

Sunday, October 13, 2013, 3pm
Hertz Hall

Jessica Rivera, *soprano*
Kelley O'Connor, *mezzo-soprano*
Robert Spano, *piano*

PROGRAM

Camille Saint-Saëns (1835–1921) El Desdichado (1849)
Ms. O'Connor & Ms. Rivera

David Bruce (b. 1970) That Time with You (2013)
I. The Sunset Lawn
II. That Time with You
III. Black Dress
IV. Bring Me Again

World Premiere

Ms. O'Connor

Federico Mompou (1893–1987) Combat del Somni (1942–1948)

I. Damunt de tu només les flors
II. Aquesta nit un mateix vent
III. Jo et presentia com la mar
IV. Fes me la vida transparent

Ms. Rivera

Charles Gounod (1818–1893) La Siesta (1870)

Ms. O'Connor & Ms. Rivera

INTERMISSION

Felix Mendelssohn (1809–1847) Volkslied (O sah ich auf der Heide dort),
Op. 63, No. 5 (1842)

Ms. O'Connor & Ms. Rivera

Mendelssohn Ich wollt, meine Lieb' ergösse sich,
Op. 63, No. 1 (1836)

Ms. O'Connor & Ms. Rivera

Claude Debussy (1862–1918) Chansons de Bilitis (1897)

I. La Flûte de Pan
II. La Chevelure
III. Le Tombeau des Naiades

Ms. O'Connor

Jonathan Leshnoff (b. 1973) Monica Songs (2012)

I. For Where Thou Go, I Will Go
II. We Cover Thee—Sweet Face
III. I thank You
IV. Greetings from Troy, Illinois
V. So Much Joy
VI. There's a Son Born to Naomi

World Premiere

Ms. Rivera

Gabriela Lena Frank (b. 1972) Selections from *The Kitchen Songbook* (2013)

I. Honey

Bay Area Premiere

II. Sofrito

World Premiere

Ms. O'Connor & Ms. Rivera

Funded by the Koret Foundation, this performance is part of Cal Performances' 2013–2014 Koret Recital Series, which brings world-class artists to our community.

Cal Performances' 2013–2014 season is sponsored by Wells Fargo.

Camille Saint-Saëns (1835–1921)
El Desdichado

Composed in 1849.

The Viardots were among Europe's most prominent 19th-century musical families: Pauline, head of the clan, was one of the day's leading mezzo-sopranos (her sister, Maria Malibran, was an equally celebrated singer); her daughter Louise enjoyed a successful career as a singer, teacher, and composer in Russia and Germany; her son, Paul, was a noted violinist and conductor. Saint-Saëns first met Pauline when they appeared together at a charity concert in 1849, and they remained close friends and promoted each other's work for the rest of their long lives. For a salon in 1871, Saint-Saëns composed *El Desdichado* ("The Unfortunate One") for Pauline's daughters Claudie and Marianne (to whom Gabriel Fauré would propose marriage, unsuccessfully, six years later), which took as its text Paul Jules Barbier's French translation of an anonymous Spanish poem as a tribute to Pauline's father, Manuel del Popolo García, a distinguished teacher of voice born in Seville.

David Bruce (b. 1970)
That Time with You

Composed in 2013. World premiere.

David Bruce was born to English and Welsh parents in Stamford, Connecticut, in 1970, but has been based in England since he began his undergraduate studies in music in 1988 at Nottingham University, where his composition teachers included Jim Fulkerson and Nicholas Sackman. (Bruce now lives in St. Alban's, north of London, and holds both British and American citizenship.) He did his master's degree work with Tim Salter and George Benjamin at the Royal College of Music in London (1991–1993) and completed his doctorate in composition at King's College London in 1999, under the supervision of Sir Harrison Birtwistle. Bruce has shown a particular affinity for vocal music and

opera, having fulfilled commissions for one-act and "mini" operas from *Tête à Tête* (1999, *Seven Tons of Dung*), English National Opera Studios (2002, *Has It Happened Yet?*), Genesis Foundation (2006, *Push!*), The Opera Group (2007, *Out of the Ordinary*; 2011, *The Firework Maker's Daughter*), and Bard College (2008, *A Bird in Your Ear*), as well as commissions from Carnegie Hall for the song cycle *Piosenki*, settings of Polish poet Julian Tuwim's children's verses (2007), the Chamber Music Society of Lincoln Center (2009, *The North Wind Was a Woman*), and a five-minute scene for the Opera Group to be performed in shopping centers around Britain. Bruce has composed instrumental pieces for New York's Metropolis Ensemble (2009, *Groanbox*), Concert Artists Guild (2009, *Caja de Música*, for the Carnegie Hall recital debut of harpist Bridget Kibbey), London Sinfonietta, BBC Symphony Orchestra, New Music Players, Presteigne Festival, Lake District Summer Music Festival, and Yo-Yo Ma's Silk Road Project. He was 2012–2013 Composer-in-Residence with the Royal Opera House, London, and in 2013–2014 is Associate Composer of the San Diego Symphony Orchestra, for whom he will write three pieces, including a new work for the orchestra's Carnegie Hall debut in October 2013. Bruce's distinctions include the 2008 Lili Boulanger Memorial Award (for which he was nominated by Osvaldo Golijov), Royal Philharmonic Society Composition Competition Prize, Adam Prize of King's College, and Herbert Howells Prize of London's Royal College of Music. Bruce complements his work as a composer by running Red Balloon Technology, Ltd., whose portfolio includes the sheet music site 8notes.com, the melody search engine Tunespotting.com and CompositionToday.com, an online resource for composers.

Bruce composed *That Time with You*, a song cycle to texts by British playwright and poet Glyn Maxwell, on a commission from Carnegie Hall and mezzo-soprano Kelley O'Connor; this performance is the work's world premiere. Bruce wrote of it, "Having recently collaborated successfully with Glyn Maxwell on our chamber

opera *The Firework Maker's Daughter*—a fun and warm-hearted story for family audiences—I felt in the mood for something a lot darker. There are whole categories of 'sorrowful songs,' from Dowland to the blues, that I have always been hugely drawn to, and I felt it was time to explore something in this field. Knowing this was very much within Glyn's range of expression and having just seen a beautiful lament lyric he wrote for a play in Chester, I asked him if he would give it a go. As with my song cycle *The North Wind Was a Woman*, I asked him if we could have a conceit (in *The North Wind* it is elements of nature singing in the first person)—perhaps the songs would be seem like love songs, but they would actually be the voice of Death or Time, or of somebody who had passed away.

"I think the four poems Glyn came up with are incredibly evocative and expressive. The first and third poems, *The Sunset Lawn* and *Black Dress*, are clearly Death singing; the second and fourth, *That Time with You* and *Bring Me Again*, are more mysterious, but they both deal with a sense of loss in a relationship. Perhaps they are voices from beyond the grave."

Federico Mompou (1893–1987)
Combat del Somni

Composed in 1942–1948.

Federico Mompou was born on April 16, 1893, in Barcelona, where he started taking piano lessons as a young boy with Pedro Serra at the Conservatorio del Liceo; he gave his first public concert at age 15. A recital of Fauré's piano works performed by Marguerite Long in 1909 fixed Mompou's ambition to devote himself to music and to further his career in Paris. Two years later, armed with a letter of recommendation from Granados, Mompou descended on the French capital, where he studied harmony with Marcel Samuel-Rousseau and piano with Ferdinand Motte-Lacroix, with whom he became close friends. Mompou, like César Franck, realized that his retiring personality made the life of a touring virtuoso impractical for him, so he chose

to devote himself to composition. His first important works, a set of *Impresiones Intimas*, were premiered to warm acclaim in Paris by Motte-Lacroix in 1914. World War I drove Mompou back to Barcelona, but in 1921, he returned to Paris, where he lived until the Nazis overran the city 20 years later. From 1941 until his death in 1987, he made his home in Barcelona, living out of the public eye and occasionally playing his compositions for friends. Mompou was recognized as one of the masters of modern Spanish music—he was elected to membership in the Royal Academies of San Jorge in Barcelona and San Fernando in Madrid, made a Chevalier des Arts et des Lettres by the French government, and awarded the Premio Nacional de Música for his lifetime's work.

Among Mompou's best known songs are the three comprising *Combat del Somni* ("Fighting the Dream") that he composed between 1942 and 1948 to poems in Catalan by the Barcelona poet, journalist, and editor Josep Janés (1913–1959). Mompou's music is perfectly matched to the voluptuous images and dreamy sensuality of Janés's texts.

Charles Gounod (1818–1893)
La Siesta

Composed in 1870.

Faust, of course, and occasionally *Roméo et Juliette*, *Ave Maria* (a musical gloss of the Prelude No. 1 in Bach's *Well-Tempered Clavier*), the *Petite Symphonie* for Winds, and the *Funeral March of a Marionette* (the perfect theme music for Alfred Hitchcock's fondly remembered series of TV thrillers), but little else by Charles Gounod is encountered with any frequency nowadays, though he left a vast catalog of works in all the representative genres of the later 19th century—operas (a full dozen of them), incidental music, Masses, oratorios, cantatas, sacred and secular choral numbers, songs, orchestral works, concertos, compositions for chamber ensembles, piano, and organ, even an autobiography. Among the most pleasing attractions in

this seldom-visited musical land are some 200 songs characterized by graceful melody, refined harmony, and unaffected text-setting.

Gounod was driven out of Paris in 1870 by the Franco-Prussian War (his home in the suburbs was destroyed during the siege), and he found refuge in London with the singer and teacher Georgina Weldon, who had recently established an orphanage dedicated principally to music instruction. For Mrs. Weldon's students, Gounod wrote a duet on an anonymous Spanish text for two sopranos (a favored combination for British home musical entertainment in those days) titled *La Siesta*, whose broken-chord accompaniment evokes the strumming of a guitar.

Felix Mendelssohn (1809–1847)

Volkslied (O sah ich auf der Heide dort),

Op. 63, No. 5

Ich wollt, meine Lieb' ergösse sich,

Op. 63, No. 1

Composed in 1842 and 1836.

Mendelssohn wrote songs throughout his life, some 120 of them, that reflect the elegance, polish, craftsmanship, and emotional reserve that characterized both his personality and his other compositions. He was introduced to the form by his rigorous but conservative teacher, Carl Friedrich Zelter, director of the Berlin Singakademie, who advocated the traditional late-18th-century form of the German *Lied*, with its strophic structure, subservient piano accompaniment, and restrained expression, over the newer, emotionally penetrating, and formally adventuresome songs of Schubert. Mendelssohn's songs were well suited to the intimate parlor gatherings that played such an important role in 19th-century musical life, though they were elevated above the customary Biedermeier salon fare by their finesse, harmonic subtlety, and graceful lyricism. So well do Mendelssohn's songs embody essential elements of his creative personality that Wilfred Blunt chose one—*On Wings of Song*—as the title of his 1974 biography of the composer.

In 1844, Mendelssohn published a collection of six vocal duets written during the preceding eight years on texts of various authors. The first number of the set (1836; *Ich wollt, meine Lieb' ergösse sich*—"I wish my love would flow into a single word") is an ardent setting of a love poem by Heinrich Heine. The *Volkslied* (Op. 63, No. 5, 1842) is based on a German adaptation (*O sah ich auf der Heide dort*) by poet, translator, and political activist Ferdinand Freiligrath of Robert Burns's *O wert thou in the cauld blast On yonder lea, My plaidie to the angry airt, I'd shelter thee*.

Claude Debussy (1862–1918)

Chansons de Bilitis

Composed in 1897. Premiered on March 17, 1900, in Paris by Blanche Marot and the composer.

In 1895, Debussy's friend Pierre Louÿs published his *Chansons de Bilitis*, 143 sensual poems and three epigraphs (i.e., an inscription on a building, statue or the like) that the writer tried to pass off as translations of the verses of a fictitious ancient Greek poetess of Sappho's era. Louÿs divided the verses into three books associated with the phases of Bilitis's supposed life (reminiscences of childhood, incidents during her residence on the island of Lesbos, and her life as a courtesan on Cyprus), and made up a biography for her as an introduction to the collection—"born at the beginning of the sixth century preceding our era, in a mountain village on the banks of the Melas forming the eastern boundary of Pamphylia"—and appended to it a bibliography and a list of poems yet to be translated. Though his amiable ruse was quickly uncovered, his contemporaries were greatly impressed with the poems' skillful, evocative blending of the antique and the modern, the erotic and the spiritual: Dupré, Dandelot, Koechlin, Rudhyar, and others set several of them as songs for voice and piano, and three composers (Erlanger, Zandonai, and Honegger) worked them into operas. In the spring of 1897, Debussy added three exquisite settings for voice and piano to

the repertory inspired by Louÿs's verses. Three years later, he sketched some tiny pieces for two flutes, two harps, and celesta to accompany a reading of twelve more of the *Bilitis* poems at a Paris newspaper office, but abandoned the project before it was completed. (In the 1950s, Pierre Boulez made a performing edition of this music, indicating that the only thing he needed to add was the missing celesta part.) In 1914, Debussy returned to his 1900 *Bilitis* music, and reworked six of its movements as the *Épigraphes Antiques* for piano, four hands.

Debussy's luxuriant music, with its evocative melodic leadings, modalism, lithe rhythms, and opulent harmonies, perfectly embodied the moods, images, and cadences of Louÿs's suggestive verses. The composer's biographer Oscar Thompson noted that these three songs not only "place him beside Wolf and Mussorgsky as a supreme master of word painting," but also "give play to that deep-seated sensualism, that love of the voluptuous, which stamped Debussy as a hedonist and a sybarite."

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Jonathan Leshnoff (b. 1973)

Monica Songs

Composed in 2012. World premiere.

The following note, written by Sandra Hyslop, was provided for this performance by the composer.

In spring 2011, Jessica Rivera and Robert Spano both performed premieres of works by Jonathan Leshnoff—Ms. Rivera sang *Hope: An Oratorio*, and Mr. Spano, Music Director of the Atlanta Symphony, conducted the Philadelphia Orchestra in the premiere of Leshnoff's Flute Concerto, with Jeffrey Khaner as the soloist. Concurrently, Gil Shaham and Orli Shaham introduced Leshnoff's *Yiddish Suite* for Violin and Piano at the 92nd Street Y in New York.

Jonathan Leshnoff has achieved an international reputation through concert hall performances of his music in the United States and

abroad, and through his highly acclaimed CDs for the Naxos label. The major symphony orchestras of Atlanta, Kansas City, Buffalo, Kyoto, Mexico City, Philadelphia, and Baltimore head a lengthy list of ensembles throughout the world who have performed his symphonies and other orchestral works, as well as concertos that feature flute, percussion, violin, violin and viola, cello, trombone, and guitar.

Leshnoff's chamber music has been performed and recorded by many ensembles. In June 2013 the Carpe Diem String Quartet performed the premiere of his String Quartet No. 4 at the National Gallery in Washington, D.C. Leshnoff's three CDs for Naxos have featured chamber music and orchestral works in performances by the IRIS Orchestra, the Baltimore Chamber Orchestra, and the conductors Markand Thakar and Michael Stern, among other performers.

Leshnoff's current commissions include: a second symphony, for Robert Spano and the Atlanta Symphony Orchestra; a new guitar concerto for Manuel Barrueco (a co-commission of the Baltimore and Nashville symphony orchestras in the United States and the Asturias Symphony Orchestra in Spain); and a clarinet concerto for Ricardo Morales.

Jonathan Leshnoff, born in September 1973 in New Jersey, is Composer-in-Residence of the Baltimore Chamber Orchestra and Professor of Music at Towson University.

Monica Songs was commissioned by Sandra Hyslop, the Friends of Monica, and the Carnegie Hall Corporation in celebration of the life of Monica Langhammer (1965–2003); it is dedicated to soprano Jessica Rivera, who joins pianist Robert Spano in the work's world premiere at Hertz Hall in Berkeley on October 13, 2013.

Jonathan Leshnoff composed *Monica Songs* in 2012 for Jessica Rivera. Mr. Leshnoff and Ms. Rivera, with the assistance of Ms. Rivera's husband, Barry Shafer, selected the six texts for *Monica Songs* from a variety of sources. They form a cycle of six independent songs that work together as one cohesive unit. Songs I and VI quote from the Old Testament Book of Ruth; Song II is Emily Dickinson's somber reminder

of the frustration and grief that the living feel in losing their grip on the dying; Song III is e. e. cummings's brilliant declaration of new life, and spring; Songs IV and V, drawn from a private collection of letters between a mother and a daughter, present a panorama of human emotions: the daughter's wit and humor, as well as her existential doubts, and the mother's love and affirmation; Song VI, returning to the Book of Ruth, closes the cycle with the assertion that beauty can emerge from pain, just as Ruth and Naomi's suffering was precursor to the birth of David and his Psalms.

Leshnoff has balanced the themes of life and death, love and loyalty, joy and sorrow in music that echoes and enriches the poems and letters. His interweaving of the vocal and piano parts insures the integrity of the work. Among the unifying musical elements is a melodic figure that appears throughout the cycle. Heard first in the piano's opening statement, the figure traces a melodic leap of one octave with an immediate descent of a third. This element occurs repeatedly in the vocal line as well.

Monica Songs is characterized by a musical balance of consonance and dissonance; open, spare harmonies in contrast with thick, lush chord structures; and soaring arioso passages set alternately with more chromatic melodic materials. In the music of *Monica Songs*, Leshnoff has respected the wide-ranging internal demands of the texts for appropriate rhythmic treatment and he has given shape to the six pieces as one coherent, finely sculpted arch.

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Gabriela Lena Frank (b. 1972)
Selections from *The Kitchen Songbook*

Composed in 2013. World premiere of "Sofrito." "Honey" premiered on July 19, 2013, at SongFest at the Colburn School in Los Angeles by Jessica Rivera and Kelley O'Connor and pianist Raquel Gorgojo.

Born in Berkeley, California, to a mother of mixed Peruvian-Chinese ancestry and a father of Lithuanian-Jewish descent, Gabriela Lena Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Frank has traveled extensively throughout South America and her pieces reflect and refract her studies of Latin American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework.

Winner of a Latin Grammy Award and nominated for Grammy Awards as both composer and pianist, Frank also holds a Guggenheim Fellowship and a USA Artist Fellowship given each year to 50 of the country's finest artists. A member of the Silk Road Ensemble, Frank is regularly commissioned by luminaries such as cellist Yo-Yo Ma, soprano Dawn Upshaw, the King's Singers, and the Kronos Quartet. She is also commissioned and performed by premiere orchestras, such as the New York Philharmonic, the Chicago Symphony, the Boston Symphony, the Philadelphia Orchestra, the Cleveland Orchestra, and the San Francisco Symphony. In 2013, she began her tenure as composer-in-residence with the Detroit Symphony and maestro Leonard Slatkin and continues her longstanding creative relationship with Pulitzer Prize-winning playwright Nilo Cruz on operatic works.

Frank's life and music is featured in multiple scholarly books including the W. W. Norton Anthology *The Musics of Latin America*. She is also the feature subject of multiple PBS documentaries: *Peregrinos: Pilgrims, A Musical Journey*, documenting her symphony inspired by interviews with Hispanic immigrants in Indianapolis, Indiana; *Compadre Huashayo*, documenting her work in Quito, Ecuador, composing for the Orquesta de Instrumentos

Andinos composed entirely of native highland instruments; and *Música Mestiza*, documenting a workshop uniting indigenous Andean musicians and a classically trained string quartet at the University of Michigan in Ann Arbor to premiere original new work.

Frank earned her bachelor's and master's degrees at Rice University in Houston, Texas, and her doctorate at the University of Michigan in Ann Arbor. Her primary teachers in piano have been Jeanne Kierman Fischer and Logan Skelton and her primary teacher in composition has been William Bolcom. She currently makes her home in the Bay Area and travels frequently in South America.

Frank writes of *The Kitchen Songbook*, begun on a commission from the Sorel Organization for the July 2013 SongFest: "Is it terribly presumptuous for me to hope that the venerable American composer William Bolcom and I are cut from the same cloth? Such hope on my part initially stems from several wonderful years as his student at the University of Michigan, where I habitually signed up for the lesson slot right before lunch. In this way, by staying over into the lunch hour, I would effectively double my time with my Bill, who protested weakly (if at all) the intrusion. Sometimes I brought him meals cooked in my own kitchen, and sometimes we patronized one of the many delicious establishments of downtown Ann Arbor. And through it all, Bill's especial penchant for vocal song comingled inexorably in my mind with a love of good food.

"Thus, when my dear friend Jessica Rivera, the luminous soprano, asked me to compose music inspired by food, *The Kitchen Songbook* was serendipitously born. The first two songs of an ongoing, likely lifelong, cycle are written especially for Ms. Rivera and her frequent collaborator, the equally luminous mezzo-soprano Kelley O'Connor, and were initially brought into existence by the West Coast-based festival SongFest.

"Utilizing texts co-written with the Pulitzer Prize-winning playwright Nilo Cruz, the first song pays tribute to one of the oldest and sweetest elixirs known to man: honey. Rather than linger on its attributes solely in the kitchen, we

cast honey as a metaphorical lens through which a mother and daughter view the world. Slightly barbed tenderness abounds between them, likely inspired by the real-life friendship between Ms. Rivera and Ms. O'Connor. The second song likewise frames a relationship in gustatory terms, this time humorously ruminating on the virtues of *sofrito*, a starter of fried onions, garlic, and tomatoes essential to many Latin American dishes. Switching between spoken and sung lines, two old friends view *sofrito* as a wise counselor on the matters of love."

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Praised by the *San Francisco Chronicle* for a voice of “effortless precision and tonal luster,” **Jessica Rivera** is established as one of the most creatively inspired vocal artists before

John Wedge

the public today. The intelligence, dimension, and spirituality with which she infuses her performances on the great international concert and opera stages has garnered Ms. Rivera unique artistic collaborations with many of today’s most celebrated composers, including John Adams, Gabriela Lena Frank, Osvaldo Golijov, Jonathan Leshnoff, and Nico Muhly, and has brought her together in collaboration with such esteemed conductors as Bernard Haitink, Sir Simon Rattle, Esa-Pekka Salonen, Robert Spano, and Michael Tilson Thomas.

Ms. Rivera was heralded in the world premiere of John Adams’s opera *A Flowering Tree*, singing the role of Kumudha, in a production directed by Peter Sellars as part of Vienna’s New Crowned Hope Festival. She has performed *A Flowering Tree* for her debut with the Berlin Philharmonic Orchestra with Sir Simon Rattle and, under the composer’s baton, with the Cincinnati Opera, San Francisco Symphony, Los Angeles Philharmonic, Orchestra of St. Luke’s at Lincoln Center, and London Symphony Orchestra at the Barbican Centre. The London performances were recorded and are commercially available on Nonesuch Records.

Ms. Rivera has sung Kitty Oppenheimer in Adams’s *Doctor Atomic* with the Netherlands Opera, Lyric Opera of Chicago, and Finnish National Opera, and she has given concert performances with Mr. Spano and the Atlanta Symphony Orchestra. Her portrayal of Kitty Oppenheimer was captured in Amsterdam and is commercially available on DVD on the BBC/Opus Arte label.

Ms. Rivera’s 2013–2014 season features Donnacha Dennehy’s *That the Night Come* with Miguel Harth-Bedoya and the Fort Worth Symphony; Golijov’s *La Pasión según San Marcos*

with Mr. Spano and the Boston Symphony Orchestra; Mark Grey’s *Fire Angels*, Mahler’s Symphony No. 4, and Vaughan Williams’s *Dona Nobis Pacem*, all with Mr. Spano and the Atlanta Symphony; Philip Glass’s *the CIVIL wars: The Rome Section* with Grant Gershon and the Los Angeles Philharmonic; and Mozart’s Requiem with David Robertson conducting the Cleveland Orchestra.

Committed to the art of recital, Ms. Rivera has performed in concert halls in New York, Los Angeles, San Francisco, and Santa Fe amongst others. She was deeply honored to have received a commission from Carnegie Hall for the world premiere of a song cycle by Nico Muhly called *The Adulteress* given on the occasion of her Weill Hall recital performance.



Zachary Maxwell Sieritz

Possessing a voice of uncommon allure, musical sophistication far beyond her years, and intuitive and innate dramatic artistry, the Grammy Award-winning mezzo-soprano **Kelley O’Connor** has emerged as one of the most compelling performers of her generation. During the 2013–2014 season, the California native’s impressive calendar includes John Adams’s *The Gospel According to the Other Mary* with Grant Gershon conducting the Ravinia Festival Orchestra; the world premiere of John Harbison’s *Crossroads* with the Saint Paul Chamber Orchestra conducted by Edo de Waart; Peter Lieberon’s *Neruda Songs* with the Gothenburg Symphony Orchestra and Joana Carneiro; and Beethoven’s Symphony No. 9 with Alan Gilbert and the New York Philharmonic. Ms. O’Connor joins Franz Welser-Möst and the Cleveland Orchestra for an international tour of Beethoven’s Mass in C, a work that also serves for her return to the San Francisco Symphony under the baton of Michael Tilson Thomas. She collaborates with Vladimir Jurowski for the first time in performances of Adams’s *El Niño* with the London Philharmonic Orchestra. The artist

returns to the Atlanta Symphony Orchestra for Brahms’s *Alto Rhapsody* led by Donald Runnicles, as well as to the National Symphony Orchestra in performances of *El amor brujo* conducted by venerable Spanish maestro Rafael Frühbeck de Burgos.

Highlights of her recent seasons include performances of Ravel’s *Shéhérazade* with Esa-Pekka Salonen and the Philharmonia Orchestra at the Edinburgh Festival; Bach’s *St. Matthew Passion* with Robert Spano and the Atlanta Symphony; Stravinsky’s *Les Noces* with David Robertson and the St. Louis Symphony; Mahler’s “Resurrection” Symphony with Mr. Runnicles and the Atlanta Symphony; Elgar’s *Sea Pictures* and Britten’s *Spring Symphony* with Edward Gardner and the City of Birmingham Symphony Orchestra; and Mozart’s Requiem with Louis Langrée and the Mostly Mozart Festival Orchestra, as well as with Iván Fischer leading the Orchestra of St. Luke’s at Carnegie Hall. Ms. O’Connor’s role debuts as Suzuki in *Madama Butterfly* at Boston Lyric Opera; Ursule in Berlioz’s *Béatrice et Bénédict* at Opera Boston; and Hippolyta in *A Midsummer Night’s Dream* at Lyric Opera of Chicago and the Canadian Opera Company.

Ms. O’Connor’s discography includes Lieberon’s *Neruda Songs* and Golijov’s *Ainadamar* with Mr. Spano and the ASO, as well as Beethoven’s Symphony No. 9 with Mr. Welser-Möst and the Cleveland Orchestra for Deutsche Grammophon.

Ms. Rivera and Ms. O’Connor appear by arrangement with IMG Artists, Carnegie Hall Tower, 152 West 57th Street, 5th Floor, New York, New York 10019.



Conductor, pianist, composer, and pedagogue **Robert Spano** is one of the most imaginative conductors of his generation. Serving the Atlanta Symphony Orchestra (ASO) as its

Angela Morris

Music Director since 2001, he has created a sense of inclusion, warmth and community that

is unique among American orchestras. As Music Director of the Aspen Music Festival and School, he oversees the programming of more than 300 events and educational programs for 630 students, including Aspen’s American Academy of Conducting.

Under Mr. Spano’s guidance, The ASO and audiences explore a creative programming mix. The Atlanta School of Composers reflects Mr. Spano’s commitment to American contemporary music. Guest engagements include the New York and Los Angeles philharmonics, and the San Francisco, Boston, Cleveland, Chicago, and Philadelphia symphony orchestras, as well as the Orchestra Filarmonica della Scala, BBC Symphony, and Amsterdam’s Royal Concertgebouw Orchestra. He has conducted for Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera, and the 2005 and 2009 Seattle Opera *Ring* cycles.

As Music Director of the ASO, Mr. Spano has programmed five world premieres as well as six Atlanta premieres this season. He makes three appearances at New York’s Carnegie Hall in varied programming and leads his Atlanta Symphony Orchestra and Chorus for the eighth time in Carnegie Hall’s Isaac Stern Auditorium. Guest appearances are with the Minnesota Orchestra, Cincinnati Symphony, Orquesta Sinfonia de Galicia, Tampere Philharmonic, and two weeks of performances with the Boston Symphony Orchestra. Mr. Spano is also an artistic curator of the Ojai Festival.

With a discography of 21 recordings for Telarc, Deutsche Grammophon, and ASO Media, Mr. Spano has garnered six Grammy Awards. Dedicated to pedagogy and multidisciplinary studies, he is on faculty at Oberlin Conservatory, and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. *Musical America*’s 2008 Conductor of the Year, Mr. Spano was awarded Columbia University’s Ditson Conductor’s Award for the advancement of American music in 2009 and inducted into the Georgia Music Hall of Fame in 2012.