. Cannon has garnered awards from the Dallas Opera Guild (Encouragement Award), Chautauqua Opera (Guild Award), the Anna Sosenko Assist Trust, Palm Beach Opera (finalist), Opera Birmingham (Encouragement Award), and the Metropolitan Opera National Council (regional finalist).

RODRICK DIXON, *Tenor*

Rodrick Dixon has performed with many of the leading conductors, orchestras, and opera companies throughout North America, including Los Angeles Opera, Michigan Opera Theatre, Todi International Music Masters Festival, Portland Opera, Opera Columbus, Virginia Opera, Cincinnati Opera, and Opera Southwest.

On the concert stage, Mr. Dixon is a frequent soloist of the Cincinnati May Festival. Other organizations where he has appeared include the Cleveland and Philadelphia Orchestras, Los Angeles Philharmonic, Ravinia Festival, Atlanta Symphony Orchestra, Bravo! Vail Music Festival, Kimmel Center for the Performing Arts, and the Longfellow Chorus for



DAN DENETRIAD

a program of works by Samuel Coleridge-Taylor, which was recorded

and included in a film about the composer. He has also performed at the Sydney Festival in Australia and in Mongolia at the Miss World competition. The current season includes appearances with the Philadelphia Orchestra for the world premiere of Hannibal Lokumbe's *One Land, One River, One People* in Philadelphia and at the Saratoga Performing Arts Center, and the Cincinnati May Festival as featured soloist in a new work by Alvin Singleton.

Mr. Dixon has appeared on television in a number of PBS specials. He was part of the original cast of *Ragtime* on Broadway, and in *Show Boat* at the Auditorium Theatre. He has also appeared on recordings of PBS Great Performances' *Cook, Dixon & Young Volume One* (Sony/BMG); the Christmas album *Follow That Star*; Liam Lawton's *Sacred Land*; *Rodrick Dixon Live in Concert*; and a Christmas album with the Cincinnati Pops.

SARAH FOX, *Soprano*

GRAHAM MELLANDY



Sarah Fox was educated at Giggleswick School, London University, and the Royal College of Music. A former winner of the Kathleen Ferrier Award and the John Christie Award, she is also an honorary fellow of Royal Holloway College, London University.

Roles at the Royal Opera House, Covent Garden have included Micaela in *Carmen*, Asteria in *Tamerlano*, Zerlina in *Don Giovanni*, and Woglinde in *Der Ring des Nibelungen*. Other highlights have included Susanna in *Le nozze di Figaro* for Glyndebourne and the Royal Danish Opera, and Mimi in

La bohème for Opera North. Additional roles include Ellen Orford in *Peter Grimes*, Servilia in *Servilia*, and Ilia in *Idomeneo*. Her concert career has encompassed engagements in Denver, Minneapolis, New York, San Francisco, Tel Aviv, and Tokyo as well as tours throughout the UK and Europe. She has worked with many of the world's leading orchestras, including the Academy of Ancient Music, Berlin Philharmonic, and Concerto Cologne. She has appeared several times at the BBC Proms, the Edinburgh Festival, and the Three Choirs Festival and is a regular guest with the Classical Opera Company and at London's Wigmore Hall. She performs frequently with John Wilson and his Orchestra, is a regular guest on BBC Radio 2's *Friday Night is Music Night*, and has performed concerts with Rufus Wainwright in Europe.

Her discography includes Aminta in *Il Re Pastore*, *The Complete Songs of Poulenc Vols. 3–5*, *The Cole Porter Songbook*, and Mahler's Symphony No. 4 (Philharmonia/Mackerras and Philharmonia/Maazel) for Signum Classics; *That's Entertainment* (John Wilson Orchestra/Wilson) for EMI Classics; and others.

THE AMERICAN SYMPHONY ORCHESTRA

Now in its 54th 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 also performs 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. He was most recently named associate conductor of The Orchestra Now (T/N) 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 25 productions as music director of Light Opera Oklahoma. At Bard SummerScape he has led 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

Erica Kiesewetter,
Concertmaster
Suzanne Gilman
Yukie Handa
Diane Bruce
Ragga Petursdottir
John Connelly
Ashley Horne
Wende Namkung
Ann Labin
Robert Zubrycki
Mara Milkis
Nazig Tchakarian
Philip Payton
Ming Yang

VIOLIN II

Richard Rood,
Principal
Sophia Kessinger
Yana Goichman
Heidi Stubner
Lucy Morganstern
Dorothy Strahl
Sarah Zun
Katherine Livolsi-Landau
Elizabeth Kleinman
Alexander Vselensky
Kathryn Aldous
Wendy Case

VIOLA

Nardo Poy, *Principal*
Sally Shumway
John Dexter
Rachel Riggs
William Frampton
Martha Brody

Adria Benjamin
Debra Shufelt-Dine
Louis Day
Arthur Dibble

CELLO

Eugene Moye,
Principal
Roberta Cooper
Annabelle Hoffman
Sarah Carter
Alberto Parrini
Maureen Hynes
Diane Barere
Eliana Mendoza
Robert Burkhart
Anik Oulianine

BASS

Tony Flynt, *Principal*
Jack Wenger
Louis Bruno
Peter Donovan
Richard Ostrovsky
William Sloat
Patrick Swoboda
William Ellison

FLUTE

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

OBOE

Alexandra Knoll,
Principal
Erin Gustafson

Nick Masterson,
English Horn
Melanie Feld,
English Horn & Bass Oboe

CLARINET

Laura Flax, *Principal*
Christopher Cullen
Benjamin Baron
Daniel Spitzer, *Bass Clarinet*

BASSOON

Charles McCracken,
Principal
Marc Goldberg
Maureen Streng
Gilbert Dejean,
Contrabassoon

HORN

Julie Landsman,
Principal
Sara Cyrus
Michael Atkinson
Adam Krauthamer
Chad Yarbrough
Rachel Drehmann
Kyle Hoyt, *Assistant*

TRUMPET

John Sheppard,
Principal
John Dent
Jason Covey
Dominic Derasse

TROMBONE

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Principal
Kenneth Finn
Jeffrey Caswell, *Bass Trombone*

TUBA

Kyle Turner,
Principal

TIMPANI

Benjamin Herman,
Principal

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James Bagwell, *Director*

SOPRANO

Wendy Baker
Danielle Buonaiuto
Brooke Collins
Nonie Donato
Lori Engle
Jennifer Gliere
Sarah Griffiths
Manami Hattori
Sarah Hawkey
Chloe Holgate
Melissa Kelley
Michele Kennedy
Caroline Miller
Katherine Peck
Sian Ricketts
Rachel Rosales
Ellen Taylor Sisson
Elizabeth Smith
Christine Sperry

ALTO

Sarah Bleasdale
Donna Breitzer
Eric Brenner
Teresa Buchholz
Sishel Claverie
Katharine Emory
Agueda Fernandez
B. J. Fredricks
Catherine Hedberg
Erica Koehring
Mary Marathe
Nicole Mitchell
Sarah Nordin
Guadalupe Peraza
Christine Reimer
Suzanne Schwing
Nancy Wertsch*
Abigail Wright

TENOR

Brian Anderson
Joseph Demarest
Mark Donato
Sean Fallen
Alex Guerrero
John Kawa
Chad Kranak
Eric William Lamp
Adam MacDonald
Mukund Marathe
Marc Molomot
Stephen Rosser
Emerson Sieverts
Michael
Steinberger
Kannan Vasudevan
Sorab Wadia

BASS

David Baldwin
Justin Beck
Donald Boos
Blake Burroughs
Samuel Carl
Joseph Chappel
Benjamin Cohen
Roosevelt Credit
Steven Hrycelak
Enrico Lagasca
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