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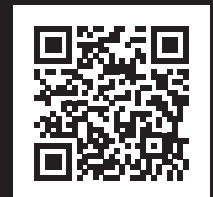
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JUNE 26–AUGUST 18, 2024

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To view the program book online,
visit aspenmusicfestival.readz.com

The micro-essay series “Deep Focus: Enriching the Aspen Experience” features musicological explorations of past and current season themes.



*Our Concert Information and Patron Services page, History in Brief narrative, and elements of the Festival and School Information section are presented in bilingual or Spanish format.

* Nuestra página de Información sobre Conciertos y Servicios al Cliente, así como la sección de Historia Breve y la Información sobre el Festival y Escuela están en formato bilingüe o español.

For the safety of yourself and others, please abide by COVID protocols listed on the AMFS website and on facility signage.

Unauthorized recording or photographing are not allowed in the Klein Music Tent, Harris Concert Hall, or the Wheeler Opera House.

No smoking please. Children under four are not admitted.

The use of cellular phones and tablets inside all venues is strictly prohibited. Before the performance begins and again after intermission, please switch off all devices and turn off the electronic signal on your watch or pager.



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Michael Klein

Chair of the Board

On behalf of the Aspen Music Festival and School's Board of Trustees, welcome to the 2024 75th Anniversary season. Since 1949, we have brought the world to Aspen through music, ringing out beautiful sound in a place that is already stunning.

The AMFS has been making this place special for three quarters of a century: it is a true joy to be part of an institution with such a nurturing impact on our home. Our profound impact on the Roaring Fork Valley is ingrained in who we are and who we serve, from the music aficionado who knows Mozart Köchel numbers by heart, to the fifth-grade violin student in Glenwood Springs who takes lessons through our Beginning Strings program, to the parent who brings their child to a free Mariachi performance to explore their heritage on our Meadows Campus.

As we celebrate our 75th anniversary, we are at the beginning of an extraordinary

effort to shape the future of the AMFS and our community. Through diligence and optimism at every level of the organization, we have launched efforts to increase our positive impact through public facing and diverse initiatives, strengthen our institutional foundation through scholarships and capital improvements, and optimize operations to recruit and retain our valuable staff.

Finally, it is my sincere pleasure to introduce Board of Trustees Chair-elect Alexandra Munroe. Over the last five years, it has been my honor and my privilege to help realize the Board's vision for every part of Aspen's community: our musicians, artist-faculty, students, neighbors, business owners, music lovers of every stripe and nature lovers for every season. Please join me in celebrating the last 75 years, and in looking forward to the next 25!



Alexandra Munroe

Chair-elect of the Board

As we embark on our 75th Anniversary season I am honored to extend a warm welcome to all of you, and I extend special thanks to Mike Klein for his years of dedicated service and support as chair of the Aspen Music Festival and School Board of Trustees. With gratitude, I accept the torch from him, and am excited to lead the AMFS into its next chapter.

The AMFS has long been a beacon of musical excellence, enriching the Aspen community and captivating audiences from around the globe. This year, we are poised to expand our reach even further, with world-class performances not only gracing our stages but also reaching international audiences through our own livestreams and recorded concerts on medici.tv.

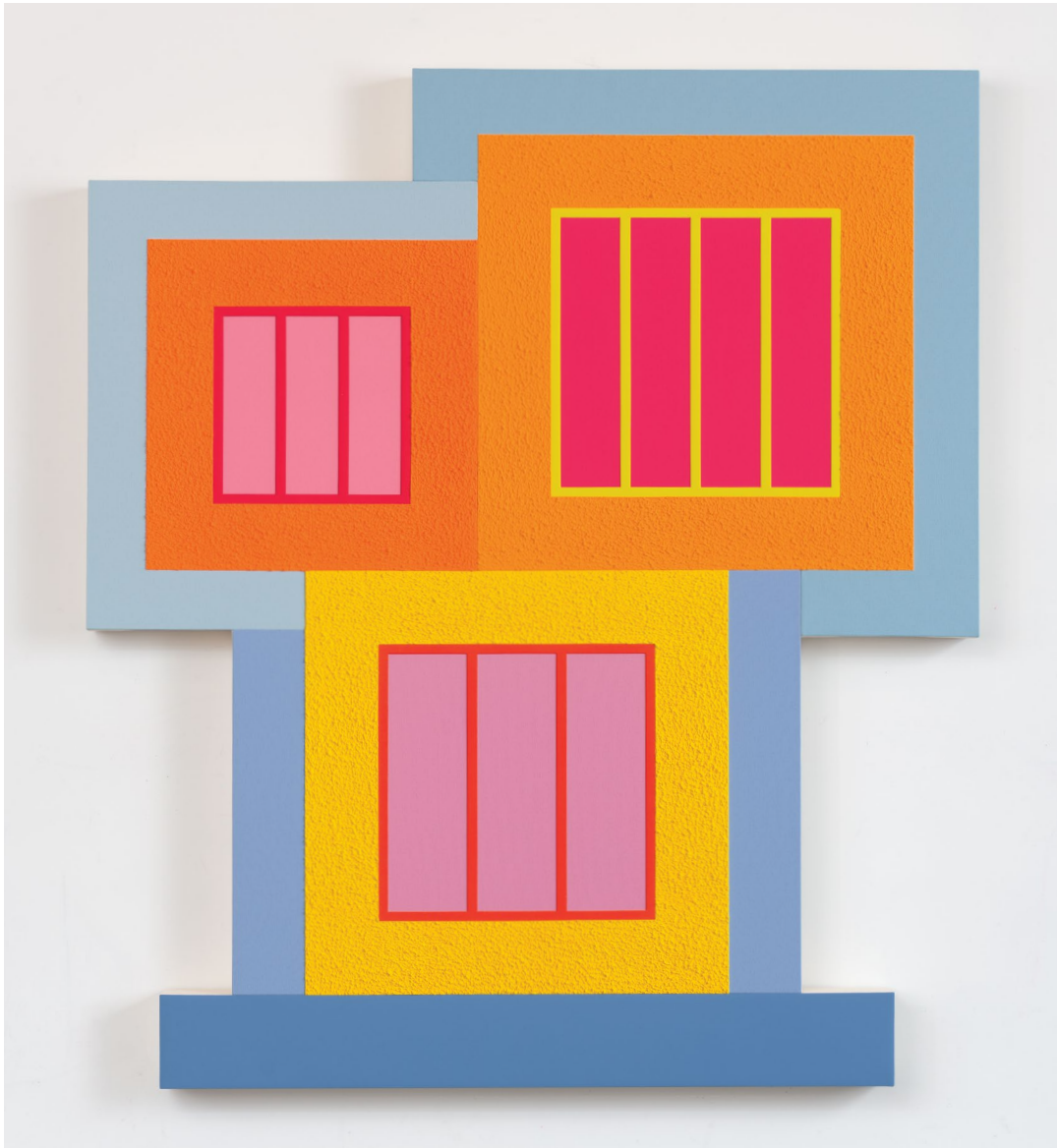
AMFS has always been an incubator for creativity and artistry. This season we are thrilled to present new works by some of the most brilliant contemporary composers and to provide unparalleled educational and training opportunities for over 500 young artists. For our esteemed alumni,

such as Renée Fleming, Andrew Norman, and Midori, the AMFS summer has been a transformative experience, part of each one's process of "becoming who we are."

Looking ahead, we are enthused by the possibilities outlined in our strategic plan. With the collaboration of our dedicated board and community, we aim to realize important capital improvement projects, enhance scholarship opportunities for musicians of all ages and backgrounds, and ensure the preservation of our rich history.

None of this would be possible without the unwavering support of our patrons, volunteers, and partners. We thank all of you for supporting the Festival in ways large and small, allowing us to take this institution and the joyful mandate of live music into the future, for the benefit of our community and audiences near and far.

As we celebrate this milestone season, I invite you to join us in celebrating Aspen and our 75-year journey filled with the promise of inspiration, discovery, and the transformative power of art.



PETER HALLEY, *A Crossroad's Story*, 2023. Acrylic, fluorescent acrylic, and Roll-a-Text on canvas, 77 × 67½ inches

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Robert Spano

Music Director

Our artistic theme for our 75th anniversary season, “Becoming Who You Are,” explores the mystery of identity through art, music, and community. Since Walter and Elizabeth Paepcke launched the AMFS in 1949, Aspen has been a place where professional musicians come to connect with audiences, each

Robert Spano, conductor, pianist, composer, and teacher, is known worldwide for the intensity of his artistry and distinctive communicative abilities, creating a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. After twenty seasons as music director, he will continue his association with the Atlanta Symphony Orchestra (ASO) as music director laureate. An avid mentor to rising artists, he is responsible for nurturing the careers of numerous celebrated composers, conductors, and performers. As music director of the Aspen Music Festival and School since 2011, he oversees the programming of more than 300 events and educational programs for 630 students and young performers. Principal guest conductor of the Fort Worth Symphony Orchestra since 2019, Spano became music director designate on April 1, 2021, and began an initial three-year term as music director in August 2022. He is the tenth music director in the history of the orchestra, which was founded in 1912.

In the 2023–24 season, Spano led the Fort Worth symphonic and chamber music programs, as well as a gala concert with Renée Fleming and Rod Gilfry, in addition to overseeing the orchestra and music staff, shaping the artistic direction of the orchestra, and driving its continued growth. Additional engagements this season included the Atlanta and New Jersey symphonies; Denver, Naples, and Rhode Island philhar-

other, and the music they love. With this in mind, we will reflect throughout the summer on how that striving for self-knowledge has impacted many composers, from Aaron Copland to Leonard Bernstein, Sergei Rachmaninoff, and Ludwig van Beethoven.

In 1949, Albert Schweitzer, the great Bach scholar and humanitarian, gave the keynote address at the Goethe Bicentennial. In his honor, we have a carefully curated thread of Bach repertoire woven throughout this summer’s Festival, including two of Bach’s cello suites, his cantata BWV 51, and the Aspen premiere of his B-minor Mass!

Even closer to home, we celebrate the theme of self-discovery in Aspen with a star-studded cast of AMFS alumni who continue to discover new horizons and follow their passions. We are pleased to welcome back instrumentalists, conductors, and composers including: Joshua

monics, multiple weeks at the Curtis Institute of Music and Rice University, and a recital in Napa with Kelley O’Connor.

Maestro Spano made his highly acclaimed Metropolitan Opera debut in 2019, leading the U.S. premiere of *Marnie*, the second opera by American composer Nico Muhly. Recent concert highlights have included several world premiere performances, including *Voy a Dormir* by Bryce Dessner at Carnegie Hall with the Orchestra of St. Luke’s and mezzo-soprano Kelley O’Connor; George Tsontakis’s Third Violin Concerto with the Dallas Symphony Orchestra; Dimitrios Skyllas’s *Kyrie eleison* with the BBC Symphony Orchestra; the Tuba Concerto by Jennifer Higdon, performed by Craig Knox and the Pittsburgh Symphony; *Melodia*, for piano and orchestra, by Canadian composer Matthew Ricketts at the Aspen Music Festival and School; and *Miserere*, by ASO bassist Michael Kurth.

Spano recently returned to his early love of composing. His newest work is a song cycle on Rilke’s *Sonnets to Orpheus* that he wrote for mezzo-soprano Kelley O’Connor. In 2016, he premiered his *Sonata: Four Elements* for piano at the Aspen Music Festival, and a song cycle, *Hölderlin-Lieder*, for soprano Jessica Rivera. The Atlanta School of Composers reflects his commitment to American contemporary music.

Spano has led ASO performances at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai, and Savannah music festivals. Guest

Bell, Jeremy Denk, Midori, Gil Shaham, and Adele Anthony in solo appearances; James Conlon, Roderick Cox, Kevin John Edusei, and Leonard Slatkin leading orchestral concerts; and Gabriela Lena Frank, Philip Glass, Augusta Read Thomas, and Joel Thompson, whose works appear on our stages this summer.

The AMFS has served generations of students, helping them to find their unique voices as composers, musicians, conductors, and well-rounded citizens of the world. Virtuosos, chamber musicians, and brilliant singers have passed through this place and gone on to careers both in and out of the classical music world. As faculty, we are privileged to witness, guide, and collaborate with these brilliant young musicians as they explore themselves through music.

Welcome to the 2024 Aspen Music Festival and School!

engagements have included the Cleveland, Philadelphia, and Minnesota orchestras; New York and Los Angeles philharmonics; and the San Francisco, Boston, Chicago, Dallas, Houston, New World, San Diego, Oregon, Utah, and Kansas City symphonies. Internationally, Maestro Spano has led the Orchestra Filarmonica della Scala, BBC Symphony, Amsterdam’s Royal Concertgebouw Orchestra, Orquestra Sinfonica Brasileira, Orquestra Sinfonica Estado Sao Paulo, Wrocław Philharmonic, Australia’s Melbourne and Sydney symphonies, and the Saito Kinen Orchestra in Japan. Opera collaborations include Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera, and the 2005 and 2009 Seattle Opera productions of Wagner’s *Ring* cycle.

With a discography of critically-acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media, Robert Spano has garnered four Grammy Awards and eight nominations with the Atlanta Symphony. Spano 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. Maestro Spano is a recipient of the Georgia Governor’s Award for the Arts and Humanities, and is one of two classical musicians inducted into the Georgia Music Hall of Fame. He makes his home in Atlanta and Fort Worth.

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Alan Fletcher

President and CEO

Dear Friends, our 75th Anniversary season theme, “Becoming Who You Are,” is inspired by Albert Schweitzer’s 1949 keynote address in Aspen—our first summer of music. Schweitzer was talking about the humanistic philosophy of Goethe; a very loose paraphrase would be “You will learn in your own experience who you are.” Although he could not know it, Schweitzer—himself an important musician, as well as physician, philosopher, activist for peace, and theologian—was anticipating the mission of our organization: to support and guide young musicians as they discover themselves and their lives in music.

A different lens on the summer theme would be to reflect on how *we* became who *we* are. Walter and Elizabeth Paepcke and a group of devoted friends initiated the project that would become the Aspen Music Festival and School. As time went by, many, many other Aspenites joined in the cause. The Andersons gave us our property on Castle Creek. The Benedicts made coura-

geous and generous gifts that built a foundation for student housing, and strengthened our governance when it was imperative to do so. The Schumanns endowed our commitment to new music. Ann Bowers made a gift that secured our Conducting Academy. The Harrises gave the lead gift for our wonderful chamber music hall. The Bucksbaums made a visionary gift to transform our facilities for teaching. We honor these, among so many others who made it possible for us to become who we are. Now, we add Mike Klein to this roll call of gratitude and we join him in confidence that the future will add many others.

All along the way, and from that very first summer of 1949, the musicians who came to Aspen gave their all to this vision, and we remember generations of great teachers and performers who made us who we are.

Working together, we have planned another extraordinary summer celebrating achievements of the storied past and a spirit of endeavor for the future.

About the Cover

The 75th anniversary program book in 2024 looks to its history with a mosaic of cover art from decades past. The different styles, colors, and moods display a range of artworks that have represented the Festival over its history.

- 1976 *Two Curves from Colored Progressions in Red*, by Herbert Bayer
- 1988 *Hays Creek Falls*, by Brad Davis
- 1985 *Untitled*, by Terry Rose
- 1990 *The New Man*, from *Figurines*, by El Lissitzky
- 1991 *Corona, Mea Culpa, I*, by Richard Carter (commissioned by the AMFS)
- 2014 *Fifth Street C13.9*, by Caio Fonseca
- 2015 *Lichtzwang*, by Edmund de Waal
- 1989 *Ordered Amassment*, by Herbert Bayer



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Renée Fleming and Patrick Summers

Co-Artistic Directors, Aspen Opera Theater and VocalARTS

Dear Friends, on behalf of Aspen Opera Theater and VocalARTS (AOTVA), we are thrilled to present our contributions to the Aspen Music Festival and School's 75th Anniversary celebrations. Our flourishing program features wide-ranging offerings in opera, musical theater, and song; renowned guest artists; preeminent faculty across a range of vocal disciplines, including coaches from the world's greatest opera houses; and, at the heart of it all, phenomenally gifted young singers sharing their promise and progress with you.

English essayist Walter Pater (1839–1894) coined the maxim, “all art constantly aspires towards the condition of music.” For us, all music aspires towards the condition of great singing! The compelling spiritual force of the human voice and its endless expressive possibilities inspire every moment of our work.

This summer we present two fully-staged operas ideal for this anniversary season,

Renée Fleming, Aspen Opera Ensemble alumna, is one of the most highly acclaimed singers of our time. Awarded the prestigious Kennedy Center Honor in December, winner of five Grammy Awards and the National Medal of Arts, she has sung for momentous occasions from the Nobel Peace Prize ceremony to the Super Bowl. In 2023, the World Health Organization appointed her as a Goodwill Ambassador for Arts and Health.

Renée's latest concert program, *Voice of Nature: the Anthropocene*, inspired by her 2023 Grammy Award-winning album, includes an original film created by the National Geographic Society. In May, she returned to the Metropolitan Opera to reprise her starring role in *The Hours*, an opera based on the prize-winning novel and film.

In April, Penguin Random House published Renée's new anthology, *Music and Mind: Harnessing the Arts for Health and Wellness*. She is a leading advocate for research at the intersection of arts, health, and neuroscience, giving presentations with scientists and practitioners around the world. Artistic advisor to the Kennedy Center and advisor for special projects at L.A. Opera,

having been beloved hits here in the past: Humperdinck's ravishing *Hänsel und Gretel*, and what many consider to be the pinnacle of the repertoire, Mozart's incomparable *Le nozze di Figaro* (“The Marriage of Figaro”). The latter will be conducted by Matthew Aucoin, quite a Mozartean figure himself this year, as our third offering is a new work composed by him, *Music for New Bodies*, created with the revolutionary director and librettist Peter Sellars. Performing new music by one of the world's most exciting young composers, with a legendary director—this is the kind of opportunity that draws the finest young vocal talent to Aspen every year.

Sara Erde, a choreographer, teacher, and director known for her work at the Metropolitan Opera and other leading stages, will direct *Le nozze di Figaro* as AOTVA returns to the charming Wheeler Opera House. Among a long list of achievements, actress and director Joanna Gleason won a Tony Award as the Baker's Wife in the original Broadway cast

of Sondheim's *Into the Woods*, so we are delighted that she will venture back to the forest as director, creating the enchanted world of *Hänsel und Gretel*.

Other unforgettable vocal events will enrich our summer, with public artist development classes, scene workshops, cabarets, and concerts by vocal stars Christine Goerke, Greer Grimsley, Will Liverman, Kelley O'Connor, Karen Slack, and Tamara Wilson. Our brilliant young artists, selected from all over the world, look forward to your enthusiastic welcome, and we can't wait to share their artistry with you all summer long!



Renée also leads SongStudio at Carnegie Hall. Other awards include the 2023 Crystal Award from the World Economic Forum at Davos, the Fulbright Lifetime Achievement Medal, Germany's Cross of the Order of Merit, France's Chevalier de la Légion d'Honneur, and honorary doctorates from ten universities. www.reneefleming.com

Patrick Summers is artistic and music director of the Houston Grand Opera (HGO)—appointed music director in 1998 and artistic director in 2011. Summers was named co-artistic director of the Aspen Music Festival and School's redesigned opera program, Aspen Opera Theater and VocalARTS, alongside Renée Fleming in 2019, after years of appearing at the Festival in symphony and opera settings.

Highlights of his work with the HGO include conducting the company's first-ever complete cycle of Wagner's *Ring* and collaborating on more than a dozen world premieres, including Joel Thompson's *The Snowy Day*, Tarik O'Regan's *The Phoenix*, André Previn's *Brief Encounter*, and Jake Heggie's *It's a Wonderful Life*. Summers was

principal guest conductor of the San Francisco Opera from 2009–16 and received the San Francisco Opera Medal in 2015.

A leading proponent of contemporary American opera, Summers has given more than twenty world premieres. He has conducted multiple recordings of new American operas, including *Dead Man Walking*, *A Streetcar Named Desire*, *Florencia in the Amazon*, *Little Women*, and others. Summers conducts a wide range of repertoire from Baroque to bel canto to German Romantic, and has appeared with the Metropolitan Opera, Los Angeles Opera, Lyric Opera of Chicago, Dallas Opera, Deutsche Oper Berlin, Teatro Nacional de São Carlos, and others.

Summers's latest book—*The Spirit of This Place*—was published by the University of Chicago Press. His articles in the HGO program on arts and education have become collectibles. In 2024, he will release two novels and a volume of poetry.

Renée Fleming and Patrick Summers are artist-faculty members of the AMFS New Horizons Program, made possible by an endowment gift by Kay and Matthew Bucksbaum.



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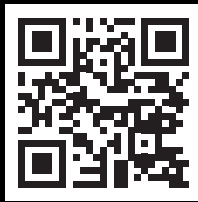
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Robert J. Hurst and Carrie Wells

National Council Co-Presidents

As the Co-Presidents of the Aspen Music Festival and School's National Council, it is with profound joy and a deep sense of honor that we welcome each one of you to the 75th anniversary of our cherished AMFS. Since its inception in 1949, our Festival and School has been a beacon of culture, bringing together the most talented musicians, composers, students, and music lovers from around the globe. This year, we come together not just to revel in the enchantment of beautiful music but to celebrate a legacy of artistic excellence, community, and the enduring power of harmony.

Our setting among the majestic peaks and serene landscapes of Colorado offers a unique backdrop that enhances the connection between music, nature, and the human spirit. It is our hope that this environment will not only provide a respite from the everyday but also foster a deeper appreciation for the arts and

their vital role in our lives. We invite you to immerse yourself in the rich tapestry of performances, workshops, and community events planned for the next eight weeks. Let us celebrate the past, embrace the present, and inspire future generations to continue the legacy of the Aspen Music Festival and School.

National Council members provide critical financial support at the highest levels and act as ambassadors and hosts for the organization. This steadfast group of devotees shares a passion for music created in the mountains and a dedication to the AMFS's ongoing success. We thank the members of the National Council for their generosity, commitment, and enthusiasm to date, and look forward to the seventy-five years to come. For more information on joining the AMFS National Council, please call (970) 205-5062 or visit aspenmusicfestival.com/support.

Mensaje del Editor

Joseph Pfender

Bienvenido al Aspen Music Festival and School. Esta temporada, celebraremos el 75 aniversario del Festival recordando su fundación en 1949 y el futuro de la música en la ciudad, Roaring Fork Valley y Estados Unidos. El tema del aniversario del festival es *Becoming Who You Are* ("Convertirse en quién eres"). A lo largo del verano exploraremos el misterio de la identidad a través del arte, la música y la comunidad. Durante 75 años, Aspen ha sido un lugar para que los músicos aprendan sobre sí mismos, y vemos esa lucha por el autoconocimiento en las obras de muchos compositores, incluidos Copland, Bernstein, Rachmaninoff, Beethoven y otros compositores programados en esta temporada.

En 1949, el erudito de Bach, el Dr. Albert Schweitzer, habló en el Bicentenario de Goethe. En su honor, se incluye el repertorio de Bach a lo largo del programa de esta temporada, incluyendo dos suites para violonchelo de Bach, su cantata "Jauchzet Gott in allen Landen" y un estreno en Aspen de su Misa en si menor.

Más cerca de casa, celebramos este tema con un elenco repleto de estrellas de ex alumnos de AMFS que continúan descubriendo nuevos horizontes y siguiendo sus pasiones. Nos complace dar la bienvenida nuevamente a instrumentistas, directores y compositores, entre ellos: Joshua Bell, Jeremy Denk, Midori, Gil Shaham y Adele Anthony en apariciones solistas; James Conlon, Roderick Cox, Kevin John Edusei y Leonard Slatkin dirigiendo conciertos orquestales; y Gabriela Lena Frank, Philip Glass, Augusta Read Thomas, Joel Thompson, cuyas obras aparecen en nuestros escenarios este verano.

La AMFS ha servido a generaciones de estudiantes, ayudándolos a encontrar sus voces únicas como compositores, músicos, directores y ciudadanos integrales del mundo. Por este lugar han pasado virtuosos, músicos de cámara y brillantes cantantes, quienes han desarrollado carreras dentro y fuera del mundo de la música clásica. Como educadores, tenemos el privilegio de pres-

enciar, guiar y colaborar con estos brillantes jóvenes músicos mientras exploran el mundo de la música.

¡Estamos para servirles a ustedes, nuestra comunidad, de tantas maneras como podemos! Al aficionado a la música que se sabe de memoria los números de Mozart Köchel; al estudiante de violín de quinto grado en Glenwood Springs que toma lecciones en nuestro programa Beginning Strings; al padre que lleva a su hijo a una presentación gratuita de Mariachi para explorar su herencia cultural en nuestro campus de Meadows; ¡bienvenido!

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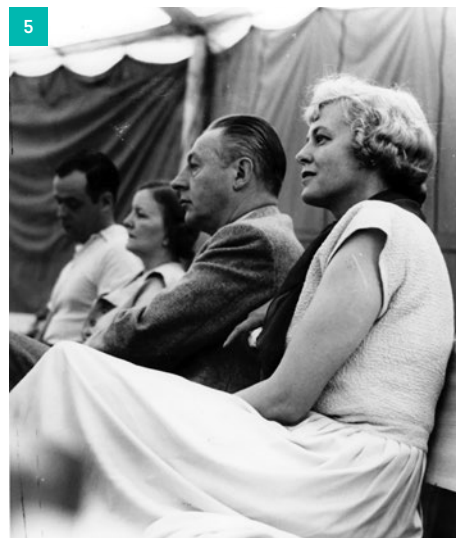
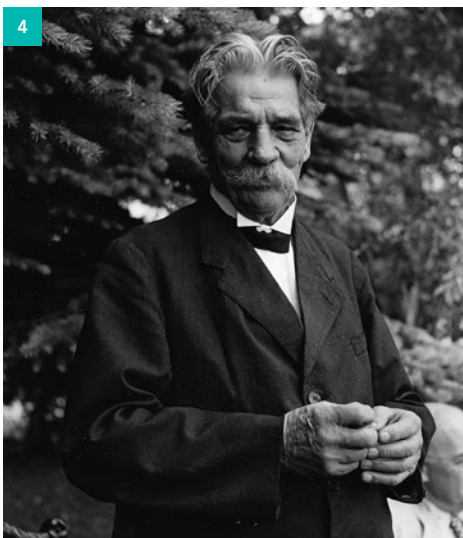
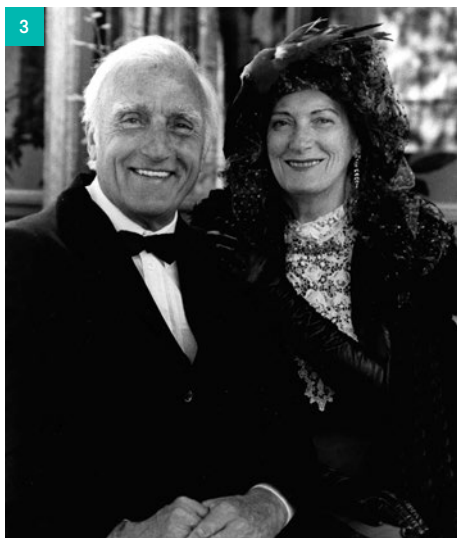
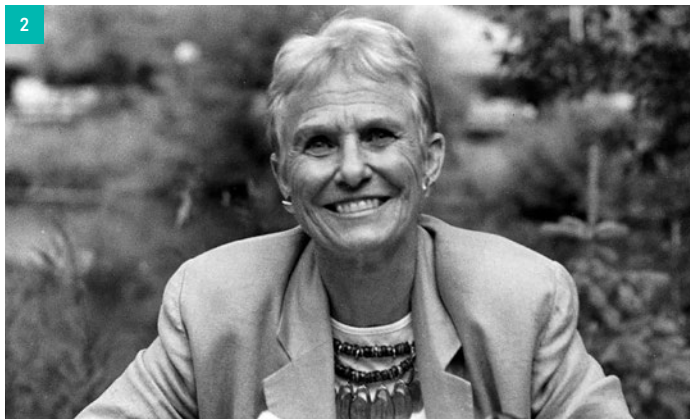
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1. Barbara and R.O. Anderson, above the Castle Creek music campus. *Photo: Margaret Durrance.* / 2. Noël Congdon. *Photo: Bob Chamberlain.* / 3. Fabi and Fritz Benedict. / 4. Dr. Albert Schweitzer, keynote speaker at the Goethe Bicentennial Convocation and Music Festival in 1949. *Photo: Ferenc Berko.* / 5. Founders of the Aspen Music Festival and School and the Aspen Institute, Walter and Elizabeth Paepcke. *Photo: Ferenc Berko.*

A Brief History of the Aspen Music Festival and School

Before the Miners Came

The Ute people have a deep connection with the whole landscape of Colorado, and lived in proximity to Navajo, Jicarilla Apache, and Pueblo peoples across what is now several states. Used by the Utes for centuries as a summer hunting ground, Aspen and the Roaring Fork Valley are their ancestral home. The U.S. government forced them off the land in favor of mining interests following Colorado statehood in 1876.

1949 and The Aspen Idea

After the rise and fall of the mining industry in Aspen, Walter and Elizabeth Paepcke of Chicago dreamed of transforming it into a place where people could develop in mind, body, and spirit. This philosophy came to be known as “The Aspen Idea” and permeates

Una Breve Historia del Festival y Escuela de Música de Aspen

Antes de que llegaron los mineros

La tribu Ute tiene una profunda conexión con todo el paisaje de Colorado, y vivió en las proximidades de los Navajo, Jicarilla Apache y Pueblo a través de lo que ahora son varios estados. Utilizado por los Utes durante siglos como un coto de caza de verano, Aspen y el valle Roaring Fork es su hogar ancestral. El gobierno de Estados Unidos los obligó a abandonar la tierra en favor de intereses mineros después de que Colorado se convirtiera en estado en 1876.

1949 y la idea detrás de Aspen

Después del ascenso y la caída de la industria minera en Aspen, los empresarios industrial Walter y Elizabeth Paepcke de Chicago soñaron con transformar un lugar donde la gente pudiera desarrollarse en mente, cuerpo y espíritu. Esta filosofía llegó a ser cono-

1888-1919

- Bucksbaum Campus was a working mine
- Hotel Jerome and the Wheeler Bank (later to become the Opera House) constructed



1920s

- Bucksbaum Campus was reborn as the Four Seasons resort

1888

1949

- Walter and Elizabeth Paepcke found the Goethe Bicentennial Convocation and Music Festival
- Guests include Albert Schweitzer, Arthur Rubenstein, Minneapolis Symphony
- Paepckes and Herbert Bayer work to get the Wheeler Opera House operational
- Beatrice Spachner leads the Music Committee of the Convocation and Music Festival
- Tent designed by Eero Saarinen



1949

1950

- Joseph Rosenstock becomes music director

1954

- William Steinberg becomes music director
- Norman Singer becomes executive director and dean
- Courtlandt D. Barnes becomes chair of the Board
- A standing Music Committee is constituted, including Phyllis Curtin, Broadus Erle, Szymon Goldberg, Mack Harrell, Charles Jones, Edith Oppens, Albert Tipton

1955

- Hans Schweiger becomes music director
- First year of student enrollment, class of 218

1956

- Izler Solomon becomes music director

1960



1993

- Les Anderson becomes chair of the Board
- Opening of Harris Concert Hall
- World premiere of JOAN TOWER: Fanfare for Uncommon Woman, Part 5 (AMFS commission)

1952

- Darius Milhaud and Charles Jones are the first composers-in-residence; Milhaud continues in the position through 1969

1991

- Lawrence Foster becomes music director
- Marolt Dormitory built
- Aspen Contemporary Ensemble founded by George Tsontakis

1990

1989

- Robert Harth becomes president and CEO
- Student enrollment tops 1,000
- World premiere of GEORGE TSONTAKIS: To the Sowers of the Seed

1985

- Fredric Benedict becomes chair of the Board
- Young Artists Orchestra founded under the direction of Peter Jaffe



U.S. premiere of BRIGHT SHENG: *The Song of Majnun*

1994

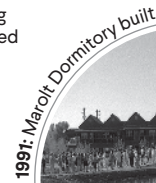
- U.S. premiere of BRIGHT SHENG: *The Song of Majnun*

1990

- Audio Recording Institute endowed

1992

- The Festival is given property deeds from the Aspen Institute



1991: Marolt Dormitory built

1996

- David Zinman becomes music director
- Noël Congdon becomes chair of the Board

1997

- U.S. premiere of THOMAS ADÈS: *Powder Her Face*

2000

- Under Robert Harth, student enrollment is revised to ~750
- Tent redesigned by Harry Teague
- American Academy of Conducting at Aspen (now known as Aspen Conducting Academy) founded by David Zinman

2001

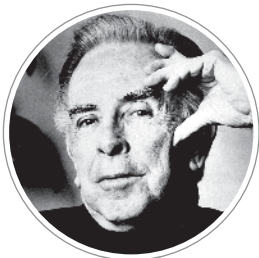
- Don Roth becomes President and CEO

2002

- Joan W. Harris becomes chair of the Board

1984

- When an expansion fund...
- Sinfonia...
- Ted...



1998

- Susannah* performed by Aspen Opera Theater Center with composer Carlisle Floyd in residence

1999

- Burlingame Dormitory built; first used in 2000
- Matthew Bucksbaum becomes chair of the Board

1998

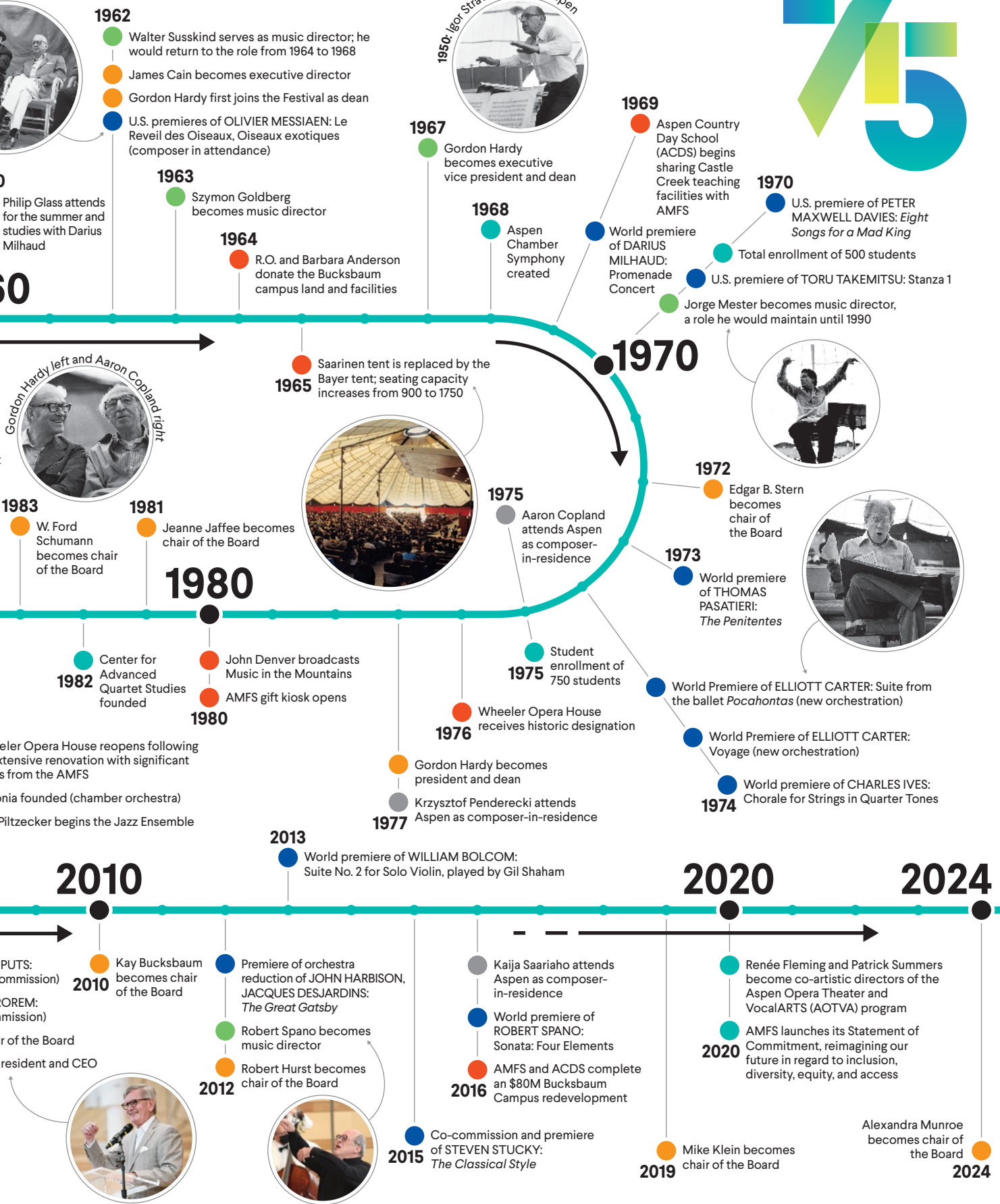
- 50th anniversary cello concerto commission (AUGUSTA READ THOMAS: *Ritual Incantations*, David Finckel, cello) and opera commission (BERNARD RANDS: *Belladonna*)

2006

- World premiere of KEVIN...
- World premiere of NED R...
- Our Town (AMFS co-com...
- Al Dietsch becomes chair...
- Alan Fletcher becomes p...

2005

- World premiere of STEVEN STUCKY: *Spirit Voices*
- Matthew Bucksbaum becomes chair of the Board



local culture to this day.

With the Goethe Bicentennial Convocation in 1949, the Paepckes laid the groundwork for both the Aspen Music Festival and the Aspen Institute for Humanistic Studies. Many renowned academics and musicians, including Albert Schweitzer, Thornton Wilder, Arthur Rubinstein, Gregor Piatigorsky, Nathan Milstein, Dmitri Mitropoulos, and Dorothy Maynor, participated in public lectures and performances. Finnish-American architect Eero Saarinen designed the first Tent.

An Educational Vision and Expansion

1951 marked the first summer with a formal teaching program. The split between the Music Festival and the Institute in 1954 allowed the Music Festival to become a student-oriented organization.

Arriving in Aspen in 1962, Gordon Hardy helped create the unique model—combining training and performance—that still defines the Aspen Music Festival and School.

Mr. and Mrs. Robert Anderson donated a twenty-three-acre campus on Castle Creek Road in 1964 for the purpose of teaching, rehearsing, and administration, and Kay and Matthew Bucksbaum led the development of the Bucksbaum campus there. In 1965 Saarinen's tent on the Meadows was replaced by a more permanent structure designed by Herbert Bayer and Fritz Benedict.

Jorge Mester became the music director of the Festival in 1970. A guiding force through crucial years of growth, he and Gordon Hardy collaborated for twenty-one years. The Center for Advanced Quartet Studies and the Edgar Stanton Audio Recording Institute were established during their tenure, as well as the Aspen Opera Theater Center, helmed by Edward Berkeley starting in 1984.

In partnership with the City of Aspen, the housing structures at Marolt Ranch opened to the public in 1991. Under the leadership of President Robert Harth, the Festival's two primary venues were built: the Joan W. and Irving B. Harris Concert Hall (1993) and the Benedict Music Tent (1999).

In 2000, Music Director David Zinman established the American Academy of Conducting at Aspen, widely considered the most prestigious training program for conductors in the United States, with graduates now leading orchestras around the globe.

A Brilliant Future

2012 marked Music Director Robert Spano's first season. At his encouragement, the Susan and Ford Schumann Center for Composition Studies expanded into an intensive full eight-week session program. A comprehensive endowment and capital campaign, organized around Matthew and Kay Bucksbaum's gift for new teaching facilities, facilitated the completion of the Bucksbaum Campus in 2016. 2021 marked the start of Aspen Opera Theater and VocalARTS, led by Co-Artistic Directors Renée Fleming and Patrick Summers.

cida como "la idea de Aspen" y permea la cultura local hasta el día de hoy.

Con la Convocatoria Bicentenario de Goethe en 1949, los Paepckes sentaron las bases para el Festival de Música de Aspen y el Instituto de Estudios Humanísticos de Aspen. Muchos académicos y músicos de renombre, incluyendo Albert Schweitzer, Thornton Wilder, Arthur Rubinstein, Gregor Piatigorsky, Nathan Milstein, Dmitri Mitropoulos y Dorothy Maynor, participaron en conferencias y presentaciones públicas. El arquitecto finlandés-americano Eero Saarinen diseñó la primera carpa.

Una visión educativa y expansión

El año 1951 marcó el primer verano con un programa de enseñanza formal. La división entre el Festival de Música y el Instituto en 1954 permitió que el Festival de Música se convirtiera en una organización orientada a los estudiantes.

Llegando a Aspen en 1962, Gordon Hardy ayudó a crear el modelo único, que combina entrenamiento y rendimiento, que todavía define el Festival de Música y Escuela de Aspen.

El Sr. y la Sra. Robert Anderson donaron un campus de 23 acres en Castle Creek Road en 1964 con el propósito de enseñar, ensayar y para la administración y Kay y Matthew Bucksbaum, dirigieron el desarrollo del campus de Bucksbaum allí. En el año 1965, la carpa de Saarinen en el área Meadows fue reemplazada por una estructura más permanente diseñada por Herbert Bayer y Fritz Benedict.

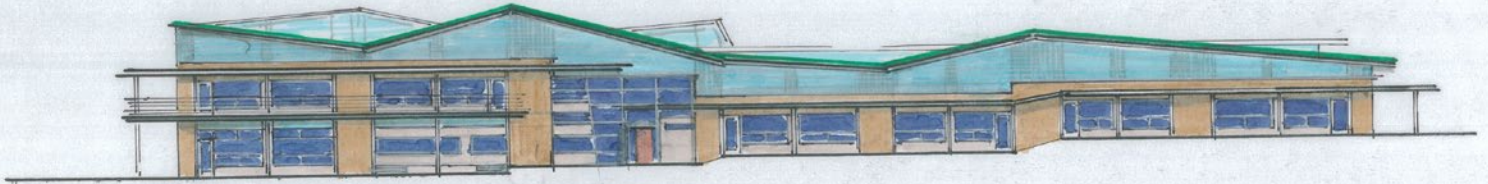
Jorge Mester se convirtió en el director musical del Festival en 1970. Una fuerza guía a través de años cruciales de crecimiento, él y Gordon Hardy colaboraron durante 21 años. El Centro de Estudios Avanzados de Cuarteto y el Instituto de Grabación de Audio Edgar Stanton se establecieron durante su mandato, así como el Centro de Teatro de la Ópera de Aspen, dirigido por Edward Berkeley a partir de 1984.

En asociación con la Ciudad de Aspen, las estructuras de vivienda en Marolt Ranch se abrieron al público en 1991. Bajo el liderazgo del presidente Robert Harth, se construyeron las dos sedes principales del Festival: Joan W. and Irving B. Harris Concert Hall (1993) y Benedict Music Tent (1999), ambas diseñadas por Harry Teague.

En el año 2000, el director de música David Zinman estableció la Academia Americana de Dirección en Aspen, ampliamente considerado el programa más prestigioso para el entrenamiento de directores en los Estados Unidos, con estudiantes graduados que ahora lideran orquestas alrededor del todo el mundo.

Un futuro brillante

2012 marcó la primera temporada del director musical Robert Spano. Gracias a su apoyo, el Centro Susan y Ford Schumann de Estudios de Composición se amplió a un programa intensivo de sesiones completas de ocho semanas. Una campaña integral de donación y capital, organizada en torno a la donación de Matthew y Kay Bucksbaum para nuevas instalaciones de enseñanza, facilitó la finalización del campus de Bucksbaum en 2016. 2021 marcó



Places To Inspire:

The Significance of Architecture and the Aspen Music Festival and School

BY SARAH BROUGHTON, FAIA



There is poetry in architecture, and place-making is important. Goethe commented that architecture is frozen music. Designed to frame, expose, reveal, and inspire, the Aspen Music Festival and School buildings embody these principles. Complex and edited, they engage all who participate in a universal, human experience.

Beginning in a meadow in 1949, a temporary tent, designed by Eero Saarinen with a white top and orange skirt, provided a daylight venue where both the musicians and the audience engaged with the music and with Aspen, elements and all. Subsequent tents, including a tent by Herbert Bayer and Fritz Benedict in 1965, with a white top and “Bayer Blue” skirt, continued this tradition. The current tent by Harry Teague Architects stands to this day.

While the signature tent has evolved, other structures have emerged to support the AMFS, each carefully designed to further integrate students and faculty with Aspen—and Aspen with the music. While no change has come easily or without debate, perse-

verance has brought particular places that are exceptionally grounded.

Harris Concert Hall (below right), designed by Harry Teague Architects and opened in 1993, provided a much-needed sound-isolated practice and concert venue. An unassuming 45-foot-tall double hull building was submerged into the ground at just the right elevation to fit into the adjacent residential neighborhood, providing an access tunnel between it and the Tent to transport pianos while maintaining their tuning. Concepted as a buried instrument, the interior of the concert hall is clad in cherry and maple wood, with intentional asymmetry and lensed ceiling tiles to achieve a pinnacle of sound for both the musicians and the audience.

The **Matthew and Carolyn Bucksbaum Campus** (above), also designed by Harry Teague Architects and completed in 2016, is a collection of twenty-two buildings including eighty-four practice rooms and three bridges. The Campus has two programs, a music school in summer and a school, Aspen Country Day, in winter. The assemblage of buildings nurture interaction with the pond and lawns, combined with focused, private spaces built into the hillside. The architecture takes its cues from the surrounding geological formations with irregular diagonal-shaped facades integrating tinted glass that provides daylighting to the interiors. Emulating the water, landforms, and sky, the

poetic buildings so fully capture the musicians’ attention and experience that they feel together, grounded, and included.

The **Michael Klein Music Tent** (below left) continues to enliven musicians and audiences. Constructed of wood with glass in the center to reflect sound, the Teflon-coated fiberglass roof is actually one-third solid. The convex ceiling canvases disperse sound and echo sails billowing in the wind. The rare quality of light allows a singular visual connection between musicians and the audience, and the musicians are grateful for the exchange. Designed as an abstraction of a mining map, the amplifying wood backdrop to the stage again connects us to the environment, history, and location. Each wood panel is composed with five lines, a reference to five lines in a musical staff.

Together, the Aspen Music Festival and School buildings deliver a unifying connection to the music and to Aspen, providing inspiration for us all, no matter from where we came or where we go.



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Nicholas DuBrul	Michael Klein	Robert Spano
Renée Fleming	Alexandra Munroe	Charles Wall



Aspen Music School campus, 1960s–'70s. *Photograph by Jill Richards.* / Original Hardy building (center), Harry Teague Pavilion (front right) and Stefan Edlis & Gael Neeson Hall (back right) in 2022.



Saarinen Tent, 1949. *Photograph by Margaret Durrance.* / Benedict Music Tent in 2016. *Photograph by Elle Logan.*



Jorge Mester conducts inside Bayer-Benedict Tent in 1985. *Photograph by Charles Abbott.* / Robert Spano conducts the Aspen Festival Orchestra, Seraphic Fire and SFPCI, and Aspen Festival Chorus in Berlioz's Requiem in 2022.

AMFS Historical Resources

Aspen Historical Society

620 W. Bleeker St. | www.aspenhistory.org

- Goethe Bicentennial Film and video content
- Oral histories
- Archival brochures, newsletters, photos, posters

Pitkin County Library

120 N. Mill St. | www.pitcolib.org

- Catalog of recordings (on CD) from 1958 onward, High Notes, Overtures, Prelude: Preconcert Talks
- Programs from the 1950s onward
- Special event program books: the John Denver Benefit concert, the Colorado Centennial of 1976, the American Bicentennial, the AMFS Conference on Contemporary Music

AMFS Website

- AMFS Commissions and Premieres
- Trustee History List
- Chairperson and President History List
- *Impromptu* magazine, 2015–2019
- *Festival Focus*, 2018–2019, 2022–2023
- AMFS Spotify Season Playlist, 2018–2023
- High Notes podcasts, 2021–2023
- Complete AMFS program books, 2012–2023

Selected Books and Publications

- *101 Impressions: The Aspen Music Festival*, Jill Richards
- *A Tent in the Meadow*, Bruce Berger
- *Music in the Mountains: The First Fifty Years of the Aspen Music Festival*, Bruce Berger
- *Kurt Oppens on Music: An Aspen Legacy*, Nancy G. Thomas and Jane Vial Jaffe, eds.
- *Notes on Music, Idea and History*, Kurt Oppens, Arthur Lewis, ed.
- *Reflections on Music: a Photographic Essay*, Charles Abbott

Selected Commercial Recordings

- *Ralph Shapey & Fare Ellen Silverman: Chamber Works*, New World Records/Fromm Music Foundation, 1987
- *The Art of Arleen Augér*, Koch International Classics, 1993
- *Aspen Music Festival Artist Sampler*, Angel-EMI Classics, 1997–1999
- *Nadja Salerno-Sonnenberg: Night and Day: Music from the Aspen Music Festival*, EMI Classics, 1998
- *American Brass Quintessence*, Summit Records, 2000
- *Emerson String Quartet: Shostakovich, The String Quartets*, Deutsche Grammophon, 2006
- *Irwin Bazelon: Bazz Ma Tazz: Percussion And More*, Albany Records, 2009

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Apollo and the Muses, sixteenth century (oil on wood) by Marten de Vos. Royal Museums of Fine Arts of Belgium, Brussels/Bridgeman Images.

FEATURE ARTICLE

01

Inspiration from Within and Without:

Composing Oneself in Europe
and America

BY BETH LEVY



Inspiration. We are accustomed to thinking of it as the welling up of a creative impulse from deep within. Etymology tells us, however, that “in-spiration” is something we breathe in from our external surroundings. Both notions (inspiration-from-within and inspiration-from-without) have acquired such an aura that composers are regularly called upon to explain how it works for them. Tchaikovsky approached the topic gingerly, quipping that inspiration “does not willingly visit the lazy” and explaining, “I sit down to the piano regularly at nine-o’clock in the morning and *Mesdames les Muses* have learned to be on time for that rendezvous.” By 1913 the French composer Erik Satie felt compelled to poke fun at the whole concept in an essay called “The Musician’s Day” from his tongue-in-cheek *Memoirs of an Amnesiac*. “An artist must organize his life,” Satie

declared, describing his purported daily routine: “Get up: 7:18am; be inspired, 10:23 to 11:47am. I take lunch at 12:11pm and leave the table at 12:14pm. . . . More inspiration: 3:12 to 4:07pm.” Satie’s joke alerts us to some of the compelling questions that this year’s Music Festival seeks to explore. What assumptions about creativity have been entrenched in the romantic rhetoric of inspiration? How do composers actually work? And how do they craft musical personas that remain open to the possibility of round-the-clock, round-the-world inspiration while also articulating a satisfying sense of individual “style”?

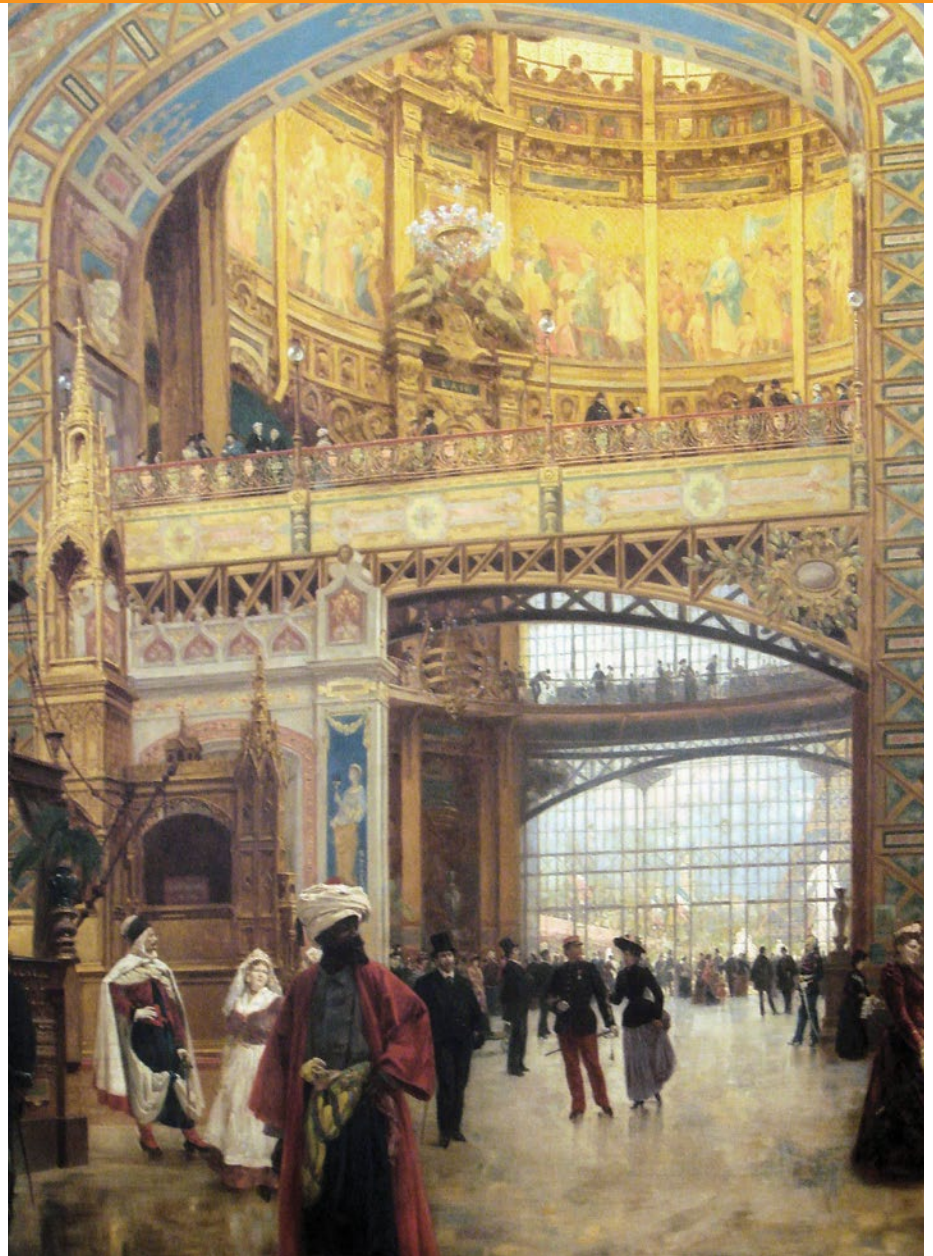
Our preoccupation with individuality and inspiration is a relatively recent affair. Neither J. S. Bach, nor Mozart, nor Haydn would have been much troubled about it. The sheer quantity of scores these three men

produced tells us that they were not laboring under the weight of any paralyzing anxiety about originality. Only with Beethoven, and particularly with the long shadow his nine symphonies cast over the nineteenth century, did a spirit of competition with past masters descend upon the composers of Europe. The hard-won symphonies of Schumann and Brahms (only four each)¹ testify to a new self-consciousness among composers, particularly those who fancied themselves inheritors of the Beethovenian tradition. Even Gustav Mahler and Richard Strauss, operating near the end of the Beethovenian line, felt compelled to inject autobiographical references into their orchestral scores—most obviously in Strauss’s ego-driven tone poems like *Ein Heldenleben*,² more subtly in the open secrets and shadow narratives of Mahler’s idiosyncratic symphonies.

Outside the sphere of Italian opera, European composers at the turn of the century typically gravitated toward one of two musical poles: a French-Russian axis whose capital was Paris; and a looser Germanic confederation represented by the musical institutions of Vienna, Berlin, and Leipzig, courtesy of its world-famous conservatory, which attracted students from Scandinavia, England, the Czech lands, and as far away as Boston. For seventy-five years of nearly continuous conflict—from the Franco-Prussian War of 1870 until the end of World War II—the geopolitical enmity between France and Germany was reflected in a divergence of aesthetics that might, with a healthy dose of oversimplification, be mapped onto our two types of inspiration. If Germany was the land of *Innigkeit* (inwardness) and isolated inspiration, France was a kaleidoscope of inspiration-from-without.

Of course it is easy to be inspired-from-without if the world beats a path to your doorstep. Paris had for centuries played host to musicians in exile (Chopin), itinerant virtuosi (Liszt³), and figures drawn to the collaborative artistic scenes of French theater and ballet. As its name suggests, the 1889 Exposition Universelle in Paris stitched together a sampler of sights and sounds from across the globe (with particular emphasis on the French colonies and on “exotic” cultures from Central Africa, Latin America, and East Asia). It was here that Claude Debussy heard the Javanese percussion orchestra or *gamelan*, whose pentatonic scales and interlocking ensemble textures would later find their way into his orchestral seascape, *La mer*.⁴ Debussy was notable in his time and place for an openness not just to Asian sounds, but also to American popular music (particularly ragtime), and to the modes and arabesques of Andalusian Spain. Indeed it was in part Debussy’s welcoming spirit that drew Spanish composer Manuel de Falla to make himself at home in Paris from 1907–14. Falla found his French colleagues full of advice about compositional craft but refreshingly non-judgmental about style. He returned to Madrid emboldened, and set to work almost immediately on his Andalusian-inspired ballet *El amor brujo* (Love, the Sorcerer) and *Noches en los jardines de España* (Nights in the Gardens of Spain).⁵

The same year that Falla arrived in France, Maurice Ravel completed his own most



Central Dome of the Gallery des Machines Exposition Universelle de Paris, 1889 (oil on canvas) by Louis Beroud. Public domain.

famous Spanish-inspired scores, *L'heure Espagnole* and *Rhapsodie Espagnole*. On the one hand, this music paid homage to Ravel’s Basque heritage; on the other hand, laced with exotic flair, it represented the latest stylistic adventure of a composer who surpassed even Debussy in his stylistic openness, writing music on Japanese, Hebrew, and Greek themes, in addition to a substantial number of Jazz- and Blues-influenced works. Ravel’s eclectic oeuvre confused many of his contemporaries; they were expecting a higher quotient of inspiration-from-within. In a brutal 1938 obituary, English musicologist Martin Cooper

complained about Ravel’s “superficial” eclecticism: “he remained to his death a wanderer from the pre-war world, a musical dandy, an exquisite with a brilliant and subtle musical intelligence, and a cold heart. . . the pure French of his early idiom soon became corrupted with foreign words and phrases picked up on his travels both to the past and to exotic countries, Spain, Greece, Africa, America, as well as Russia.” No one, however, not even Cooper, disputed Ravel’s gifts as an orchestrator, amply on display in his own symphonic showpiece *La valse*⁶ and in his brilliant orchestration of Russian composer Modest Mussorgsky’s *Pictures*



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at an Exhibition⁷ (an instance of inspiration-from-without if ever there was one).

Ravel's orchestration of Mussorgsky was commissioned in 1922 by the Russian conductor Serge Koussevitzky, who also conducted the first successful performance

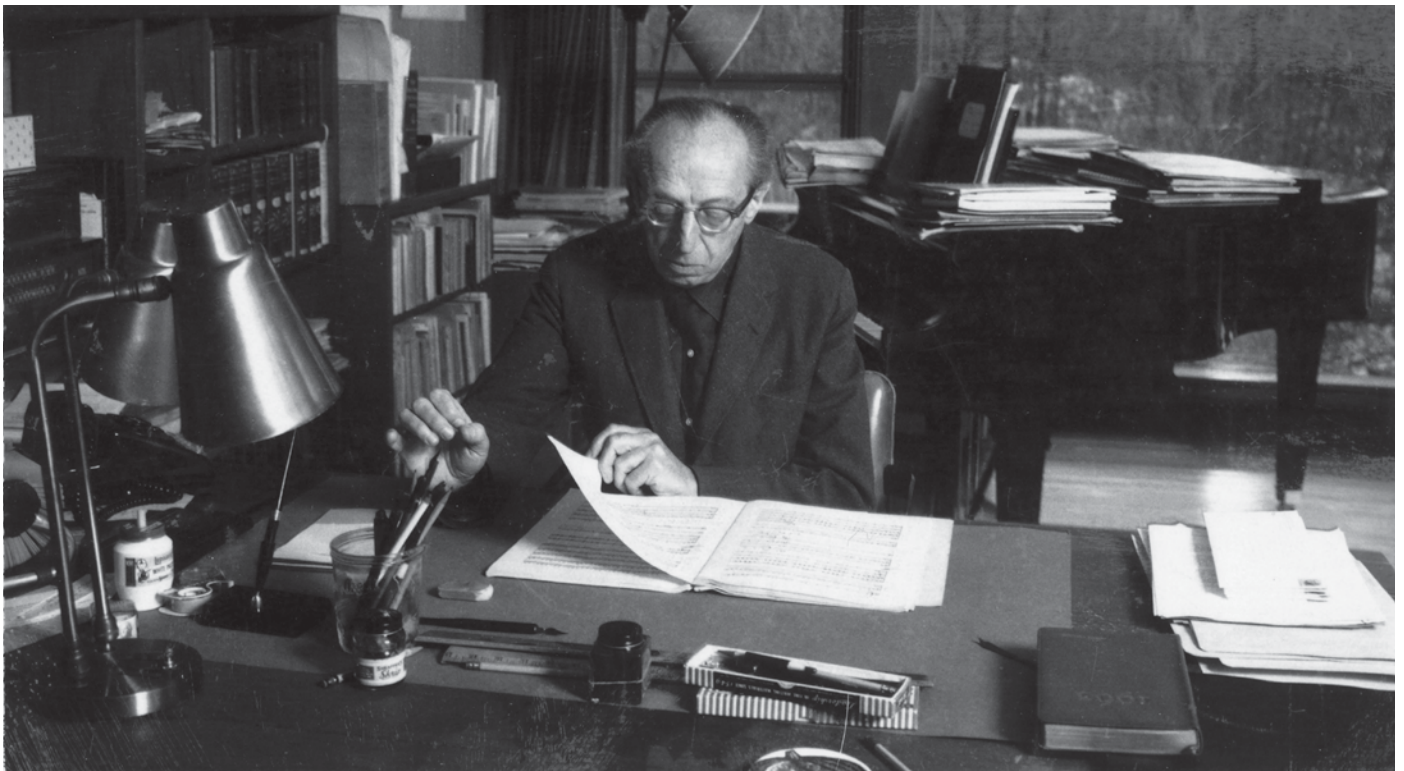
(in Paris) of Sergei Prokofiev's Third Piano Concerto, with the composer as soloist. The fact that Koussevitzky would two years later find himself at the helm at the Boston Symphony Orchestra alerts us to the U.S. entry into what was already a well-established

Franco-Russian musical alliance during the years surrounding World War I. Beginning around 1907, this alliance was embodied in the impresario Serge Diaghilev, who united artistic luminaries of Paris in the blockbuster productions of his Ballets Russes, with scores by Debussy, Satie, Falla, and above all Igor Stravinsky. It was Diaghilev who brought Stravinsky to Paris in 1909 to score in quick succession *The Firebird* (featured at Aspen's second season in 1950, with the composer conducting), *Petrushka*, and the iconoclastic *Rite of Spring*. Yet less than a decade after the riotous premiere of this primitivist extravaganza, Stravinsky was presenting himself with a restraint and austerity that was first called bewildering and then dubbed "neo-Classical" for its evocation of eighteenth-century counterpoint, clarity, and wit. Works like Stravinsky's *Symphonies for Wind Instruments*⁸ (whose germ was an archaic chorale composed in memory of Debussy) comported themselves with chic modernity, despite their neo-Classical trappings; when Koussevitzky gave the premiere in London, listeners laughed outright, uncertain what to make of it. No plausible "inspiration-from-within" could account for such a startling about-face.

One star-struck witness to Stravinsky's surprising neo-Classical turn was the young Aaron Copland, recently arrived at the new American Conservatory at Fontainebleau—founded in part as a post-World War I gesture of gratitude to U.S. servicemen. There he studied with composer and pedagogue Nadia Boulanger and, through her, came as close as one could get to studying with Stravinsky himself, whom Copland called "the hero of my student days." Speaking on television some forty years after the fact, Copland recalled the "reverse shock" of showing up for a concert where he expected to hear echoes of the *Rite of Spring* and instead heard the "back-to-Bach" clockwork of Stravinsky's neo-Classical style. "Who could have imagined," Copland queried, "that Stravinsky would persist in this unlikely direction," producing such works as the Concerto in D "Basle"⁹ in 1946 and *The Rake's Progress* in 1951. The moral that Copland took from Stravinsky's story was, in his words, that "it was possible for a twentieth-century composer to create his own tradition," a project that Copland himself accomplished only with strenuous effort over several decades.



Igor Stravinsky (left) and Sergei Diaghilev at Croydon Airport, 1926. Tully Potter/Bridgeman Images.



Photograph of Aaron Copland at work, Rock Hill, n.d. Aaron Copland Collection, Library of Congress Prints and Photographs Division, Washington, D.C.



Nadia Boulanger and her class, Paris, 1923. *Library of Congress Prints and Photographs Division, Washington, D.C.* Pictured, from left to right: Eyvind Hesselberg; unidentified; Robert Delaney; unidentified; Nadia Boulanger; Aaron Copland; Mario Braggiotti; Melville Smith; unidentified; Armand Marquint.

While today the “Copland sound” immediately conjures up a soundscape of wide-open spaces and patriotic fanfare drawn from his works of the late 1930s and ’40s, for the first twenty years of his career Copland was frequently labeled a musical chameleon. Like Ravel (and like Benjamin Britten) he faced criticism, even from his friends, for being a craftsman rather than an emotional force. To some, he appeared a victim of Boulanger’s omnivorous curriculum (which emphasized fluency in a variety of historical and contemporary styles); other critics, armed with anti-Semitic stereotypes, saw in Copland’s stylistic wandering—first jazzy, then dissonant, then pastoral—a distinctively Jewish aptitude for clever imitation. Composer Virgil Thomson surely meant it as no compliment when he said that Copland’s music was “American in rhythm, Jewish in melody, eclectic in all the rest.” Small wonder

that Copland was cautious when he made his first foray into the audience-friendly Americana that would solidify his fame, offering not a heart-on-the-sleeve musical autobiography but rather a tourist’s postcard—what he called “a modified potpourri” of Mexican folk tunes. Copland justified his *El salón México*¹⁰ by observing that composers like Ravel and Debussy “didn’t hesitate to help themselves to the melodic riches of Spain.” Still, Copland was nervous about what Mexican audiences might think of “a ‘gringo’ meddling with their native melodies.” Fortunately, he recalled, “They seemed to agree that *El salón México* might well be taken for Mexican music—as Mexican as the music of [Silvestre] Revueltas, which was like saying at that time, ‘as American as the music of Gershwin.’” In hindsight, Copland’s nod to Gershwin—another Russian-Jewish New Yorker—seems tinged with envy for the easy success of *Rhapsody in*

*Blue*¹¹ and *An American in Paris*.¹² Famously, Gershwin had petitioned both Boulanger and Ravel for composition lessons but was turned away for fear of interfering with his markedly “personal style.” In Copland’s case, however, it was not personal proximity but certain kinds of distance that allowed him to feel “at home” with his material.

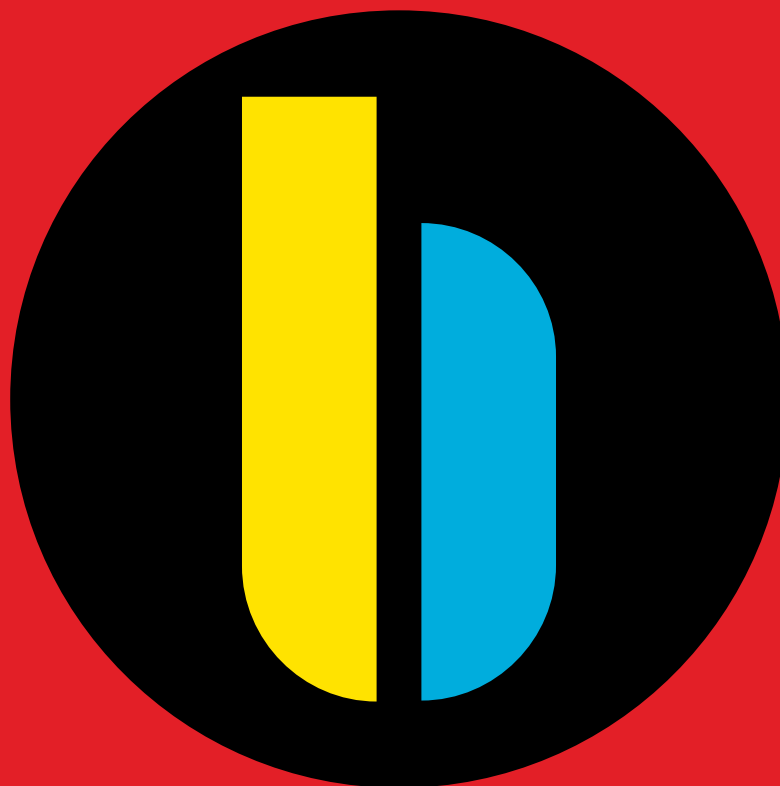
Although the founding of the Aspen Music Festival coincided with the Goethe Bicentennial celebration and was heavy on Wagner and Bach, it was the openness of the Franco-Russian school that quickly came to the fore, in part because it seemed to offer a way out from under the overwhelming rhetoric of “inspiration-from-within” associated with the German “masters.” Taking this distance as room to maneuver, the composers most involved in the Aspen Music Festival’s early years aligned their ideas about musical style and persona more closely

with Paris, Stravinsky, neo-Classicism, and the so-called “Boulangerie.” Students of Nadia Boulanger who have served as Aspen composers-in-residence include Elliott Carter, David Diamond, Walter Piston, and Copland himself. The list of connections with Aspen could be lengthened by grandfathering in students of Boulanger students (Vincent Persichetti and William Schuman), or by drawing into the fold close associates like Roger Sessions. Even the minimalist Philip Glass traveled along this institutional orbit, attending Aspen as a student in 1960, some four years before he trooped off to Paris to work with Boulanger.

The pedagogical pillars of Aspen’s first thirty-five years were French composer Darius Milhaud, who taught at the festival from 1952 to 1969, and American Charles Jones, who remained until 1989. The prolific Milhaud was a bridge for U.S. composers back to his idol Satie and to the heady Parisian world of Diaghilev and his imitators, including the Ballets Suédois, which commissioned Milhaud’s jazzy *Creation du Monde* in 1923,¹³ one year before *Rhapsody in Blue*. Milhaud, like Jones, was exceptional in his ability to teach compositional craft without dictating personal style. In a remembrance after Jones’s death in 1997, music critic Tim Page recalled studying with Jones in New York: “He seemed to know everybody . . . Roger Sessions, Elliott Carter, Vittorio Rieti, Virgil Thomson and Ned Rorem—and he always made sure his pupils were introduced all around . . . we were all writing in our own individual manners and seemed to have little in common with one another. Later on, I realized that this was what made Mr. Jones a great teacher—this very refusal to drill any single musical language into our systems against our will. Rather, he believed in building our knowledge, sharpening our ears, and allowing us to emancipate the composer within.”

It would seem that inspiration-from-within may have made a comeback in the last forty years or so; at least there is a new acknowledgment that the two strategies can be (perhaps must be) mixed and matched. For instance, take Christopher Rouse’s “Infernal Machine,”¹⁴ the core of a musical triptych called *Phantasmata* (1981–85) each movement of which is based on the composer’s own dreams. Or consider the profoundly intimate *Neruda Songs* of Peter Lieberman,

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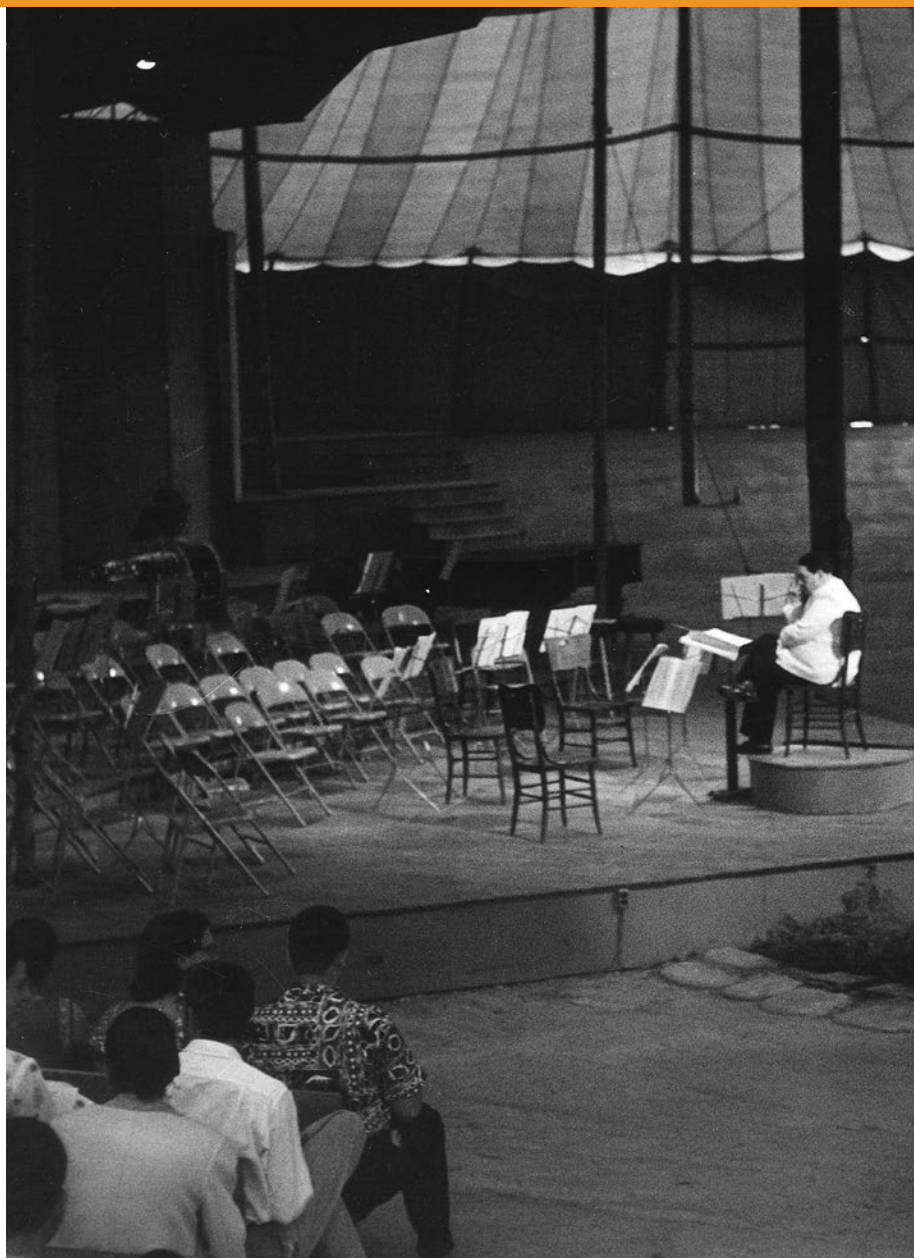
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Millhaud on stage at Aspen

settings of the Chilean poet's love sonnets, written for Peter's wife, mezzo-soprano Lorraine Hunt Lieberson, and recorded shortly before her untimely death in 2008.¹⁵ More recently, Gabriela Lena Frank has explored in sound the complexities of her identity as the daughter of Peruvian/Chinese and Lithuanian/Jewish parentage. Her *Hailli-Serenata* (2020)¹⁶ bears a polyglot title linking an indigenous Quechua word for prayer with the idea of a Spanish serenade and translating for western strings the strumming of Spanish guitars and the breathy sounds of the Peruvian *quena* (whose timbre she compares to the Japanese *shakuhachi* flute). "So is it Andean?" Frank asks. "Not exactly. But it's still me."

Like Frank's *Hailli-Serenata*, the other new works featured at this year's Festival each achieve their own balance between internal motivation and responsiveness to external impetus. In a blog post from 2012, Nico Muhly considered the question of style, noting, "When people ask me specifically, 'what do you sound like,' I usually deflect, and try to talk about the music I love . . . the music of the English Renaissance, so, old choral things, but also kind of American Minimalism from the '60s and '70s, so it's electrified and sacred and fast and slow at the same time!"—a description that seems to suit the high energy field of his 2022 orchestral score *Bright Idea*.¹⁷ Dipping into

her own historical toolbox, Missy Mazzoli's scores play with sounds and textures ranging from ancient and modern noise in *Orpheus Undone* (2020)¹⁸ to the speculative medieval plainchant that infuses her Violin Concerto (Procession) of 2021.¹⁹ "Often, you tell people you're a composer and they have no idea what you're talking about," Mazzoli told Frank Oteri of *New Music Box* in 2016, "they don't have a sense of what you do every day, what your place in the world is . . . The thing that I can say consistently inspires me is human beings . . . human beings trying to live their lives."

Composer Joel Thompson would concur. Speaking of the contemporary struggles around race and police violence captured in his breakout choral work *Seven Last Words of the Unarmed*, he told Eric Nelson of the Atlanta Master Chorale in 2021 that "a lot of my music is grappling with identity on a personal level and a societal level; I'm trying to discover myself and I'm also trying to learn more about the society I'm living in, the country that I'm living in." Co-commissioned by the AMFS, Thompson's orchestral score *To See the Sky*²⁰ outlines "a non-linear journey towards healing," a meditation on a line from poet and songwriter Cécile McLorin Savant: "Sometimes you have to gaze into a well to see the sky." Operating at what he calls the "intersection of art and social justice" necessarily takes its toll. In conversation with Amanda Cook for the blog *I Care If You Listen*, Thompson admitted, "I just want to be in a cave and explore my soul. But at the same time, I write music that prioritizes community. I'm a contradiction, like everyone else."

Many of these recent scores were conceived or postponed while the COVID-19 pandemic upended what it means to be a composer in the world and transformed our experience of historical time and our ideas about "progress." We are still living through a time of unprecedented and productive confusion about what counts as inspiration-from-within and inspiration-from-without. In the end, however, the great and ongoing gift of Aspen's Festival atmosphere is that it offers—for composers and listeners alike—both the contemplative space for self-awareness and the concentrated excitement of artistic encounter: inspiration-from-within and inspiration-from-without. —◉ BETH LEVY



Composer Gabriela Lena Frank's *Hailli-Serenata* will be performed by the Aspen Chamber Symphony on July 12.

1. R. Schumann, Symphony No. 4: Chamber Symphony, June 28 ; Brahms, Symphony No. 3: Conducting Academy Orchestra, July 3
2. Strauss, *Ein Heldenleben*: Festival Orchestra, August 11
3. Liszt, Piano Concerto No. 2: Festival Orchestra, August 18
4. Debussy, *La mer*: Conducting Academy Orchestra, July 31
5. Falla, *Noches en los jardines de España, El amor brujo*: Chamber Symphony, July 12
6. Ravel, *La valse*: Conducting Academy Orchestra, July 31
7. Mussorgsky/Ravel, *Pictures at an Exhibition*: Festival Orchestra, August 4
8. Stravinsky, *Symphonies of Wind Instruments*: Chamber Symphony, August 9
9. Stravinsky, *Concerto for Strings in D major, "Basle"*: Conducting Academy Orchestra, July 31
10. Copland, *El salón México*: Festival Orchestra, July 21
11. Gershwin, *Rhapsody in Blue: A Recital by Conrad Tao*, July 15
12. Gershwin, *An American in Paris*: Festival Orchestra, July 21
13. Milhaud, *Creation du Monde: A Recital by Conrad Tao*, July 15
14. Rouse, *Infernal Machine*: Festival Orchestra, July 21
15. Lieberson, *Neruda Songs*: Chamber Symphony, July 12
16. Gabriela Lena Frank, *Hailli-Serenata*: Chamber Symphony, July 12
17. Nico Muhly, *Bright Idea*: Conducting Academy Orchestra, August 7
18. Missy Mazzoli, *Orpheus Undone*: Conducting Academy Orchestra, July 17
19. Missy Mazzoli, *Violin Concerto (Procession)*: Chamber Symphony, July 26
20. Joel Thompson, *To See the Sky (AMFS co-commission)*: Chamber Symphony, June 28

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The American String Quartet in Harris Concert Hall

Memories of Aspen

FROM THE AMERICAN STRING QUARTET



In 1968 the Festival was a lot like the town: growing, not completely paved, and very spontaneous. Locals discussed the rumor that Fox was going to buy the Aspen Ski Corporation, students discussed the best restaurants to play chamber music in front of, and the Festival administration argued about whether a second orchestra was truly necessary.

Fox did, the restaurants on the pedestrian malls had the most generous clientele, and a test was devised to answer the second orchestra question. Either the new Chamber Orchestra served a purpose as a lighter, nimbler ensemble for certain repertory, or people were just coming to experience Jorge Mester's vivacity. So he rehearsed us and then we performed without him, Marylou Speaker cueing the strings and principal second Kathy Lenski giving the winds and brass the occasional nod. Mester stood at the entrance to the tent, arms folded, small wisps of smoke escaping from his ears as we played whole-heartedly to tumultuous applause.

The freewheeling Singer era passed, and Gordon Hardy then guided the Festival with patience, vision, and a welcoming spirit. Especially from our point of view, as it was he who invited the American String Quartet (ASQ) to teach and perform for the first time during the summer of 1974. In subsequent summers we came to split the nine weeks of Aspen with the Cleveland Quartet; one indelible memory is that of sitting with Don Weilerstein, listening to student auditions

for placement into chamber groups. One midday Don was enjoying a healthy sandwich with avocado, sprouts, and other slippery ingredients while simultaneously trying to talk to the young players, whose confusion and amusement provided an apt introduction to their summer. And Laurie Carney still speaks of being assigned to coach students some years her senior, which spurred her to study scores even more assiduously than she already did.

One of the sustained pleasures over the ensuing decades was playing, dining, hiking, and gossiping with our fellow artists, a particular delight in that many were close friends whom we never saw during the season, as they were touring when we were. And there was always a sense of glorious isolation: we, the Festival musicians, were the only source of art for nine weeks, and the audiences had travelled at least half way across the country, and all the way up into the Rockies, to experience that.

The ASQ enjoyed complete freedom in programming, and we often brought premieres to Aspen, delighting those composers who made the trip (who would not?) and challenging or surprising some listeners. Our opportunities for collaboration were luxurious and provided the foundation for musical friendships which have lasted for many years. And once Claus Adam convinced benefactor Jane Kitselman to endow the Advanced Quartet Studies program, our teaching gained a dimension.

Dozens of young ensembles who have gone on to success got their initial boost from participating in the program, a source of satisfaction to nearly everyone.

As our own careers accelerated we found ourselves layering appearances at dozens of other festivals—heady stuff—but we always made time for Aspen (as the Festival did for us). But we awoke to the fact that we were there for only days (rather than weeks) each summer when Gordon Hardy's vigorous successor Robert Harth sat down with us to ask: "What would it take to get you back for longer periods?" As it turned out, all he had to do was ask. Robert—just our age—became a comrade: one summer we had concerts in Hawaii and were just driving off from a restaurant in Hanalei when Peter said: "There's some guy running after us waving his arms!" We pulled over to find Robert (whom Laurie first met in 1971 when she was a student and he was working at the Lemonade Stand). He was on vacation, swearing his staff to secrecy about location because he needed a break from music and musicians. But by the time he flagged us down he had turned the corner and was ready for company, and we met for a long and raucous dinner.

Fifty summers! Too many memories for a summary, but this collection of moments should go at least part way to describing the American String Quartet's attachment to the Aspen Music Festival. Happy seventy-fifth to all! — © AMERICAN STRING QUARTET



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Portrait of Albert Schweitzer, 1912 (oil on canvas) by Émile Schneider. Strasbourg Museum of Modern and Contemporary Art. | Young Johann Wolfgang Goethe, 1775 (oil on canvas) by Georg Melchior Kraus. Goethe Museum, Frankfurt am Main. | Johann Sebastian Bach, 1746 (oil on canvas) by Elias Gottlieb Haussmann. Museum of City History, Leipzig.

FEATURE ARTICLE

02

A Festival of Renewal and World Unity:

Schweitzer, Goethe, and Bach at Aspen, 1949

BY JAMES Q. DAVIES



Goethe is a man of visions. He expresses himself in imagery, a tendency which he recognized as being his even in his youth. He possesses the secret of a word painter. He knows how to bring to our imagination that which comes to his own . . . In this there exists a kind of affinity between Goethe and Bach. With the latter the themes do not take on the natural rhythm and accents of the sort of measure mentioned, but have rhythms and accents of their own. With Goethe, the contrast between the rhythm appropriate to the phrase and that appropriate to metric verse has the effect of giving his written and spoken verses a kind of prose-like quality which is at once simple yet solemn and noble.¹

These words were spoken by Albert Schweitzer in 1949. He presented them at the Goethe Bicentennial Convocation and Music Festival, held over three weeks in Aspen from June 27 to July 16. Here, Schweitzer praised Johann Wolfgang von Goethe twice over: first in French to close the first half of festivities, and second in German to open the second; both were translated into English in real time. Schweitzer's twice-delivered keynote, commemorating the 200th birthday of "a

man of visions," was the centerpiece of the festival. "There he was," wrote one journalist of Schweitzer's 1949 appearance, "like the mountain river rushing down from the snow-streaked peak that broods over this Colorado valley, too alive for frustration or self-pity, comfort or prestige; intent only on going forward, without inhibition, to whatever may lie ahead."² Schweitzer's lecture, though many reported being more impressed by the physical presence of the man than the deliv-

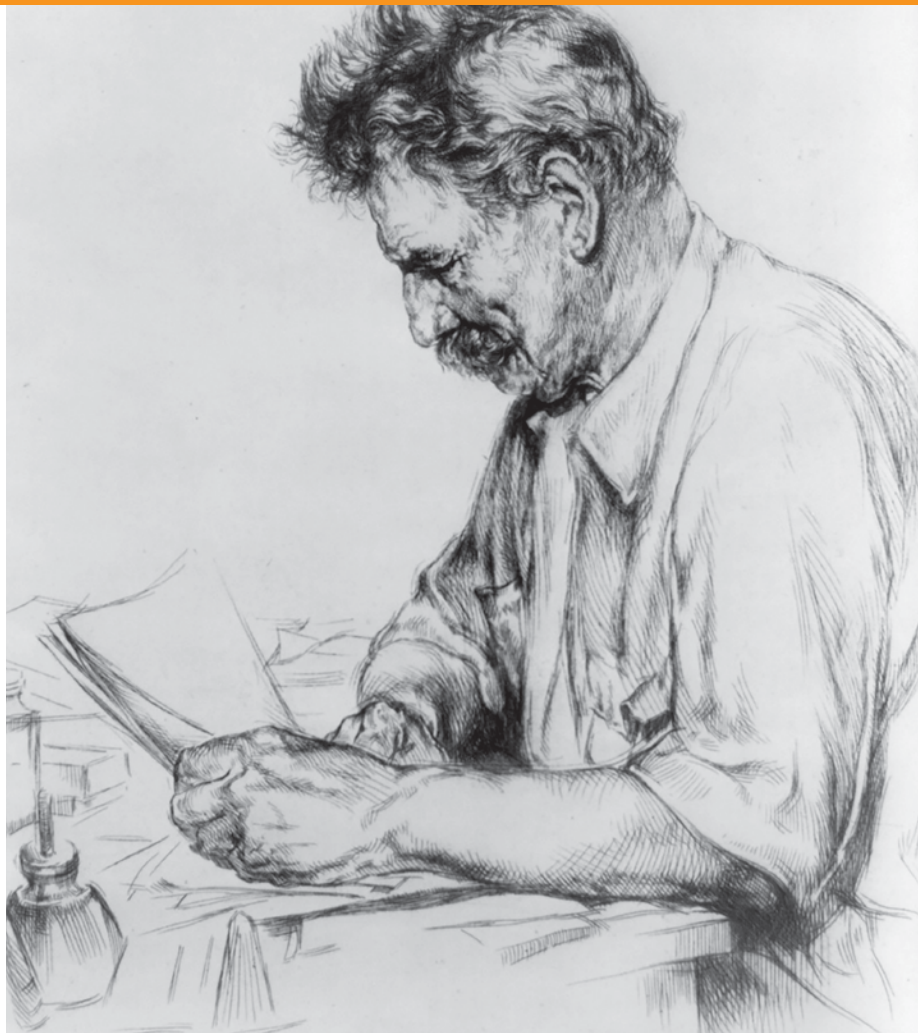
ery of his speech, set the scene for "the Aspen idea."³ One architect of the original Festival called it "the greatest cultural event ever held in the U.S."⁴

A year later, in the summer of 1950, Schweitzer was named Honorary Trustee of the inaugural Aspen Music Festival and School as well as Aspen Institute for Humanistic Studies.⁵ Again, that year was a bicentennial, this time marking the death of Schweitzer's beloved Johann Sebastian Bach. In the second instance, the intention of the organizers was to showcase Bach's not only enduring but growing international reputation. A Bach revival was underway that bicentenary year. Bach Festivals were held as far afield as Santiago (Chile) or Cartagena (Colombia), and as close to home as Carleton College, Baldwin Wallace College, or Northwestern University, which put on a

notable Mass in B minor that year.⁶ Moscow sent Dmitri Shostakovich to Russian-occupied Leipzig for an eight-day event, wherein the coffin of the so-called “fighter for peace” was removed to its current location in St. Thomas Church.⁷ At Aspen, the Bach year was the first in which music instruction complemented the slate of symposia, discussion groups, and concerts. “Artists in residence” in situ, the founders affirmed their conviction that music was an integral part of human thought and experience. In the first two years of its existence, in other words, the Aspen Festival flourished at the behest and in the spirit of three “universal men”: Goethe, Schweitzer, and J. S. Bach.

Though seventy-four years of age, Schweitzer was a heavy-set man with thick, matted hair and large, powerful hands. He spoke under the giant canopy of Eero Saarinen’s beige and orange amphitheater-tent. *Life* Magazine had prepared for Schweitzer’s speech two years earlier by hailing the “broad, shaggy, gray-mustached” Alsatian in its pages as “The Greatest Man in the World.”⁸ In 1949 alone, journalists and critics proclaimed Schweitzer “the great man’s great man,” “the thirteenth disciple,” and more. Three years hence, Schweitzer would be awarded the Nobel Peace Prize “for his altruism, reverence for life, and tireless humanitarian work which has helped making the idea of brotherhood between men and nations a living one.”⁹ No doubt, the award of the 1952 prize was prepared by the success of Walter Paepcke’s “daring experiment, of uncertain results” at Aspen, and the scale of his promotional campaign.¹⁰ The first organizers—Paepcke and his wife Elizabeth at the helm—certainly had more than a little to do with the humanitarian’s rising international reputation.

The theme of the 1949 convocation was Goethe’s “lyric genius.” The Aspen founders agreed that—because of industrial modernity’s worship of science and technology—the arts and philosophy needed reinvigoration. It was Goethe’s many-sidedness that the organizers extolled most. They saw in the 200-year-old poet perhaps the last true worldly polymath. Goethe famously coined the term *Weltliteratur* (world literature) and spoke modern Greek, French, English, and Italian. He studied Hebrew and Latin, read the Qur’an, interpreted Sanskrit and Persian texts and translated Chinese drama, Indian



Portrait of Albert Schweitzer, c. 1950 (etching) by Arthur William Heintzelman. Library of Congress Prints and Photographs Division, Washington, D.C.

poetry, and Finnish folklore. Besides authoring the first best-selling novel in history, Goethe contributed writings on such diverse subjects as plant morphology and color theory. The directors hoped that, by honoring Goethe, they might redirect the moral arc of the universe towards world community. They envisaged “a world council on international relations to continue the work pioneered at these sessions.”¹¹ Schweitzer’s presence was prized in 1949, ostensibly, because he was a renowned Goethe scholar, having received the city of Frankfurt’s Goethe Prize in 1928. But he was also a world citizen, one who, like Goethe, valued the cause of global humanity over the causes of mere nations. Like Goethe, Schweitzer was received as “one of the most extraordinary men of modern times” because he was a living refutation of what José Ortega y Gasset, an antifascist speaker also invited to Aspen in 1949, called “the barbarism of specialization.”¹²

That music was made integral to the first Aspen Festival was thanks to the fighting presence of four women on the thirty-four-member board of the Goethe Bicentennial Foundation. They included former president of the Chicago Women’s Symphony Orchestra Beatrice T. Spachner, Helene Wurlitzer (doyenne of the Cincinnati College of Music as well as wife of the music instrument retailer), and Claire Swift née Dux (a retired lyric soprano of international repute who had sung Puccini’s Mimi opposite Enrico Caruso and introduced Berlin to the character of Sophie in Strauss’s *Der Rosenkavalier*). The foundation board members, being “sympathetic to the intellectual and cultural requirements of the world community,” planned a series of Goethe-themed sunset concerts under the baton of Dimitri Mitropoulos. Other world-class musicians in attendance included pianist Arthur Rubinstein, violinists Nathan Milstein

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Exterior of the Eero Saarinen tent in 1949. Photograph by Margaret Durrance.

and Erica Morina, cellist Gregor Piatigorsky, and such opera stars as Jerome Hines and Herta Glaz. In their early deliberations, the organizers envisaged performances of Beethoven's *Egmont* Overture, Schumann's overture to *Hermann and Dorothea*, Berlioz's *The Damnation of Faust*, Wagner's *Faust* Overture, and Schubert's overture to *Rosamunde*—programmatic choices that reflect the classic writings of Goethe.¹³

This was Schweitzer's first and only trip to the United States. The presence of the polymath, humanitarian, theologian, organist, and noted Bach scholar was hard-won, eventually necessitating significant financial support to Schweitzer's medical mission at Lambaréné on the Ogooué River, the famed hospital in the then colony of French Equatorial Africa, now Gabon.¹⁴ An estimated 2,000 people from across North America and beyond were drawn in Schweitzer's wake to Aspen that year, many just to hear him speak. They lodged in "hotels, guest and mountain cottages, dude ranches, motels, dormitories, and private homes."¹⁵ Schweitzer himself,

traveling with his wife, stayed at the West End home of Walter Paepcke, at Pioneer Park. There, he met African American singer Dorothy Maynor under the same roof; racial and housing segregation, lawful or no, meant that the soprano was unwelcome overnight elsewhere in the old mining town.¹⁶ An audio recording survives of Schweitzer playing a piano transcription of Bach's "Jesu Joy of Man's Desiring," which he performed one evening for Paepcke's guests. ("Jesu Joy" is the name given to the popular piano reduction of the chorale heard twice in Bach's Advent cantata *Heart and Mouth and Deed and Life*.) Though a picture of geniality in the photograph, Schweitzer was, by general consent, a difficult houseguest. The problem was that he did not know when to stop, and stayed up all night playing Bach.

What did Schweitzer say in his lecture? In English, his address was "Goethe: His Personality and Work," a speech that reminded the Aspen audience that the truly ethical life must express itself not merely in abstract philosophy but in practical action. That

message (oneness in thought and action) fortified the sense, palpable in the valley that year, that world politics was in decline and that it required urgent renewal. "We are living today under the sign of the collapse of civilization," Schweitzer had proclaimed in his best-selling books of 1923, *The Decay and Restoration of Civilization* and *Civilization and Ethics*.¹⁷ By 1949, Schweitzer's thesis had mushroomed into a celebrated argument: that, since at least 1750, the speed of humanity's technological advance had outstripped the pace of its spiritual and moral progress. This was why "civilization," if it now existed at all, was under siege. For attendees, the decline of enlightenment values had only accelerated after World War II, and the specters of ethnic nationalism, growing populism, disinformation in the media, and racism reared their ugly heads.

In this "age of confusion and inhumanity," Schweitzer insisted, "we must remain loyal to the great humane ideals of the eighteenth century, translating them into the thought of our own age."¹⁸ Schweitzer had a cele-

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brated turn of phrase—“reverence for life”—to encapsulate the principle he felt most urgent to the goal of world reconciliation. That ideal for human conduct had famously dawned upon him many years earlier while contemplating a herd of hippopotami on the Ogooué River.¹⁹ It informed his conviction that all life—whether human, animal, or plant—should be revered as sacred. So he wrote in *Civilization and Ethics*: “it is good to maintain and to encourage life; it is bad to destroy life or to obstruct it.”²⁰ Thus his ecological vision, and his sense that humanity had an ethical duty to the organisms it shared the planet with. “I am a life which wills to live in the midst of life which wills to live,” he wrote, urging individuals to take up their cross in their treatment of fellow creatures, whether great and small.²¹ At Aspen, Schweitzer implored his listeners to leave no stone unturned in confronting the moral challenges of the day. Each person, he said, had an obligation to wrestle with fate, following Goethe’s mighty example. The conditions of mid-century existence required that persons of strong yet unobtrusive character commit themselves to the limit of their powers. Schweitzer’s message paraphrased his then celebrated dictum, following Goethe, that “one’s life should be one’s argument.”²²

It was for this reason that Schweitzer, near the beginning of his speech, hailed Goethe as “a man of visions.” It was why he extolled the poetic affinity of his work with the music of Bach. Both artists, for Schweitzer, were warriors for life, individuals who affirmed life, lived life, and raised life to its fullest. For Schweitzer, Goethe was not just a writer, poet, or painter. He was a musician. Gregarious in thought and action, said Schweitzer, Goethe devoted himself to the struggles of his time without hesitation. His resolute optimism in the face of shipwrecked modern conditions mirrored the fighting spirit of Bach, who composed miraculous music despite and because of the suboptimal historical circumstances of his everyday existence (his struggles with the bureaucrats of the Leipzig town council being a case in point). The greatness of his passions, cantatas, fugues, suites, masses, and sonatas were in fact evidence of his will to optimism. They exemplified what was possible when individuals embraced rather than avoided the historical task set before them. The vitality of Goethe’s lyric



Mendelssohn plays to Goethe, 1830, 1864 (oil on canvas) by Moritz Daniel Oppenheim. Jüdisches Museum, Frankfurt am Main.

prose, as much as the vivid ways in which Bach set text, expressed, so far as Schweitzer was concerned, their commitment to the universal precept of “reverence for life.”

“Bach was a poet,” Schweitzer had famously proclaimed in his monograph on the composer, “and this poet was at the same time a painter.”²³ An appreciation of the music, Schweitzer argued in his *Bach: The Musician-Poet* (first published in French in 1905 and expanded for its German translation three years later), required an appreciation of the essential unity of the arts. For Schweitzer, who opposed specialization at every turn, a full picture of the composer had to include his vocal works, especially the vivid pictorialism of the more than 200 surviving cantatas. To speak of Bach as a composer of pure music or absolute music, for Schweitzer, was narrow-minded. “Neither in painting, nor in music, nor in poetry is there such a thing

as an absolute art,” Schweitzer wrote in the second volume of his Bach work: “art in itself is neither painting nor poetry nor music, but an act of creation in which all three cooperate.”²⁴ To know this music fully was to know and appreciate Bach as a *coloriste-symboliste*. It was to pay special attention to the way in which his scores teemed with visible energy, painted pictures in music, and how they brought to life the meanings, concepts, and immediacy of texts. The vitality of each sounding phrase, and of each melodic or rhythmic gesture, for Schweitzer, was proof of Bach’s “universal personality.”²⁵

That “universal personality” was nowhere more evident than in the truly massive work alternately known as the B-minor Mass, “Die Hohe Messe,” or “The Greatest Musical Work of Art of all Times and Nations,” as the first nineteenth-century publishers trumpeted it, some eighty-three years after it was



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- | | |
|------------------------------------------------------------------------------------------------------------------------------|---------------------------|
| <p>I. “Credo” (church)
 II. “Credo in unum Deum” (court)
 III. “Et in unum Dominum” (theater)</p> | <p>FATHER</p> |
| <p>IV. “Et incarnatus” (church)
 V. “Crucifixus” (theater)
 VI. “Et resurrexit” (court)</p> | <p>SON</p> |
| <p>VII. “Et in Spiritum Sanctum” (theater)
 VIII. “Confiteor” (church)
 IX. “Et expecto” (court)</p> | <p>HOLY SPIRIT</p> |

composed.²⁶ The Mass in B minor, whatever its name, is a fitting choice for this year’s 75th Anniversary celebrations at Aspen, given its universal yet intimate spirit. The work has long been hailed for its many-sidedness—as an ambitious concert summation of all the styles, idioms, and techniques available to the Thomaskantor. [Further description of the complexity of Bach’s music will be available in the program note for the B-minor Mass on August 8.]

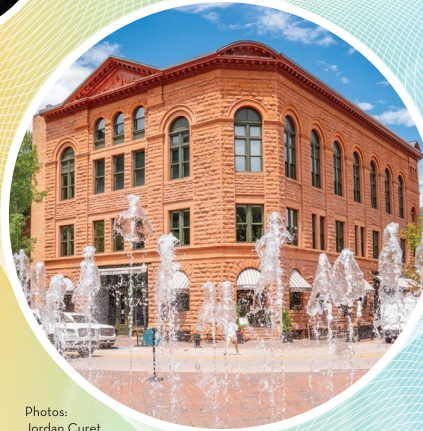
Amidst this complexity, Bach inserted the “Et incarnatus,” apparently, to achieve a symmetrical structure, illustrated in the accompanying image. Three times three: with the addition, these nine central movements illustrate the unity of “Father, Son, and Holy Spirit.” The diagram suggests how Bach positioned the searing dissonances of the “Crucifixus” at the apex, not only of the Nicene Creed, but the entire nearly two-hour work. (Christ’s pain is played out against a highly theatrical chromatic bass and lament schema: the *passus duriusculus*.) Bach’s task

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in the *Symbolum Nicenum* was to portray, as Schweitzer wrote, “the identity of Christ with God and yet assert a diversity and independence of persons.”²⁷

In all, Bach throws the kitchen sink at the compiled score: ancient, modern, and contemporaneous; concerted, operatic, and galant; counterpoint, dance suite, and vocal forms; French grandeur, German expressivity, Italian virtuosity. Bach endeavors, wrote Schweitzer, “to present faith under its larger and more objective aspects.” The work’s universal aspect not only overlaps, he explained, but co-exists with “the same subjective, intimate spirit as the cantatas.”²⁸

As a synthesis of grand religiosity and intimate spirituality, it seems appropriate that the sounds of the Mass in B minor should echo across the Colorado mountains in 2024, just as the name of Goethe, as one journalist put it, “thundered” through the Aspen valley in the summer of 1949.²⁹ Seventy-five years ago this summer, Paepcke reimagined Aspen—far from the madding crowd—as “a

place where the human spirit can flourish.” That year, Schweitzer’s arrival commemorated what the first Festival program called “the lasting regenerative power of the creative human spirit.”³⁰ Even before Aspen found its place in the world, the first attendees marveled at the “utter contrast between the spirit and scenery of this place and the confusions and terrors of a world” losing its moral compass.³¹ Then losing its sheen as a former silver-mining mecca, the town had recently gained a reputation as a ski resort, the world’s longest chairlift having been built there two years earlier. (Only a few months after Schweitzer’s appearance, the world ski championships were held there under the aegis of the international federation for the sport.) Schweitzer himself sensed the regenerative power of the site, cradled in a majestic valley almost 8,000 feet above sea level and cut into the Rocky Mountains by the Roaring Fork River. The only real problem with Aspen, Schweitzer remarked, was that it was “too close to heaven.”³² — © JAMES Q. DAVIES

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IN MEMORIAM

Ann S. Bowers

Ann S. Bowers was a significant donor to the Aspen Music Festival and School. Her life-long commitment to the arts began with her bachelor's degree in English, earned from Cornell University in 1959. Following college, she and her beloved husband, Intel founder Robert Noyce, created a life in California where Bowers served as the first director of personnel at Intel Corporation and, later, the first vice president of human resources at Apple Inc. Bowers was warm and had a gift for understanding people, which she exercised in both her executive roles and her philanthropy. An avid education activist, Bowers directed her own support, as well as the support of the Robert Noyce Foundation, towards the arts and sciences alike. Bowers also frequently served as an advisor to Silicon Valley start-up companies. Over the course of her life, Bowers donated millions to arts organizations, including her endowment of the AMFS Bowers Noyce Oboe Fellowship as well as a naming gift, endowing the Chamber Music Society of Lincoln Center's Bowers Program, previously known as the CMS Two Program. She graciously lent the AMFS her support and institutional knowledge for many years, and her guidance and friendship will be dearly missed.

IN MEMORIAM

Noël Robbins Congdon (Noëy)

Noël Robbins Congdon was a transformative leader of the Aspen Music Festival and School. As Chair of the Board of Trustees, she was indispensable to the effort that resulted in the construction of the Benedict Music Tent in 1999. With her husband Tom, she was an essential philanthropist and advocate in the cultural and civic life of both Aspen and Denver. Noëy also chaired the Denver-Mayors' Commission on Arts, Culture, and Film under Mayors Wellington Webb and John Hickenlooper. She helped transition the Colorado Council on the Arts to the State Economic Development Office, making Colorado the first state to secure reliable funding for arts and culture. Her expansive vision for the arts included the then-fledgling Denver Art Museum, Opera Colorado, Center for the Performing Arts and Museum of Contemporary Art in Denver, and the Boulder Museum of Contemporary Art. During her affiliation with the AMFS, Noël was a member of the Board of Trustees, a National Council member, and a Life Trustee. Noël and Tom also created the Congdon Family Scholarship Fund during the AMFS *Where Dreams Begin* campaign. Her brilliant contributions will be felt by many, for years to come.



Albert Schweitzer in Aspen, 1949. *Photograph by W. E. Smith.*



Sharon Isbin with Oscar Ghiglia

Memories of Aspen

FROM SHARON ISBIN



My love for Aspen began in the 1970s as a student for five summers with the late Oscar Ghiglia. I was honored to become his teaching assistant at age seventeen! After returning to perform and teach for two summers in the early '80s, the Festival invited me to create the current guitar department in 1993, which I have directed ever since. Guitarists from over twenty countries have studied with me in Aspen, and many of my students from Juilliard who have been AMFS fellowship TAs have gone on to win prestigious awards, most recently the Avery Fisher Career Grant, Young Concert Artists, Concert Artists Guild and first prize at Guitar Foundation of America.

Thanks to all who contribute to student scholarships, including the Gudelsky Guitar Endowment Scholarship Fund established in 1996 by Harriet Silverman and Erwin Gudelsky in memory of their son, and the Sharon Isbin Scholarship Fund which AMFS created in 2015, guitar students with need can receive tuition assistance.

I've enjoyed bringing several of my crossover collaborations to Aspen, including Guitar Passions with jazz greats Stanley Jordan and Romero Lubambo, Strings for Peace with the world's foremost sarod masters from India, and my duo with the late Brazilian percussionist/composer Thiago de Mello in a concert WFMT broadcast live

nationally from Harris Hall. Audiences were fascinated by the variety of colors and sounds Thiago created with his exotic instruments, including alligator teeth, dried cocoons, a turtle shell, rain stick, and jungle's mouth!

My performances at the Festival have included concertos written for me by John Corigliano, Chris Rouse, Aaron Kernis, and Chris Brubeck, reflecting the Festival's commitment to outstanding contemporary music. My collaboration with the beloved Pacifica Quartet began in Aspen in 2016, leading to multiple tours, a world premiere commission, and our *Souvenirs of Spain & Italy* album with music by Vivaldi, Castelnuovo-Tedesco, Boccherini, and Turina.

The July 30 program at Harris Hall includes Renaissance guitar duets, music written for me by Cuban composer Leo Brouwer in celebration of his 85th birthday, and *Concierto de Aranjuez* by Joaquín Rodrigo, with whom I shared a 20-year friendship and who we honor on the 25th anniversary of his passing.

I am thrilled to highlight that *LIVE IN ASPEN* was released this summer in June featuring my sold-out 2022 Strings for Peace concert in Harris Hall of North Indian ragas with legendary sarod master Amjad Ali Khan, his sons Amaan and Ayaan Ali Bangash, and tabla virtuoso Amit Kavthekar! We hadn't thought of making another album that summer, we simply wanted to play our hearts

out for the audience eager to hear a sarod (actually three!) for the first time and celebrate my 30th consecutive summer performance at the Festival. But after listening to engineer Wes Lanich's masterful recording of our concert, we were moved by the energy, excitement, joy, spontaneity and love in the music inspired by the exuberant Aspen audience, to which Ayaan exclaimed "this is an album!" With much appreciation to the Festival, *LIVE IN ASPEN* is available through Zoho Music, on CD and digital services.

Happy 75th, looking forward to celebrating with you this summer, hearing beautiful music, and hiking in the gorgeous mountains!

— © SHARON ISBIN





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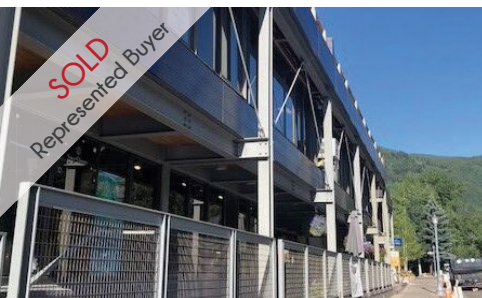
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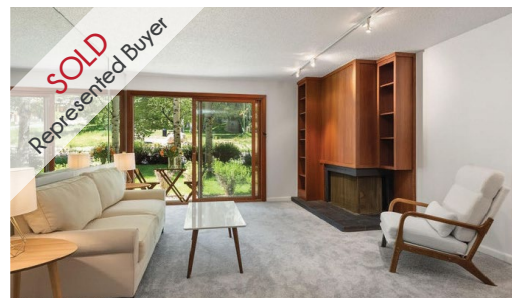
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Jonathan Haas with AMFS trumpet artist-faculty member Louis Hanzlik

FEATURE ARTICLE

03

Interview with Jonathan Haas: AMFS Percussion Artist-Faculty

INTERVIEW BY ALAN FLETCHER

Jonathan Haas is a leading figure in the percussion life of New York, a member of the Aspen Music Festival and School's artist-faculty for many decades, director and conductor of the AMFS Percussion Ensemble, and is the elected Chair of the Aspen artist-faculty, serving on the AMFS Board and Executive Committee.

ALAN FLETCHER: Tell us about your first summer in Aspen.

JONATHAN HAAS: I was a liberal arts major at Washington University in St. Louis, studying timpani and percussion with wonderful teachers from the St. Louis Symphony, but I was unsure what role music might play in my

life. My teachers—Tom Stubbs, Rick Holmes, and John Kasica—were all alumni of Aspen, and they advised me to try a summer at AMFS to see if things would click. I came for three summers and had the chance to work with Charlie Owens, a legendary teacher and one of the Aspen greats. Indeed, the AMFS student experience cemented my

CONTINUED ON PAGE 50



Composer Timothy Adams, Jr. addresses the audience at the Percussion Ensemble's 2022 performance of his piece, *8:46*.

commitment to following an education and career as a musician.

AF: What was the pathway for you into teaching?

JH: I started teaching early, in my 20s, and as a result have spent the entirety of my career sharing my professional experience and knowledge with many students worldwide. Embedded in my teaching philosophy and implementation remains the side-by-side teacher/student experience, inspiring generations of musicians while remaining the bedrock of the ultimate AMFS educational experience.

AF: How did you come to join the Aspen faculty?

JH: Jorge Mester, the former Music Director of the AMFS, came to one of my early percussion/timpani recitals at Merkin Concert

Hall in New York City, which included Jacob Druckman's *Animus II*. Jacob Druckman, a composer at Yale, was also a long-time Aspen faculty member. Mester's wife, Kimball Wheeler, was the mezzo-soprano on Druckman's work, along with a performance of *14 Stations* composed by Marius Constant (composer of the *Twilight Zone* TV show), which features 105 percussion instruments. The concert must have gone well because Mester invited me to teach in Aspen at the end of this recital! This was 1985, the year that Charles Owens passed away.

AF: What was Aspen like when you first attended, in 1972?

JH: Aaron Copland came out to make a television show that included his orchestral piece *Connotations for Orchestra*. Charlie Owens handed me a pair of snare drum sticks along with the part and informed me, "You're ON for the TV performance!" It

was the first time I experienced the thrill of working with professional colleagues and a world-renowned composer. This was the moment in which I decided what I wanted to do! So, when I joined the faculty, I had the explicit goal of passing on the great AMFS tradition—a legacy of sharing, inspiring, and giving remarkable and life-long responsibilities to young artists.

AF: Your leadership of our Percussion Ensemble has become a highlight of the summer for a devoted audience. What is the history of that?

JH: When I arrived on the faculty in 1985, the idea that a percussion ensemble could hold forth in a concert format delivering significant works of percussion chamber music had not been recognized in the music world, and as a result, the first several years of establishing the AMFS percussion ensemble experience within the music community required

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Jonathan Haas leads the AMFS Percussion Ensemble in rehearsal in 2009.

a grassroots effort to change and expand the tide of percussion ensemble performance. To bring forward this percussive art form, the AMFS students and I began to organize, rehearse, and present a self-publicized percussion concert, tacking posters to telephone poles throughout Aspen. We presented the early years' concerts on the Castle Creek Campus (now the Bucksbaum Campus) in the old Music Hall. The Music Hall, designed by Fritz Benedict in the '60s as one of our original buildings for teaching, was a rustic log structure on the edge of a beaver pond. The bats living in the roof didn't appreciate cymbal crashes, and our audience would regularly be joined by swarms of angry bats.

So, we eventually moved to the Wheeler Opera House. I fondly remember an epic

concert featuring Christopher Rouse's tribute to the drummer of Led Zeppelin, *Bonham*. Rouse was a longtime Juilliard faculty composer who also led the composition seminar in Aspen. I remember saying to Chris, "Let's make this a rock concert in the Wheeler!" We got a fog machine, and instead of white concert jackets, we dressed like a rock band. The fog and smoke set off the fire alarms, but the audience assumed the sirens and bells were all part of the music. Chris thought it was a perfect setting for his piece, yet upon arrival at the Wheeler, the Aspen Fire Department was less than enthusiastic and fond of our attempt at "performance art," such as it was. The straw that broke the camel's back was accidentally breaking the Wheeler freight elevator as we moved the equipment out. So, that was the

end of percussion in the Wheeler. Harris Hall was newly built, and the following summer, our eviction from Wheeler helped cement the location of our new performance home in Harris Hall—thank you, Joan and Irving Harris!!!

AF: What are some other Percussion Ensemble highlights?

JH: Our first season in Harris Hall featured xylophone virtuoso Ian Finkel and vibraphone legend David Friedman, who both played with the Percussion Ensemble. To date, I have never seen such a sight in Harris Hall with a sold-out audience on their feet cheering on the ensemble and soloists in a way that epitomized the Aspen style and spirit. Another exceptional concert featured a work by Peter

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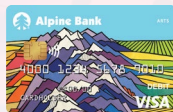
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Schickele [aka P.D.Q. Bach], commissioned by the AMFS Percussion Ensemble. Schickele's First Percussion Sonata, "Aspen," was one of his few "serious" pieces.

Most recently, the AMFS co-commissioned a work from Timothy Adams, who has composed a series of pieces to commemorate the George Floyd tragedy. *8:46* was premiered at the AFMS in 2022 and will soon be released on CRD Records. This summer, we will reprise the Frank Zappa concert we presented at Belly Up many years ago, which features the works of Edgard Varèse and Zappa, with several new arrangements of iconic Zappa compositions.

We also can't forget playing with exceptional soloists such as Robert McDuffie, Violin Lady, tango dancer Jimmy Yeager, and composer Lou Harrison. The Shaw Construction crew members, who completed the new tent and Harris Hall buildings, were thanked for their work with a special concert featuring John Cage's *First Construction (In Metal)*, where the ensemble used pieces of the old tent and Harris Hall beams to play the piece! And who can forget that the AMFS Percussion Ensemble has won "Best Live Music" at the Aspen Fourth of July Parade for eight summers!

AF: Tell us about your current work in New York.

JH: The music industry has taken a turn for the best now that the pandemic has lessened to the extent that concerts have resumed. Presently, I am principal percussionist of the American Symphony Orchestra, principal timpanist of the New York Pops, and a member of the American Composers Orchestra, All-Star Orchestra, Little Orchestra Society, and Westchester Philharmonic. I teach at the Juilliard Pre-College Division, and at NYU Steinhardt I am a full professor of music, director of percussion studies and the Contemporary Music Ensemble, and co-director of the NYU Orchestra. I continue to travel around the world performing the timpani concerto composed for me by Philip Glass, and most recently, I am exploring hip-hop timpani by performing and producing a music video that has garnered 21 short film festival and music awards worldwide called *Algorithm Takedown*—music composed by Lenny White and animation by Alex Budovsky.

AF: In addition to performing and teaching, you're one of the leading contractors in New York.

JH: One of the extensions of my performance career has been that of a contractor and employer of musicians. Along with my business partner and trumpet colleague of thirty years, Neil Balm, we have established Gemini Music Productions—one of the largest and most influential musician employment businesses in the New York music industry. We hire musicians for Lincoln Center's newly established Lincoln Center Festival Orchestra, Carnegie Hall's collaboration with the New York Pops, Gerard Schwarz's All-Star Orchestra, and multiple single engagement opportunities worldwide. It is very fulfilling to combine my performance and teaching experience with being able to pass along employment to students, friends, and colleagues.

AF: What's a favorite non-musical Aspen activity?

JH: Butt skiing! Along with some courageous AMFS students, I invented a rather primitive yet thrilling adventure serendipitously while driving a jeep into the upper regions of Taylor Pass and using the jeep cover to make a toboggan of sorts—in the middle of June, mind you! It was easy to convert this initial experience into one that could be shared with students simply by taking a large garbage bag, wrapping it around our waists, and sliding feet-first down the snow fields a steep climb above Lincoln Lake. I must have twenty-five years of pictures of this unexpected activity. Come to think of it, it relates to music in that it builds teamwork, which is handy on stage. Sometimes, there are moments of great danger in musical performances! Playing the triangle, much like butt skiing, can be risky business, don't we all know! —© ALAN FLETCHER



Jonathan Haas and the AMFS Percussion Ensemble on butt-skiing location in 2013.

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The Rocky Mountains, Lander's Peak, 1863 (oil on canvas) by Albert Bierstadt. Metropolitan Museum of Art/Rogers Fund.

FEATURE ARTICLE

04

Seeking Nature and Renewal:

Rachmaninoff, Goethe,
and *Intonatsiya*

BY PHEAROSS GRAHAM



The Aspen Music Festival and School would have enchanted the Romantic generation's penchant for natural introspection. The majesty of the Colorado Rockies, descent of magpies, and summer snow of cottonwood trees all act on moving time differently, freeing those making their pilgrimages from urban distractions which block deeper connections to one's innermost self. The German writer Johann Wolfgang von Goethe (1749–1832) found renewal in nature, as seen in lines from his poem *On the Lake*: “And from this free world I suck fresh nourishment and new blood; How gracious and kind is Nature who holds me to her breast! . . . On the wave a thousand stars are glittering; soft clouds drink up the towering skyline.” For Goethe, nature provided sustenance that other environments—more metropolitan locations—did not. Aspen, with its bound-

less, natural splendor, would have inspired Goethe to gaze upon the region as a destination for those seeking revolution of the spirit.

The Aspen experience resonates with Goethe's coming-of-age *Bildungsroman*. Aspen sees the transformation of up-and-coming young musicians voyaging far from home to return with wisdom, practical experience, and transformation of the artistic self. Romantic thought would eventually contribute to moving youthful education to the outdoors, as seen with the Waldorf Schools and groups like *Die Wandervögel*—“bird wanderers”—who escaped urban pressures by turning to nature and folksongs.

To take an example, Ann Schein, long-time member of Aspen's piano artist-faculty, launched her career during her youth while traveling afar and unwittingly touching Nature. A kind of precocious bird wanderer,

she would discover herself artistically while, along with her parents, she followed her piano teacher, Mieczyslaw Münz, on his vacations to Mexico for intensive music instruction. Her lessons were formidable—lasting up to six or seven hours each day—leaving no detail unattended, no matter how advanced or elementary. Still, rigorous instruction from a distinguished artist could only accomplish so much.

On one visit to the urbane Mexico City, Schein had a significant musical coming-of-age experience. As a terrified teen, she was to give her Rachmaninoff concerto debut. Petrified and crippled with self-doubt, she nearly gnawed off all her fingernails the evening before, presenting a dreadfully painful scenario as she soon had to perform. Yet, it was an act of Nature that pushed her toward another kind of self-awareness and

discovery. In reclaiming an over-colonized city built over an ancient lake and over-extracted aquifer, Nature caused a powerful earthquake, sinking the concert hall where Schein was to perform by several inches. Still, people showed up the next day. Moved by her audience's faith, she forgot her nerves and attuned herself to the audience's goodwill and need for musical reassurance. Her debut was sensational; she discovered aspects of her performing self she did not quite know. Nature, that is, unexpect-

edly launched her distinguished career of performing and teaching.

Perhaps Schein had what the Romantics would have deemed a sublime experience. She collided with something much larger than herself. We might recognize this idea gazing at the countless stars on clear Aspen nights and feeling infinitesimally small within an incomprehensibly vast universe. The sublime can entail transporting experiences, as when seeing the Maroon Bells bathed under white moonlight. The sublime

threatens destruction yet does not destroy. In its overwhelmingness, the sublime allows for touching what the German author E.T.A. Hoffmann (1776–1822) frequently referred to as the Infinite—the otherwise unrepresentable subject behind music—described alternatively as Absolute Truth.

Schein's story invites reflection on the Aspen Music Festival and School's 75th Anniversary theme, "Becoming Who You Are." How might sublime experience and self-discovery apply to other musicians, particularly performers who were also composers? Consider Sergei Rachmaninoff (1873–1943), a composer and touring virtuoso. Born in Imperial Russia and dying in permanent exile as an American citizen following the Bolshevik Revolution, Rachmaninoff particularly invites contemplation of cultivating an artistic persona as he regularly escaped to nature to pursue self-discovery and renewal. In his boyhood summers he joined his grandmother in the Russian countryside in Novgorod. There, surrounded by nature and Russian Orthodox monks singing chants in Church Slavonic, he found inspiration that few other places offered. Perhaps this might invite comparison to *Die Wandervögel*. For the rest of his life, Rachmaninoff would hold onto his memories of Novgorod as continued sources of inspiration. Knowing the power the countryside had over him romantically, Rachmaninoff consciously strove to re-create opportunities to commune with nature to rediscover himself, be it by spending time at the Ivanovka Estate in Russia, his Swiss villa, Senar, or even simply tending to gardening at his Beverly Hills home. In these moments of escape into nature, Rachmaninoff managed to continue composing.

Rachmaninoff's natural inspirations ultimately helped him attune to his listeners directly and intimately, and this trait has propelled his music to perpetual success in concert halls to this day. This attunement would be taken up and defined by Rachmaninoff's colleague Boris Asafiev (1884–1949), a Russian musicologist and composer. Called *intonatsiya*, Asafiev's concept calls for a performer to inflect music to his or her surroundings. (Rachmaninoff was the kind of pianist who would even allow the audience's fidgets, squirms, and coughs to shape his performances in real time!)

Besides performances, Rachmaninoff extended *intonatsiya* to his compositions—



Sergei Rachmaninoff at the piano, 1908 (oil on canvas) by unknown artist. *Lebrecht Music Arts / Bridgeman Images.*

his lush, expressive musical style was a rejection of the Modernist compositional aesthetics that were on the rise in the early twentieth century. Modernism as a movement sought advancement by proxy through scientism, industrialization, urbanization, and so on; in music, the Modernist movement produced avant-garde techniques, famously including 12-tone serialism. Rachmaninoff found Modernist music overly focused on technique rather than emotion. As a former member of the *dvoryantsvo* (Russian aristocracy), Rachmaninoff believed Modernism was responsible for bringing about the Revolution that led to the destruction of the country he knew and loved. In written correspondence with his supporters, Rachmaninoff blamed facets of Modernist aesthetics for the forces that led to much of the dispossession, exile, demise, and dehumanization of the twentieth century. Rachmaninoff's resonance with listeners prompted him to compose in a familiar but updated musical language, employing new vocabulary and expanded sonorities and gestures. He would not shy away from emotion and what he felt comprised the human soul.

In the spirit of *intonatsiya*, Rachmaninoff couldn't bring himself to leave his published works behind. If something could be better, he would revise and republish updated editions of his music, even years after their initial release. Take, for example, his First Piano Concerto. Initially published as his Opus 1 in 1891 and completed at age 18, Rachmaninoff revised the work in 1917, just before fleeing the Revolution. His revisions set the tone for all he would later become: with his enormous hands, Rachmaninoff discovered chords that would extract the richest, fullest sounds from the modern concert grand. Rachmaninoff tailor-fit his music to the furthest limits of his Steinway D (and of the human body itself!) all while ensuring his listeners could understand him. His resulting figurations—the sounding of shattering crystal, glamor, opulence, firecrackers—take on a complexity that exceed his predecessors, including the pianist-composer who came before him: Franz Liszt. With his extravagant virtuosity, Rachmaninoff came to professionalize the concerto, necessary as he would shift toward a traveling concert career as a middle-aged exile. Rachmaninoff departed from the domestically sweet and delicate, and even at times


CONTINUED ON PAGE 60

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Sergei Rachmaninoff, n.d. (glass negative). *Library of Congress Prints and Photographs Division, Washington, D.C./George Gratham Bain Collection.*

winked fleetingly at Jazz, as heard eventually in the finale's second theme.

With his renovated, approachable musical language, Rachmaninoff simultaneously expresses an anxiety about the era that might be explained through the Russian concept of *toska*—a yearning sorrow—that resonated with his surrounding circumstances of witnessing a collapsing world, for him, an imploding Imperial Mother Russia. In the 1917 version of the First Piano Concerto, Rachmaninoff curtails the overwhelming optimism of 1891 by tempering it, producing a new finale that glows but is not quite brilliant. With his fresh pianism and musical language, Rachmaninoff's *toska* foregrounds aspects of directness and over-optimistic naïveté.

Much of Rachmaninoff's learning to engage *intonatsiya* stemmed from the public and critical reception of his First Symphony. Ultra-conservative critics deemed the work

garbage, leaving Rachmaninoff in a years-long state of catatonic depression. Behind the foul reception was, in part, latent Modernism that was very much ahead of the times. Rachmaninoff responded accordingly with counter-Modernism in his subsequent works, crystallizing a successful compositional formula of overcoming struggle to realize hope majestically, notably apparent in his Second Symphony, Second and Third Piano Concertos, Second Piano Sonata, and the *Rhapsody on a Theme of Paganini*.

Writing in villas of Dresden and Ivanovka, Rachmaninoff again turned to venturing afar to tune into his artistic persona. The resulting Second Symphony contrasted sharply with the First Symphony, with such lyricism that parts of the third movement would be lifted by popular American musicians: Eric Carmen (1949–2024) adapted the theme for his soft rock ballad, “Never Gonna Fall in Love Again” (1976). Also sensing the power

of the music in reaching diverse audiences, the African-American pianist Donald Shirley quoted material from the symphony in one of his popular-classical transcriptions.

Perhaps living in Dresden influenced Rachmaninoff in the wake of the German Romantic tradition. While composing the Second Symphony with ultra-Romantic lyricism, he stretches his musical language to sublimity—and almost to the breaking point. Consider the fantastically extended ascent within the third movement, a relentless climb before reaching an almost spiritual climax. So clear is the gesture's directional force that many diverse audiences could readily engage and find narrative catharsis. With heightened Romantic musical writing in a twentieth-century world, Rachmaninoff inches toward nostalgia for something lost in a sea of Modernist novelty and invention. Rachmaninoff's *intonatsiya* bridged concert hall music to the popular world, fulfilling a need for expression in an era that neglected it.

* * *

In America, Rachmaninoff the composer was frustrated by the cultural obsession with business. As during other periods of his life, he escaped to nature at the sprawling, 17-acre Honeyman estate of Long Island—complete with a beach and pier—as he composed his final substantial work, the *Symphonic Dances*. Unlike the warm stasis and unending lyricism of his Second Symphony, this work crosses into aspects of musical Modernism as Rachmaninoff returns to the idiom that vexed him in his earlier years. In the first movement, one can hear the ghosts that mired the reception of some of his large works. As if composing a life in review, Rachmaninoff quotes from his First Symphony and Fourth Piano Concerto, both relatively modernist works that shook his sense of self. However, with the *Symphonic Dances*, Rachmaninoff perhaps found the right moment in time to achieve more widespread *intonatsiya* with the world he inhabited, a world deeply scarred by the memories of the Bolshevik Revolution, two world wars, and incomprehensible crimes against humanity. Fittingly, one of the movements suggests a decayed empire through the ruins of a once glorious waltz.

At the end of *Symphonic Dances*, Rachmaninoff finds a kind of victory over

Modernism through a spiritual transformation suggested by quoting a theme from his choral masterpiece, the *All-Night Vigil*, just after an intense struggle with *Dies Irae*, the Latin chant of the Second Judgment. With his quotation, Rachmaninoff nods to an earlier vanquished world of Russian Orthodoxy and *theosis*. *Theosis*, from the religious tradition of Eastern Orthodox Christianity, describes the transformation of humanity to come into divine union with God—becoming god in nature as life’s ultimate goal. The words corresponding to the quotation read, “The God-man who was born of you has restored to life those who had fallen from it. Alliluya. Glory to you, Oh God.” In the score of *Symphonic Dances*, Rachmaninoff inscribes “Alliluya” at the very point of quotation, as if guiding the musicians to overcome their sorrow (*toska*).

Eastern Orthodox *theosis* parallels Rachmaninoff’s penchant for German Romantic humanism, namely Goethe, as in Rachmaninoff’s *Rhapsody on a Theme of Paganini*. Rachmaninoff’s proposed program is the Faust legend. In Goethe’s famous setting of Faust, the hero barter his soul with Mephistopheles (Satan) in exchange for a moment of deep, transcendental fulfillment. Faust is

headed to damnation but strives for salvation, and ultimately finds redemption from God. The story is also one of Faust coming to terms with his own life, a theme with which Rachmaninoff resonated, given the ghosts that so persistently haunted him and his efforts to perform, compose, and connect with his audiences.

For Goethe, Nature offered access to E.T.A. Hoffman’s Infinite, and his humanistic self-transformation located God in Nature through a long artery connected to the European Enlightenment. Rachmaninoff was spiritually akin to Goethe; he instinctually avoided making connections to Modernism that were the heirs, in some ways, to the philosophical and artistic thrust of Romantic thinkers. He pursued *intonatsiya*, which kept his audience in clear view, avoiding the kinds of Modernist trends that might alienate them. Rachmaninoff stepped into a modern, strife-filled world of *toska* as a much-needed advocate for hope and metaphorical *theosis*. And the result: Rachmaninoff became the heart of the people. His music continues to draw out of the public’s imagination and lived experiences stories of personal revolution that become part of the compositions themselves.

— © PHEAROSS GRAHAM

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Faust and Mephistopheles, 1827 (oil on canvas) by Eugene Delacroix. *The Wallace Collection*.



Robert McDuffie with conductor Richard Dufallo in rehearsal, 1980.

Memories of Aspen

FROM ROBERT MCDUFFIE



Forty-eight years ago, I arrived in Aspen for the second half of the 1976 season on a gorgeous Saturday afternoon. My hotel was the Mountain Chalet right there on Durant. I remember something random: There was a semiprofessional rugby league playing at Rubey Park.

From the get-go, Aspen reinforced why I love music. I got to hear Itzhak Perlman, Pinchas Zukerman, and Lynn Harrell. Yo-Yo Ma was just starting out. Yo-Yo and I were in a quartet that played at a restaurant called The Red Onion with our cases open. Nigel Kennedy and I busked on the street once.

In the old tent there was space on the concrete before the stage. Dozens of us would sit cross-legged there when Perlman and those guys came out to play. We were tough on some of the established artists, to the point of being snarky, as I'm sure the hotshot students today are: "Why is McDuffie playing his third Barber Concerto here? Why isn't it me?"

I was part of a generation of fiddlers who thought Dorothy DeLay was the one. I never felt I played well for her in the first couple of years, because I thought she had heard everything I played performed better by someone else. I was an Aspen student for five years, and won the Paganini concerto competition. I barely edged out my friend David Kim (who is now concertmaster of the Philadelphia Orchestra), which made Nadja Salerno-Sonnenberg mad for some reason.

Those student years were when I became truly inspired. It was a utopia for me. As I made the transition into being a young soloist, I was fortunate to get invited back. And as I got older, I realized there is more to life than just music, and that the Aspen experience is more than just a music festival and school. There is also the Aspen Institute, where I met the late Supreme Court Justice Harry Blackmun and entered a friendship that led to his officiating my wedding, and to us creating a concert series at the Court.

When I took master classes with Perlman and Zukerman, they were tough on me but inspiring at the same time. When I taught my first annual masterclass (back in 1983!) the leadoff student was the 16-year-old Joshua Bell. He played the Franck sonata brilliantly, and I was neither tough nor inspiring.

I'm glad Aspen is an oasis. It's not the real world. I have seen firsthand what Walter Paepcke dreamed of when he founded the Festival, School, and Institute. And so I have drawn on the values and vibe of Aspen in creating the Robert McDuffie Center for Strings at Mercer University.

Now so many of my students also come to Aspen. They arrive with that same sense of excitement and anticipation that I felt forty-eight years ago and still do. Here we all are reminded why we love music. And as summer ends and fall creeps in, we leave with a renewed dedication to make music, to share it, to keep it alive. — **ROBERT MCDUFFIE**

The Aspen Music Festival Summer Reading List

This summer, the AMFS reading list focuses on thematic selections related to the music we will hear together throughout the summer, as well as a list of general-purpose books and monographs selected to aid the general reader with enrichment and appreciation.

Thematic Book Selections

Dorian Bandy, *Mozart the Performer: Variations on the Showman's Art*, University of Chicago Press, 2023

Bruce Berger, *A Tent in the Meadow, 1949–1999: Celebrating 50 Years of the Aspen Music Festival and School*, 1999

James Q. Davies, *Creatures of the Air: Music, Atlantic Spirits, Breath, 1817–1913*, University of Chicago Press, 2023

Music and Mind: Harnessing the Arts for Health and Wellness, Ed. Renée Fleming, Penguin Random House, 2024

Lily E Hirsch, *Taking Funny Music Seriously*, Indiana University Press, 2024

Nadine Hubbs, *The Queer Composition of America's Sound: Gay Modernists, American Music, and National Identity*, University of California Press, 2004

Beth Levy, *Frontier Figures: American Music and the Mythology of the American West*, University of California Press, 2012

Albert Schweitzer, *Reverence for Life: The Words of Albert Schweitzer*, Ed. Harold Robles, Maurice Bassett Press, 2017

General Enrichment Books


Bertil van Boer, *Music in the Classical World: Genre, Culture, and History*, Taylor & Francis, 2019

Aaron Copland, *What to Listen For in Music*, New American Library, 2009

Andrew Gant, *Five Straight Lines: A History of Music*, Profile Books, 2021

Robert Philip, *A Little History of Music*, Yale University Press, 2023

Stephen Walsh, *The Beloved Vision: A History of Nineteenth Century Music*, Pegasus Books, 2022




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MICHELIN 2024

Flute**Nadine Asin***

Palm Beach Symphony;
Florida Grand Opera

Demarre McGill*

Seattle Symphony; College-Conservatory
of Music, University of Cincinnati

Marina Piccinini**Christina Smith**

Principal Flute, Atlanta Symphony
Orchestra; Artist Affiliate,
Emory University

Mark Sparks*

St. Louis Symphony (retired);
DePaul University School of Music

Bansuri**Rakesh Chaurasia****Oboe****Liam Boisset****Elaine Douvas**

MET Orchestra; The Juilliard School

Mingjia Liu

San Francisco Opera;
Tianjin Juilliard School

Cassie Simms

Saint Paul Chamber Orchestra

Nicholas Stovall

National Symphony Orchestra; Peabody
Institute of The Johns Hopkins University

Clarinet**Laura Ardan**

Atlanta Symphony Orchestra (retired);
Emory College of Arts and Sciences

Michael Rusinek

Pittsburgh Symphony Orchestra;
Curtis Institute of Music

Joaquín Valdepeñas*

Toronto Symphony Orchestra
(emeritus); The Glenn Gould School at
The Royal Conservatory of Music

Bassoon**Andrew Brady**

Saint Paul Chamber Orchestra

Evan Epifanio*

MET Orchestra

Nancy Goeres*

Pittsburgh Symphony Orchestra;
Carnegie Mellon University

Daniel Matsukawa

Philadelphia Orchestra;
Curtis Institute of Music

George Sakakeeny

Eastman School of Music

Bagpipes**Finlay MacDonald****Horn****Andrew Bain***

Los Angeles Philharmonic;
The Colburn School

Alexander Kienle*

Dallas Symphony; Meadows School of
the Arts, Southern Methodist University

Abel Pereira

National Symphony Orchestra

Kevin Rivard*

San Francisco Opera;
San Francisco Conservatory of Music

Trumpet**Kevin Cobb***

American Brass Quintet;
The Juilliard School

Billy R. Hunter, Jr.

MET Orchestra; Butler School of Music,
University of Texas at Austin

David Krauss*

MET Orchestra

Anthony Limoncelli**Raymond Mase***

The Juilliard School

Brandon Ridenour**Stuart Stephenson***

Dallas Symphony Orchestra;
Meadows School of the Arts,
Southern Methodist University

James Wilt

Los Angeles Philharmonic;
The Colburn School

Trombone**Per Brevig**

The Juilliard School;
Manhattan School of Music

Randall Hawes

Bienen School of Music, Northwestern
University; Cleveland Institute of Music

Timothy Higgins**James Miller***

Los Angeles Philharmonic;
Herb Alpert School of Music,
University of California, Los Angeles

John D. Rojak

American Brass Quintet;
The Juilliard School

Hillary Simms**Peter Sullivan**

Pittsburgh Symphony Orchestra;
Cleveland Institute of Music

Tuba**Warren Deck***

New York Philharmonic (retired);
Denver Brass

Saxophone**Andrew Dahlke**

University of Northern
Colorado Faculty, University
of Michigan Undergraduate

Samuel Williams*

Colorado Jazz Repertory Orchestra;
Metropolitan State University

Percussion**Jonathan Haas***

American Symphony Orchestra;
New York University

Douglas Howard*

Dallas Symphony Orchestra;
Meadows School of the Arts,
Southern Methodist University

Jacob Nissly

San Francisco Symphony;
San Francisco Conservatory of Music

Edward Stephan*

San Francisco Symphony;
San Francisco Conservatory of Music

Cynthia Yeh*

Chicago Symphony Orchestra;
DePaul University

Tabla**Zakir Hussain****Theremin****Darryl Kubian****Guitar****Sharon Isbin***

The Juilliard School

Mandolin**Chris Thile****Banjo****Béla Fleck****Harp****Nancy Allen****Emily Levin***

Dallas Symphony Orchestra;
Meadows School of the Arts,
Southern Methodist University

Gillian Benet Sella

Cincinnati Symphony Orchestra;
College-Conservatory of Music,
University of Cincinnati

Katherine Siochi*

Minnesota Orchestra

Organ**Christopher Houlihan****Paul Jacobs****Piano****Sergei Babayan****Inon Barnatan****Yefim Bronfman****Hung-Kuan Chen**

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Jeremy Denk**Simone Dinnerstein****Stephen Hough****Myra Huang****Yoheved Kaplinsky**

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Ellen dePasquale**Edward Dusinger**

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Lyric Opera of Chicago

Cornelia Heard*

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School of Music, Indiana University

Helen Kim

Seattle Symphony

Jennifer Koh**Espen Lilleslåtten**

Amarillo Symphony Orchestra;
Louisiana State University

Robert Lipsett

The Colburn School

Robert McDuffie*

McDuffie Center for Strings,
Mercer University

Midori***Frederik Øland**

Danish String Quartet

Laura Park Chen*

Lyric Opera of Chicago

Harumi Rhodes

Takács Quartet

Marc Rovetti

Philadelphia Orchestra

Gil Shaham*

Rune Tonsgaard Sørensen

Danish String Quartet

Naoko Tanaka*

The Juilliard School;
Orpheus Chamber Orchestra

Bing Wang

Los Angeles Philharmonic;
Thornton School of Music, University
of Southern California

Kathleen Winkler

Shepherd School of Music,
Rice University

Peter Winograd

American String Quartet

Pinchas Zukerman

Zukerman Trio

Viola

Daniel Avshalomov

American String Quartet

Choong-Jin Chang

Philadelphia Orchestra;
Peabody Institute of The Johns
Hopkins University

Victoria Chiang*

Peabody Institute of The Johns Hopkins
University; McDuffie Center for Strings,
Mercer University

Christian Colberg*

Cincinnati Symphony Orchestra

Wesley Collins

Cleveland Orchestra

James Dunham

Shepherd School of Music,
Rice University; Axelrod String Quartet

Hsin-Yun Huang

Takács Quartet

Jeffrey Irvine*

Cleveland Institute of Music

Masao Kawasaki

The Juilliard School

Asbjørn Nørgaard

Danish String Quartet

Richard O'Neill

Takács Quartet

Lawrence Power

Zhenwei Shi

Atlanta Symphony Orchestra

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Stephen Wyczynski

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Cello

Richard L. Aaron

University of Michigan School of Music,
Theatre & Dance

Darrett Adkins*

Oberlin Conservatory; The Juilliard School

Rebecca Humphrey Diederich

András Fejér

Takács Quartet

Amanda Forsyth

Zukerman Trio

Zlatoimir Fung

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Steven Isserlis

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Brinton Averil Smith*

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Double Bass

Christopher Hanulik

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Christine Goerke

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Tamara Wilson

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Kelley O'Connor

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Christopher Theofanidis

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Sarah Kirkland Snider

Augusta Read Thomas

Joel Thompson

Ensembles-in-Residence

American Brass Quintet

Visiting Ensembles

American String Quartet

Colorado Children's Chorale

Danish String Quartet

Mariachi Sol de mi Tierra

National Piping

Centre of Scotland

Seraphic Fire

Takács Quartet

Zukerman Trio

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University of Northern Colorado

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Northeastern University

* alumni of the AMFS

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School of Music

**BE A
PART OF
IT IN THE
HEART
OF IT.**



Seating Policies

Most ticketed events at the Klein Music Tent, Harris Concert Hall, and Wheeler Opera House are reserved, except for Dress Rehearsals and Harris Concert Hall Classes, where seating is General Admission. All free events are non-ticketed except High Notes. Late arrivals will be seated based on each concert's late seating policy, as defined by the artist or artists.

All Festival facilities are wheelchair accessible. Headphones and pamphlets describing how to download an assistive listening app on your phone or mobile device are available upon request. If you require assistance, please call our Box Office prior to your arrival at (970) 925-9042.

Concert Policies

Non-orchestral personnel and all non-essential personnel are prohibited from accessing backstage spaces of the Klein Music Tent and Harris Concert Hall. On some occasions, artists may greet patrons on the Paepcke Terrace or the Harris Concert Hall Plaza following performances.

To ensure a positive concert experience for everyone, the Aspen Music Festival and School requests the following courtesies:

- Please turn off all cell phones, alarms, pagers, and other audible electronic devices before the concert.
- Audience members may take photographs before and after the concert, as well as during intermission and applause. No photography or recording of any kind is permitted during the performance.
- No food or drinks other than bottled water or beverages contained in approved AMFS drinkware are allowed in the concert venues. Beverages contained in approved AMFS drinkware are only permitted in the Klein Music Tent.

Children over the age of four are welcome to attend concerts. Except for specific young people's events, children under four will not be admitted.

Pets are not permitted in any concert facility. Trained service animals are welcome. Pets are permitted on the David Karetsky Music Lawn and all dogs must be kept on a leash while on the Aspen Meadows grounds.

Smoking is not permitted on the grounds. This includes the Klein Music Tent, Harris Concert Hall, the David Karetsky Music Lawn, the Kaye Music Garden, and surrounding grounds.

Política de Asientos

La mayoría de los eventos con boleto en el Klein Music Tent, el Harris Concert Hall y la Wheeler Opera House están reservados, excepto los ensayos generales y las Harris Concert Hall Classes, donde los asientos son de admisión general. Todos los eventos gratuitos no requieren boletos, excepto High Notes. Las personas que lleguen tarde se asignarán según la política de asientos tardíos de cada concierto, según lo definido por el artista o los artistas.

Todas las instalaciones del Festival son accesibles para sillas de ruedas. Los auriculares y folletos que describen cómo descargar una aplicación de escucha asistida en su teléfono o dispositivo móvil están disponibles a su pedido. Si necesita ayuda, llame a nuestra taquilla antes de su llegada al (970) 925-9042.

Políticas de Conciertos

El personal no orquestal y todo el personal no esencial tienen prohibido acceder a los espacios entre bastidores del Klein Music Tent y Harris Concert Hall. En algunas ocasiones, los artistas pueden saludar a los clientes en la terraza Paepcke o en la plaza Harris Concert Hall después de las actuaciones.

Para garantizar una experiencia de concierto positiva para todos, el Festival de Música y Escuela de Aspen solicita las siguientes cortesías:

- Por favor, apague todos los teléfonos celulares, alarmas, buscapersonas y otros dispositivos electrónicos audibles antes del concierto.
- Los miembros de la audiencia pueden tomar fotografías antes y después del concierto, así como durante el intermedio y los aplausos. No se permite ninguna fotografía o grabación de ningún tipo durante el concierto.
- No se permiten en las salas de conciertos alimentos ni bebidas que no sean agua embotellada o bebidas contenidas en vasos aprobados por AMFS. Las bebidas contenidas en vasos AMFS aprobados solo se permiten en la tienda Klein Music.

Los niños mayores de cuatro años son bienvenidos a asistir los conciertos. A excepción de eventos específicos para jóvenes, no se admitirán niños menores de cuatro años.

Las mascotas: No se permiten mascotas en ninguna sala de conciertos. Animales de servicio entrenados son bienvenidos. Se permiten mascotas en el David Karetsky Music Lawn y todos los perros deben mantenerse con una correa mientras estén en el césped de Aspen Meadows.

Fumar: No se permite fumar en el recinto. Esto incluye el Klein Music Tent, el Harris Concert Hall, el David Karetsky Music Lawn, el Kaye Music Garden y los terrenos circundantes.



Outside Noise

Music lovers of all ages are welcome to the David Karetsky Music Lawn and adjacent Kaye Music Garden. These areas are not intended as a playground, and we ask that parents monitor their children's activity to avoid noise that is disruptive to performers and other listeners.

Getting to Events

We urge you to walk, bike, or take the bus to all Festival events. Buses regularly serve our facilities. Call RFTA at (970) 925-8484 for personalized schedule information. WE-cycle, Aspen's bike-share system, has stations at the Meadows campus. For more information visit www.we-cycle.org.

Amenities

Lost and found: The Box Office will hold any personal items left in the facilities. Inquire at the Box Office or call (970) 925-9042. Please note that lost and found services cannot be performed during performances and peak Box Office hours. The Festival cannot be responsible for personal property.

Parking is available on the south side of the Klein Music Tent, on Gillespie at Third or Fifth streets. Accessible parking is available through the Third Street entrance. Public parking is not permitted at the rear of the Tent. We encourage you to walk, bike, or bus to events.

Restrooms are located on the east and west sides of the Tent and in the upper and lower lobbies of Harris Concert Hall.

Drinking fountains are located adjacent to each restroom, on the south plaza of the Tent, and in the upper and lower lobbies of Harris Concert Hall.

Fire exits are marked by illuminated signs. Please walk to the nearest exit in case of emergency and follow the directions of the usher staff.

Ruido Exterior

Los amantes de la música de todas las edades son bienvenidos al David Karetsky Music Lawn y al adyacente Kaye Music Garden. Estas áreas no están pensadas como un patio de recreo, y pedimos que los padres monitoreen la actividad de sus hijos para evitar que el ruido sea disruptivo para los artistas y otros invitados.

Llegar a Aventos

Le insistimos que camine, ande en bicicleta o tome el autobús a todos los eventos del Festival. Los autobuses sirven regularmente a nuestras instalaciones. Llame a RFTA al (970) 925-8484 para obtener información personalizada sobre el horario. WE-Cycle, el sistema de bicicletas compartidas de Aspen, tiene estaciones en el campus de Meadows. Para obtener mas información, visite www.we-cycle.org.

Las Amenidades

Los objetos perdidos: La taquilla guardará cualquier artículo personal que se deje en las instalaciones. Pregunte en la taquilla o llame al (970) 925-9042. Tenga en cuenta que los servicios perdidos y encontrados no se pueden realizar durante las actuaciones y las horas mas ocupadas de la taquilla. El Festival no puede ser responsable de los bienes personales.

El estacionamiento está disponible en el lado sur del Klein Music Tent, en Gillespie en las calles Third o Fifth. El estacionamiento accesible está disponible a través de la entrada de la calle Third Street. No se permite el estacionamiento público en la parte trasera del Klein Music Tent. Le animamos a caminar, andar en bicicleta o tomar un autobús a los eventos.

Los baños están ubicados en los lados este y oeste del Klein Music Tent y en los vestibulos de arriba y abajo del Harris Concert Hall.

Las fuentes de agua están ubicadas adyacentes a cada baño, en la plaza sur de la carpa, y en los vestibulos de arriba y abajo del Harris Concert Hall.

Las salidas de emergencia están marcadas con señales luminosas. Camine hasta la salida más cercana en caso de emergencia y siga las instrucciones del ujier.



Learn from the best. Play with the best.
Full tuition scholarship for every accepted student.

FESTIVAL FEATURE: Experience founder Robert McDuffie at the Aspen Festival in a stirring concert August 14 at 7:30 p.m. at Harris Concert Hall

Robert McDuffie Center for Strings

Preparing the **exceptional musician** for the **real world**

Extraordinary string students deserve an extraordinary college experience. The Robert McDuffie Center for Strings has an unparalleled faculty of international artists, and provides each of its students with a full tuition scholarship to pursue musical excellence. Along with a tailored curriculum, each student receives excellent solo and chamber music training, and in a unique orchestral training experience, performs alongside Atlanta Symphony Orchestra mentors.

JOIN US: Apply by Dec. 1, 2024. Auditions held March 16, 2025

Faculty Artists

Robert McDuffie, *violin*, Founder, concert violinist

Amy Schwartz Moretti, *violin*, Director, concert violinist

Rebecca Albers, *viola*, principal violist, Minnesota Orchestra

Victoria Chiang, *viola*, The Aspen String Trio

Brannon Cho, *cello*, concert cellist

Lawrence Dutton, *viola*, Emerson String Quartet

Annie Fullard, *violin*, chamber music chair, The Cavani Quartet

Hans Jorgen Jensen, *cello*, renowned pedagogue

David Kim, *violin*, concertmaster, Philadelphia Orchestra

Sydney Lee, *cello*, concert cellist

Daniel Tosky, *double bass*, Atlanta Symphony Orchestra

Jeff Turner, *conductor*, Macon-Mercer Symphony Orchestra

Kyung-A Yoo, *piano*, collaborative piano

mcduffie.mercer.edu

2024 Season Calendar

Robert Spano, *Music Director*
Alan Fletcher, *President and CEO*

For tickets and up-to-date information:
aspenmusicfestival.com | (970) 925-9042

^A Denotes an alumna or alumnus of the AMFS

^{NEA} Denotes an event funded
in part by the National
Endowment for the Arts



WEEK 1

WEDNESDAY JUNE 26

- 10:30 Wheeler Opera House and AMFS History Tour (Free; ticket required)**
Wheeler Opera House Lobby
- 10:30 Tunes and Tales (Free; for ages 8 and under with adult)**
Basalt Regional Library
- 7:30 A Recital by Harmony Zhu^A piano (\$55)**
Harris Concert Hall
R. SCHUMANN: Fantasiestücke, op. 12
SKRYABIN: Sonata No. 2 in G-sharp minor, op. 19, "Sonata-Fantasy"
—
RAVEL: *Gaspard de la nuit*
CHOPIN: Fantasia in F minor, op. 49

THURSDAY JUNE 27

- 10:30 Tunes and Tales (Free; for ages 8 and under with an adult)**—*Pitkin County Library*
- 4:00 Community Pride Celebration (Free)**^{NEA}
Meadows Campus
Enjoy a celebration of identity and life with LGBTQAI+ people and allies.
- 6:00 Special Event: An Evening with Chris Thile mandolin and Orchestra (\$65)**^{NEA}
Harris Concert Hall
Aspen Festival Ensemble
Teddy Abrams^A conductor
Sofia Hashemi-Asasi violin
COPLAND: Suite from *Appalachian Spring*
CHRIS THILE/ROB MOOSE: Escape from the Tuileries
CAROLINE SHAW: And So
J. S. BACH: Allegro from Concerto for Two Violins and Orchestra, BWV 1043
—
CHRIS THILE: ATTENTION!
With special thanks to Ruth Turnquist Carver and Jim Schmidt

SUNDAY JUNE 30

- 9:00 AMFS Architectural and History Tour (Free; ticket required)**
Paepcke Terrace
- 9:30 Aspen Festival Orchestra Dress Rehearsal (\$20)**
Klein Music Tent
- 2:30 75th Anniversary Party (Free)**
David Karatsky Music Lawn
Join us to kick off the 75th anniversary season with family-friendly fun and refreshments. Wear your AMFS spiritwear from years past!
- 3:00 Prelude: Preconcert Talk (Free)**^{NEA}
Harris Concert Hall
Patrick Chamberlain and Alan Fletcher speakers

- 4:00 Festival Orchestra: Renée Fleming^A, Pines of Rome (\$92, \$75, \$45)**^{NEA}
Klein Music Tent
Robert Spano conductor
Renée Fleming^A soprano
R. STRAUSS: *Also sprach Zarathustra*, op. 30
—
ALAN FLETCHER: *Three American Songs* (World Premiere, AMFS Co-Commission)
R. STRAUSS: *Muttertändelei*, op. 43 no. 2
Die Zeit, die ist ein Sonderbar Ding from *Der Rosenkavalier*, op. 59
Cäcilie, op. 27 no. 2
RESPIGHI: *Pines of Rome*
With special thanks to Mrs. Mercedes T. Bass – Mercedes T. Bass Charitable Corporation
Local business support provided by *The Aspen Times*

MONDAY JULY 1

- 12:00 Guided Backstage Tour of the Klein Music Tent and Harris Concert Hall (Free)**
Klein Music Tent Plaza
- 7:00 Matthew Aucoin's Music for New Bodies: A Concert Presentation (\$40)**^{NEA}
Wheeler Opera House
Aspen Contemporary Ensemble
Timothy Weiss conductor
Peter Sellars and Matthew Aucoin co-creators
Sofia Gotch-Caruna soprano
Maria Vasilevskaya soprano
Elana Bell mezzo-soprano
Alejandro Luévanos tenor
Peter Barber bass
MATTHEW AUCOIN: *Music for New Bodies* (AMFS Co-Commission)
With special thanks to Laura Donnelley and the Good Works Foundation

FRIDAY JULY 5

- 9:00 Aspen Chamber Symphony Dress Rehearsal (\$20)**
Klein Music Tent
- 9:00 AMFS Architectural and History Tour (Free; ticket required)**
Paepcke Terrace
- 12:30 The Art of Listening (Free)**
Crossroads Church
Tom Buesch speaker
- 1:00 Piping Class with The National Piping Centre of Scotland (Free)**
Wheeler Opera House
Finlay MacDonald bagpipes
The National Piping Centre's Aspen residency is generously underwritten by Mr. and Mrs. Thomas D. Rutherford, Jr.
- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 4:30 Overtures: Preconcert Chamber Music (Free)**
Harris Concert Hall
Itamar Esformes piano
RACHMANINOFF: *Études-tableaux*, op. 33

- 5:30 Chamber Symphony: Inon Barnatan, Haydn Symphonies (\$92, \$75, \$45)**
Klein Music Tent
Nicholas McGegan conductor
Inon Barnatan piano, Stuart Stephenson^A trumpet
Michael Rusinek clarinet, Nancy Goeres^A bassoon
HAYDN: Symphony No. 31 in D major, Hob. I/31, "Hornsignal"
SHOSTAKOVICH: Piano Concerto No. 1 in C minor, op. 35
—
R. STRAUSS: Duet-Concertino
HAYDN: Symphony No. 100 in G major, Hob. I/100, "Military"
With special thanks to Janet and Tom O'Connor and Dana and Gene Powell

SATURDAY JULY 6

- 10:00 Opera Encounters: Art Song (\$40)**
Wheeler Opera House
Myra Huang host
- 1:00 Music on the Mountain featuring The National Piping Centre of Scotland (Free)**
Top of Aspen Mountain
The National Piping Centre's Aspen residency is generously underwritten by Mr. and Mrs. Thomas D. Rutherford, Jr.
- 1:30 Spotlight Recital (Free)**—*Aspen Community Church*
- 4:30 Chamber Music (\$45)**—*Harris Concert Hall*
Aspen Contemporary Ensemble
Donald Crockett conductor, Laura Gamboa violin
Bing Wang^A violin, Renata Arado^A violin
Cornelia Heard^A violin, Naoko Tanaka^A violin
Anton Nel piano, Alexander "Sasha" Ishov flute
Victoria Chiang^A viola, Emily Levin^A harp
Augustin Hadelich violin, Inon Barnatan piano
JESSIE MONTGOMERY: Concerto Grosso (AMFS Co-Commission)
LEO: Concerto for Four Violins and Continuo
DEBUSSY: Sonata for Flute, Viola, and Harp
CHAUSSON: Concert in D major, op. 21
With special thanks to Maryann and Adrian Gruia
Local business support provided by Mountain Chalet-Aspen.

WEEK 2

FRIDAY JUNE 28

- 9:00 Aspen Chamber Symphony Dress Rehearsal (\$20)**—*Klein Music Tent*
- 4:30 Overtures: Preconcert Chamber Music (Free)**
Harris Concert Hall
Yuval Chen *piano*
RACHMANINOFF: Piano Sonata No. 2 in B-flat minor, op. 36
- 5:30 Chamber Symphony: Trifonov Plays Mozart (\$92, \$75, \$45)**^{NEA}—*Klein Music Tent*
James Gaffigan^A *conductor*
Daniil Trifonov *piano*
DEBUSSY: *Prélude à l'après midi d'un faune*
MOZART: Piano Concerto No. 9 in E-flat major, K. 271, "Jeunehomme"
—
JOEL THOMPSON^A: To See the Sky (AMFS Co-Commission)
R. SCHUMANN: Symphony No. 4 in D minor, op. 120
With special thanks to Nancy Wall and Charles Wall
Special 75th anniversary support for the acquisition of a new Steinway piano made possible by Gael Neeson and Tom Dunton

SATURDAY JUNE 29

- 10:00 Opera Encounters: Arias and Scenes (\$40)**^{NEA}
Wheeler Opera House
Renée Fleming^A and Peter Sellars *hosts*
With special thanks to Brenda and James Grusecki
- 1:00 Music on the Mountain (Free; gondola ticket required)**
Top of Aspen Mountain
- 4:30 Chamber Music (\$45)**^{NEA}
Harris Concert Hall
Aspen Contemporary Ensemble
Donald Crockett *conductor*
Jonathan Haas^A *conductor*, Anton Nel *piano*
Myra Huang *piano*, Isabella Butler *percussion*
Cynthia Yeh^A *percussion*, James Dunham *viola*
Darrett Adkins^A *cello*, Bing Wang^A *violin*
Desmond Hoebig *cello*
- JIHYUN KIM: Once Upon a Time
MORTON SUBOTNICK: The Key to Songs
SCHUBERT: Piano Trio in B-flat major, D. 898, op. 99
With special thanks to Dorothy and Aaron Podhurst

- 7:30 A Recital by Daniil Trifonov piano and Sergei Babayan piano (\$85)**
Harris Concert Hall
RACHMANINOFF: Suite No. 1 for Two Pianos, Fantaisie-tableaux, op. 5
Suite No. 2 for Two Pianos, op. 17
—
Symphonic Dances, op. 45
With special thanks to Nancy Wall and Charles Wall

Special 75th Anniversary funding for commissions and artist residencies by the Ann B. and Thomas L. Friedman Family Foundation

TUESDAY JULY 2

- 10:30 Wheeler Opera House and AMFS History Tour (Free; ticket required)**
Wheeler Opera House Lobby
- 4:00 Leonard Bernstein's Young People's Concerts Presented by Carnegie Hall+ The Anatomy of a Symphony Orchestra (\$10; Free for ages 18 and under)**
Wheeler Opera House
- 6:00 Violin Competition (Free)**
Hurst Hall, Bucksbaum Campus
- 6:00 Recital: FRAGMENTS I with Alisa Weilerstein^A cello (\$55)**
Harris Concert Hall
With special thanks to Sharon and Larry Hite
- 8:00 Wind Orchestra (\$20)**
Klein Music Tent
Joaquín Valdepeñas^A *conductor*
GIPPS: Seascape, op. 53
MOZART: Wind Serenade in B-flat major, K. 361, "Gran Partita"

WEDNESDAY JULY 3

- 10:30 Wheeler Opera House and AMFS History Tour (Free; ticket required)**—*Wheeler Opera House Lobby*
- 10:30 Tunes and Tales (Free; for ages 8 and under with an adult)**—*Basalt Regional Library*
- 10:30 Tunes and Tales (Free; for ages 8 and under with an adult)**—*Pitkin County Library*
- 12:00 High Notes Panel Discussion (Free; ticket required)**—*Bad Harriet, Hotel Jerome*
Alan Fletcher *moderator*
- 5:00 Aspen Conducting Academy Orchestra (\$20)**
Klein Music Tent
BRIAN RAPHAEL NABORS: Onward
COLERIDGE-TAYLOR: Ballade in A minor, op. 33
BRITTEN: Four Sea Interludes, from *Peter Grimes*, op. 33a
—
BRAHMS: Symphony No. 3 in F major, op. 90
With special thanks to Janet F. Clark
- 6:00 Artist Dinner with Augustin Hadelich violin (\$750)**—*Private Residence*
- 7:30 Recital: FRAGMENTS II with Alisa Weilerstein^A cello (\$55)**—*Harris Concert Hall*

THURSDAY JULY 4

- 4:00 Fourth of July Concert (Free)**
Klein Music Tent
Aspen Festival Band
Lawrence Isaacson^A *conductor*
National Youth Pipe Band of Scotland
The annual free Independence Day celebration brings the AMFS Band to the Tent stage with stirring patriotic favorites. A beloved tradition.
The National Piping Centre's Aspen residency is generously underwritten by Mr. and Mrs. Thomas D. Rutherford, Jr.
With special thanks to the Rob Walton Foundation
In recognition of the City of Aspen
- 6:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

SUNDAY JULY 7

- 6:00 Low Strings Competition (Free)**
Hurst Hall, Bucksbaum Campus
- 7:30 An Evening of P.D.Q. Bach^A (\$65)**
Harris Concert Hall
Alan Fletcher *host and piano*,
Aspen Festival Ensemble,
Piotr Waclawik^A *conductor*
Robert Spano *piano*, Victoria Chiang^A *viola*
James Dunham *viola*, Anton Nel *harpsichord*
Artists from Aspen Opera Theater and VocalARTS
Nadine Asin *flute*, Elaine Douvas *oboe*
Andrew Brady *bassoon*, Abel Pereira *horn*
Billy Hunter *trumpet*, James Miller *trombone*
Program to include:
P.D.Q. Bach^A: Toot Suite for Calliope Four Hands, S. 212^o
Sonata for Viola Four Hands and Harpsichord, S. 440
Echo Sonata for Two Unfriendly Groups of Instruments, S.99999999...
"Goldbrick" Variations
"Donna, Donna, Listen to my Plea," from *The Abduction of Figaro*, S. 384, 492
"Unbegun" Symphony
In memory of Charles Paterson by his family

- 9:00 AMFS Architectural and History Tour (Free; ticket required)**—*Paepcke Terrace*
- 9:30 Aspen Festival Orchestra Dress Rehearsal (\$20)**—*Klein Music Tent*
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Andrew Ralston *speaker*
- 3:30 Pre-Concert Fanfare by The National Youth Pipe Band of Scotland (Free)**
Karetsky Music Lawn
- 4:00 Festival Orchestra: Hadelich, Rachmaninoff's Symphony No. 2 (\$92, \$75, \$45)**
Klein Music Tent
Dima Slobodeniouk *conductor*
Augustin Hadelich *violin*
—
WANG LU: Surge
PROKOFIEV: Violin Concerto No. 2 in G minor, op. 63
—
RACHMANINOFF: Symphony No. 2 in E minor, op. 27
With special thanks to Richard Edwards and Kevin Ramnaraine, and the John P. and Anne Welsh McNulty Foundation

- 7:00 A Recital by Christopher Houlihan organ (Free)**
Aspen Community Church
JONATHAN DOVE: The Dancing Pipes
PIERNÉ: Trois Pièces, op. 29
BUCK: Concert Variations on "The Star-Spangled Banner"
PRICE: Suite No. 1 for Organ
VIERNE: Romance from Organ Symphony No. 4 in G minor, op. 32
Final from Organ Symphony No. 3 in F-sharp minor, op. 28

MONDAY JULY 8

- 10:00 Guided Tour of the Bucksbaum Campus (Free)**
Bucksbaum Campus
- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 6:00 A Reminiscences Program by the American String Quartet (\$65)**
Harris Concert Hall
- Peter Winograd^A violin
Laurie Carney^A violin
Daniel Avshalomov^A viola
Wolfram Koessel^A cello
- BEETHOVEN: String Quartet in F major, op. 135
SHOSTAKOVICH: String Quartet No. 13 in B-flat minor, op. 138
—
RAVEL: String Quartet in F major
With special thanks to the Hyde Family, in memory of Mary Ann Hyde

TUESDAY JULY 9

- 10:30 Wheeler Opera House and AMFS History Tour (Free; ticket required)**
Wheeler Opera House Lobby
- 1:00 Harris Concert Hall Class (\$25)**
Harris Concert Hall Steven Isserlis^A cello
- 4:00 Leonard Bernstein's Young People's Concerts Presented by Carnegie Hall+ — Who is Gustav Mahler? (\$10; Free for ages 18 and under)**
Wheeler Opera House
- 6:30 2024 Opera Benefit: Opera Under the Stars (\$1,000+)—Klein Music Tent**
Will Liverman^A *baritone*
- Elegantly set on the Klein Music Tent Stage, enjoy cocktails, dinner, and a spectacularly curated evening of opera and music theater gems performed by special guest Will Liverman and the dazzling young artists of Aspen's opera program.
- For benefit information and tickets, contact Chandler Martin at (970) 205-6065 or by email at cmartin@aspenmusic.org.*

WEDNESDAY JULY 10

- 10:30 Wheeler Opera House and AMFS History Tour (Free; ticket required)**
Wheeler Opera House Lobby
- 10:30 Tunes and Tales (Free; for ages 8 and under with an adult)**
Basalt Regional Library
- 12:00 High Notes Panel Discussion (Free; ticket required)**
Bad Harriet, Hotel Jerome
Alan Fletcher *moderator*
- 5:00 Aspen Conducting Academy Orchestra (\$20)**
Klein Music Tent
Violin Competition Winner
- ISABELLA GELLIS^A: Four Morris Interludes, from *The Devil's Den* (AMFS Commission, 2023 Druckman Prize Winner)
- BERNSTEIN: Serenade (after Plato's *Symposium*)
—
SIBELIUS: Lemminkäinen Suite, op. 22
With special thanks to Nancy Blank

SATURDAY JULY 13

- 10:00 Family Concert: Prokofiev's Peter and the Wolf (Free)**
Klein Music Tent
Piotr Wacławik^A *conductor*
- Come at 9:15 am for pre- and post-concert activities on the Karetsky Music Lawn. Concert open to all ages. Local business support provided by Pitkin Country Dry Goods
- 10:00 Opera Encounters: Arias and Scenes (\$40)**
Wheeler Opera House
Renée Fleming^A and Patrick Summers *hosts*
With special thanks to Joy and Chris Dinsdale
- 1:00 Music on the Mountain (Free; gondola ticket required)**
Top of Aspen Mountain
- 1:30 Spotlight Recital (Free)**
Aspen Community Church
- 4:30 Chamber Music (\$45)—Harris Concert Hall**
Aspen Contemporary Ensemble
Timothy Weiss and Donald Crockett *conductors*
Renée Fleming *soprano*, Will Liverman *baritone*
Myra Huang *piano*, Robert Chen^A *violin*
Robert Spano *piano*, Joyce Yang^A *piano*
Nadine Asin^A *flute*, Mingjia Liu *oboe*
Michael Rusinek *clarinet*, Nancy Goeres^A *bassoon*
Alexander Kienle^A *horn*
- BIRTWISTLE: Theseus Game
SARAH KIRKLAND SNIDER: Everything That Ever Was
BRAHMS: Violin Sonata No. 2 in A major, op. 100
POULENC: Sextet
With special thanks to Denise Monteleone and Jim Martin
- 6:30 Sonata Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 7:30 Special Event: A Fauré Evening with Joshua Bell^A violin, Steven Isserlis^A cello, and Jeremy Denk^A piano (\$95, \$75)—Harris Concert Hall**
David Halen *violin*, Zhenwei Shi *viola*
FAURÉ: Piano Quintet No. 1 in D minor, op. 89
—
Piano Trio in D minor, op. 120
FAURÉ: Piano Quartet No. 2 in G minor, op. 45
With special thanks to Stephen Brint and Mark Brown

SUNDAY JULY 14

- 9:00 AMFS Architectural and History Tour (Free; ticket required)—Paepcke Terrace**
- 9:30 Aspen Festival Orchestra Dress Rehearsal (\$20)—Klein Music Tent**
Appreciation Sunday: Free admission* and post-concert reception for Roaring Fork Valley first responders, volunteers, teachers, and nonprofit employees. *Free with registration.
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Katie Brill *speaker*
- 4:00 Festival Orchestra: Beethoven "Triple" with Bell^A, Isserlis^A, Denk^A (\$92, \$75, \$45)**
Klein Music Tent
Jane Glover *conductor*, Joshua Bell^A *violin*
Steven Isserlis^A *cello*, Jeremy Denk^A *piano*
- BARTÓK: Concerto for Orchestra, BB 123
—
BEETHOVEN: Concerto for Violin, Cello, and Piano in C major, op. 56, "Triple"
With special thanks to Mrs. Mercedes T. Bass – Mercedes T. Bass Charitable Corporation
- 7:00 Art Song Showcase (Free)—Aspen Chapel**

THURSDAY JULY 18

- 10:00 Harris Concert Hall Piano Class (\$25)**
Harris Concert Hall
Hung Kuan Chen
- 10:30 Tunes and Tales (Free; for ages 8 and under with adult)**
Pitkin County Library
- 12:00 Woodwinds Competition (Free)**
Hurst Hall, Bucksbaum Campus
- 3:00 ABQ Seminar @Aspen Recital (Free)**
Harris Concert Hall
- 5:00 Spotlight Recital (Free)**
Aspen Chapel
- 5:15 Basalt Regional Library Recital (Free)**
- 6:00 Recital: Piano-Palooza (\$65)**
Klein Music Tent
Hung-Kuan Chen, Yoheved Kaplinsky
Anton Nel, Arie Vardi *piano*, AMFS Piano Students
- 7:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 7:30 Brass Bash I (Free)**
Hurst Hall, Bucksbaum Campus
- 8:00 Recital: Quartet for the End of Time (\$55)**
Harris Concert Hall
Michael Rusinek *clarinet*, Bing Wang^A *violin*, Darrett Adkins^A *cello*, Robert Spano *piano*
- MESSIAEN: Quatuor pour la fin du temps

FRIDAY JULY 19

- 9:00 Composition Program Reading with Aspen Conducting Academy (Free)**
Klein Music Tent
- 12:30 The Art of Listening (Free)**
Crossroads Church
Jonathan Bellman and Tom Buesch *speakers*
- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 7:45 Humperdinck's Hänsel und Gretel (\$85, \$50, \$30 for children 18 and under)**
Klein Music Tent
Patrick Summers *conductor*
Joanna Gleason *director*
Colorado Children's Chorale
Emily Crile *chorus director*
- This program will include an intermission.
With special thanks to Judith Steinberg and Paul Hoenmans

7:30 A Recital by Jeremy Denk[^] piano (\$75)
Harris Concert Hall
 BEETHOVEN: Piano Sonata No. 27 in E minor, op. 90
 JOPLIN: Bethena, a concert waltz
 GOTTSCHALK: The Banjo, op. 15
 SIMONE: Just in Time
 WILLIAM BOLCOM: The Poltergeist from Three Ghost Rags
 BEETHOVEN: Piano Sonata No. 31 in A-flat major, op. 110
 —
 IVES: Piano Sonata No. 2, "Concord, Mass., 1840–60"
With special thanks to Deborah and Richard Felder

THURSDAY JULY 11

3:00 Spotlight Recital (Free)—*Harris Concert Hall*
3:00 Opera House Music (\$125)—*Private Residence*
5:00 Spotlight Recital (Free)—*Aspen Chapel*
6:00 A Baroque Evening with Nicholas McGegan conductor and Steven Isserlis[^] cello (\$75)
Harris Concert Hall
 HAYDN: Overture to *Orlando paladino*, Hob. XXVIII:11
 HANDEL: from *Orlando*
 Consolati o bella
 Quando spieghi i tuoi tormenti
 Amor è qual vento
 Verdi piante
 J. S. BACH: Cantata: Jauchzet Gott in allen Landen, BWV 51
 HAYDN: Cello Concerto in C major, Hob. VIIIb:1
With special thanks to Linda and Alan Englander
6:00 Artist Dinner with Jeremy Denk[^] piano (\$500)
Private Residence
7:00 String Showcase (Free)
Edlis Neeson Hall, Bucksbaum Campus

FRIDAY JULY 12

9:00 AMFS Architectural and History Tour (Free; ticket required)—*Paepcke Terrace*
9:00 Aspen Chamber Symphony Dress Rehearsal (\$20)—*Klein Music Tent*
12:30 The Art of Listening (Free)—*Crossroads Church*
 Tom Buesch speaker
2:30 Spotlight Recital (Free)—*Pitkin County Library*
4:30 Overtures: Preconcert Chamber Music (Free)
Harris Concert Hall repertoire for Overtures
 LaLa Lee piano, Yufei Cathy Chen piano
 KREISLER/RACHMANINOFF: Liebesleid, Liebesfreud
 MENDELSSOHN/RACHMANINOFF: Scherzo, from *A Midsummer Night's Dream*
5:30 Chamber Symphony: Spano with Joyce Yang, Kelley O'Connor (\$92, \$75, \$45)—*Klein Music Tent*
 Robert Spano conductor
 Kelley O'Connor mezzo-soprano, Joyce Yang[^] piano
 GABRIELA LENA FRANK[^]: Hailli-Serenata
 LIEBERSON: Neruda Songs
 FALLA: Noches en los jardines de España (Nights in the Gardens of Spain)
 FALLA: *El amor brujo* (Love Bewitched)
With special thanks to Gail and Al Engelberg and Mary E. Giese, in memory of Erik Giese
In recognition of the members of the AMFS National Council

MONDAY JULY 15

2:30 Spotlight Recital (Free)
Pitkin County Library
5:30 Aspen Center for Physics Piano Recital (Free)
6:00 Special Event: The Science of Music—The Art and Science of Musical Peak Performance (\$30)
Aspen Community Church
 Co-presented by the Aspen Science Center
6:00 A Recital by Conrad Tao[^] piano (\$75)
Harris Concert Hall
 Piotr Wacławik[^] conductor
 MILHAUD: *La création du monde*, op. 81
 CONRAD TAO[^]: Flung Out (AMFS Co-Commission)
 GERSHWIN/GROFÉ: Rhapsody in Blue (Original Jazz Band Version)
With special thanks to Barbara and Jon Lee

TUESDAY JULY 16

10:30 Wheeler Opera House and AMFS History Tour (Free; ticket required)
Wheeler Opera House Lobby
1:00 Harris Concert Hall Class (\$25)
Harris Concert Hall
 Joyce Yang[^] piano
6:00 A Recital by the American Brass Quintet (\$55)
Harris Concert Hall
 Kevin Cobb trumpet, Brandon Ridenour[^] trumpet
 Eric Reed[^] horn, Hillary Simms[^] trombone
 John D. Rojak[^] bass trombone
 ANTHONY BARFIELD: Samsara
 JENNIFER HIGDON: Book of Brass
 DAVID SAMPSON: A Murder of Crows (World Premiere)
 J. S. BACH/KING: from *The Art of Fugue*, BWV 1080
 Contrapunctus III, VII, and IX
With special thanks to Gayle Stoffel

WEDNESDAY JULY 17

10:30 Tunes and Tales (Free; for ages 8 and under with an adult)—*Basalt Regional Library*
10:30 Wheeler Opera House and AMFS History Tour (Free; ticket required)—*Wheeler Opera House Lobby*
12:00 High Notes Panel Discussion (Free; ticket required)—*Bad Harriet, Hotel Jerome*
 Alan Fletcher moderator
3:00 Spotlight Recital (Free)—*Harris Concert Hall*
4:00 Aspen Conducting Academy Orchestra (\$20)
Klein Music Tent Low Strings Competition Winner
 MISSY MAZZOLI: Orpheus Undone
 Low strings concerto to be announced
 MOZART: Overture to *Die Zauberflöte*, K. 620
 Symphony No. 39 in E-flat major, K. 543
With special thanks to the Douglas and Abby Brown Family Foundation; local business support provided by Carl's Pharmacy and Miners' Building Hardware
7:30 Special Event: As We Speak: Béla Fleck banjo, Zakir Hussain tabla, Edgar Meyer[^] bass, featuring Rakesh Chaurasia bansuri (\$75, \$55)
Harris Concert Hall
 Program to be announced from the stage
With special thanks to Amy and Gilchrist Berg

SATURDAY JULY 20

10:00 Opera Encounters: Art Song Recital (\$40)
Wheeler Opera House
 Cameron Stowe host
1:00 Music on the Mountain (Free; gondola ticket required)—*Top of Aspen Mountain*
1:00 Composition Program Reading with Aspen Conducting Academy (Free)
Klein Music Tent
1:30 Spotlight Recital (Free)—*Aspen Community Church*
4:30 Chamber Music (\$45)—*Harris Concert Hall*
 Aspen Contemporary Ensemble,
 Timothy Weiss conductor
 Herdis M. Guðmundsdóttir violin
 Kathleen Winkler violin, Renata Arado[^] violin
 Mark Sparks[^] flute, Robert Spano piano
 Robert Chen[^] violin, Laura Park Chen violin
 Zhenwei Shi viola, Darrett Adkins[^] cello
 MISSY MAZZOLI: These Worlds in Us
 Dark with Excessive Bright
 RAVEL: Introduction and Allegro
 BRAHMS: Clarinet Sonata in E-flat major, op. 120, no. 2
 BEETHOVEN: String Quartet in D major, op. 18, no. 3

SUNDAY JULY 21

9:00 AMFS Architectural and History Tour (Free; ticket required)
Paepcke Terrace
9:30 Aspen Festival Orchestra Dress Rehearsal (\$20)—*Klein Music Tent*
2:30 Ice Cream Social (Free)
David Karetsky Music Lawn
 Sponsored by Gerri Karetsky
3:00 Prelude: Preconcert Talk (Free)
Harris Concert Hall
 Jonathan Bellman speaker
4:00 Festival Orchestra: Slatkin[^] Conducts Copland, Gershwin (\$92, \$75, \$45)
Klein Music Tent
 Leonard Slatkin[^] conductor, Bruce Liu piano
 COPLAND: El salón México
 PROKOFIEV: Piano Concerto No. 3 in C major, op. 26
 —
 ROUSE: The Infernal Machine from *Phantasmata*
 BARBER: Adagio for Strings, op. 11
 GERSHWIN: An American in Paris
With special thanks to Shirley and Barnett C. Helzberg, Jr. and Lisa and Will Mesdag

7:00 A Recital by Paul Jacobs organ (Free)
Aspen Community Church
 J. S. BACH: Prelude and Fugue in D major, BWV 532
 Organ Trio Sonata No. 4 in E minor, BWV 528
 Prelude and Fugue in A minor, BWV 543
 Arioso from Cantata: Ich steh mit einem Fuß im Grabe, BWV 156
 LISZT: Fantasie and Fugue on the Chorale 'Ad nos, ad salutarem undam'

MONDAY JULY 22

- 2:30 **Spotlight Recital (Free)**
Pitkin County Library
- 3:30 **Opera House Music (\$125)**
Hotel Jerome
- 5:30 **Aspen Center for Physics Piano Recital (Free)**
- 6:00 **Special Event: The Science of Music—Neural Notes: Music and the Brain (\$30)**
Harris Concert Hall
Co-presented by the Aspen Science Center

TUESDAY JULY 23

- 10:30 **Wheeler Opera House and AMFS History Tour (Free; ticket required)**
Wheeler Opera House Lobby
- 1:00 **Harris Concert Hall Class (\$25)**
Harris Concert Hall
Yoheved Kaplinsky piano
- 6:00 **Music with a View (Free)**
Aspen Art Museum
- 7:00 **String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 7:30 **Special Event: Fiddler on the Roof in Concert (\$125, \$60, \$30 for children 18 and under—\$500 with VIP After Party)**
Klein Music Tent
Andy Einhorn conductor
Presented by Theatre Aspen and the AMFS
With special thanks to Nancy Wall and Charles Wall

WEDNESDAY JULY 24

- 10:30 **Wheeler Opera House and AMFS History Tour (Free; ticket required)**—*Wheeler Opera House Lobby*
- 12:00 **High Notes Panel Discussion (Free; ticket required)**—*Bad Harriet, Hotel Jerome*
Alan Fletcher moderator
- 3:00 **Spotlight Recital (Free)**—*Harris Concert Hall*
- 5:30 **Mi Historia: A Mariachi Celebration (Free)**
Klein Music Tent and David Karetsky Music Lawn
Aspen Mariachi Ensemble
Mariachi Sol de mi Tierra
Aspen Santa Fe Ballet Folklórico
- Celebrate Mexican music and dance in a free community concert at 5:30 pm. Concert open to all ages. Join us for a fiesta from 4 to 7 pm.
With special thanks to Title Sponsor *Querencia Private Golf & Beach Club* in Los Cabos, Mexico

Special 75th Anniversary funding for Education and Community events by the Betty Wold Johnson Foundation

FRIDAY JULY 26

- 9:00 **Aspen Chamber Symphony Dress Rehearsal (\$20)**—*Klein Music Tent*
- 9:00 **AMFS Architectural and History Tour (Free; ticket required)**—*Paepcke Terrace*
- 12:30 **The Art of Listening (Free)**—*Crossroads Church*
Graeme Boone and Tom Buesch speakers
- 2:30 **Spotlight Recital (Free)**—*Pitkin County Library*
- 4:30 **Overtures: Preconcert Chamber Music (Free)**
Harris Concert Hall
David Jeongmin Kim piano, Taige Wang piano
RACHMANINOFF: Études-tableaux, op. 39
- 5:30 **Aspen Chamber Symphony: Jennifer Koh, Sibelius Symphony No. 2 (\$92, \$75, \$45)**
Klein Music Tent
Dalia Stasevska conductor
Jennifer Koh violin
OUTI TARKIAINEN: The Ring of Fire and Love
MISSY MAZZOLI: Violin Concerto (Procession)
—
SIBELIUS: Symphony No. 2 in D major, op. 43
With special thanks to Kay Bucksbaum
In memory of Richard Gold

SATURDAY JULY 27

- 10:00 **Opera Encounters: Arias and Scenes (\$40)**
Wheeler Opera House
Aspen Conducting Academy Orchestra
Patrick Summers host
- 1:00 **Music on the Mountain (Free; gondola ticket required)**
Top of Aspen Mountain
- 1:30 **Spotlight Recital (Free)**
Aspen Community Church
- 4:30 **Chamber Music (\$45)**
Harris Concert Hall
Aspen Contemporary Ensemble
Timothy Weiss conductor, Kathleen Winkler violin
Michael Mermagen[^] cello, Anton Nel piano
Adele Anthony[^] violin, Brinton Averil Smith[^] cello
ELIZABETH OGONEK: Water Cantos
BEETHOVEN: Piano Trio in E-flat major, op. 70, no. 2
BRAHMS/BRINTON AVERIL SMITH[^]: Select Hungarian Dances, WoO 1

- 6:30 **Sonata Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 7:30 **A Recital by the Danish String Quartet (\$65)**
Harris Concert Hall
Frederik Øland violin
Rune Tonsgaard Sørensen violin
Asbjørn Nørgaard viola
Fredrik Schøyen Sjölin cello
HAYDN: String Quartet in G minor, Hob. III:33, op. 20, no. 3
THOMAS ADES: The Four Quarters
—
TRADITIONAL/DANISH STRING QUARTET: Folk Music

WEDNESDAY JULY 31

- 10:30 **Wheeler Opera House and AMFS History Tour (Free; ticket required)**—*Wheeler Opera House Lobby*
- 12:00 **High Notes Panel Discussion (Free; ticket required)**—*Wheeler Opera House Lobby*
Alan Fletcher moderator
Local business support by Bad Harriet at the Hotel Jerome
- 3:00 **Art Song Showcase (Free)**—*Harris Concert Hall*
- 5:00 **Aspen Conducting Academy Orchestra (\$20)**
Klein Music Tent
Woodwinds Competition Winner
STRAVINSKY: Concerto for Strings in D major, "Basle"
Woodwind concerto to be announced
—
DEBUSSY: *La mer*
RAVEL: *La valse*
With special thanks to Samia and A. Huda Farouki
Local business support by the Aspen Skiing Company
- 7:30 **Special Event: A Recital by the Zukerman Trio (\$95, \$75)**—*Harris Concert Hall*
Pinchas Zukerman violin
Amanda Forsyth cello, Shai Wosner piano
BRAHMS: Piano Trio No. 2 in C major, op. 87
—
JENNIFER HIGDON: Pale Yellow from Piano Trio No. 1
BEETHOVEN: Piano Trio in B-flat major, op. 97, "Archduke"
With special thanks to Dr. Doren Pinnell

THURSDAY AUGUST 1

- 10:00 **Harris Concert Hall Piano Class (\$25)**
Harris Concert Hall
Julian Martin
- 3:00 **Spotlight Recital (Free)**—*Harris Concert Hall*
- 5:00 **Spotlight Recital (Free)**—*Aspen Chapel*
- 5:15 **Basalt Regional Library Recital (Free)**
- 6:00 **A Recital by Stephen Hough piano (\$65)**
Harris Concert Hall
CHAMINADE: Automne from 6 Études de concert, op. 35, no. 2
Autrefois, op. 87, no. 4
LISZT: Piano Sonata in B minor, LW A179
—
CHAMINADE: Thème varié, op. 89
Les Sylvaïns, op. 60
CHOPIN: Piano Sonata No. 3 in B minor, op. 58
With special thanks to Glenn Bucksbaum, in loving memory of Melva Bucksbaum
- 7:00 **String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

FRIDAY AUGUST 2

- 9:00 **Aspen Chamber Symphony Dress Rehearsal (\$20)**—*Klein Music Tent*
- 9:00 **AMFS Architectural and History Tour (Free; ticket required)**—*Paepcke Terrace*
- 12:30 **The Art of Listening (Free)**
Crossroads Church
Tom Buesch and Harlow Robinson speakers
- 2:30 **Spotlight Recital (Free)**—*Pitkin County Library*
- 4:30 **Overtures: Preconcert Chamber Music (Free)**
Harris Concert Hall
Joshua Mhoon piano
RACHMANINOFF: Moments Musicaux, op. 16
- 5:30 **Chamber Symphony: Conlon[^] Conducts Shaham[^], Mahler No. 4 (\$92, \$75, \$45)**
Klein Music Tent
James Conlon[^] conductor
Gil Shaham[^] violin
Erica Petrocelli soprano
MOZART: Violin Concerto No. 5 in A major, K. 219
—
G. MAHLER: Symphony No. 4 in G major
With special thanks to Mrs. Mercedes T. Bass – Mercedes T. Bass Charitable Corporation

THURSDAY JULY 25

- 6:30 Artist Dinner with Edgar Meyer^A double bass (\$500)**
Private Residence
- 7:30 A Recital by Jennifer Koh amplified violin and Missy Mazzoli keyboards, electronics, piano (\$65)**
Harris Concert Hall
MISSY MAZZOLI: Dissolve, O my Heart
A Thousand Tongues
Tooth and Nail
Kinski Paganini
The Night Ahead and No Real Fate
A Song for Mick Kelly
Hail, Horrors, Hail
All I Want is All of It
Procession Ascending
Vespers for Violin

- 10:00 Harris Concert Hall Piano Class (\$25)**
Harris Concert Hall
Mikhail Voskresensky
- 10:30 Tunes and Tales (Free; for ages 8 and under with an adult)**
Pitkin County Library
- 3:00 Salon Showcases House Music (\$90)**
Private Residence
- 3:00 Spotlight Recital (Free)**
Harris Concert Hall
- 5:00 Spotlight Recital (Free)**
Aspen Chapel
- 5:15 Basalt Regional Library Recital (Free)**
- 6:00 Brass Competition (Free)**
Hurst Hall, Bucksbaum Campus

- 6:00 A Reminiscences Program by Gil Shaham^A violin, Adele Anthony^A violin, and Friends (\$75)**
Harris Concert Hall
Anton Nel piano, Joaquín Valdepeñas^A clarinet
Choong-Jin Chang viola, Brinton Averil Smith^A cello
J. S. BACH/RICCI: Presto from Violin Sonata No. 1 in G minor, BWV 1001
ROSS EDWARDS: Ecstatic Dance for Two Violins
JULIAN MILONE: Selections for Four Violins and Double Bass
MOSZKOWSKI: Suite for Two Violins and Piano, op. 71
—
BRAHMS: Clarinet Quintet in B minor, op. 115
With special thanks to Joan Fabry and Michael Klein

SUNDAY JULY 28

- 9:00 AMFS Architectural and History Tour (Free; ticket required)**
Paepcke Terrace
- 9:30 Aspen Festival Orchestra Dress Rehearsal (\$20)**
Klein Music Tent
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Graeme Boone speaker
- 4:00 Festival Orchestra: Mahler Symphony No. 9 (\$92, \$75, \$45)**
Klein Music Tent
Robert Spano conductor
G. MAHLER: Symphony No. 9 in D major
With special thanks to Mrs. Mercedes T. Bass – Mercedes T. Bass Charitable Corporation

WEEK 6

MONDAY JULY 29

- 12:00 Guided Backstage Tour of the Klein Music Tent and Harris Concert Hall (Free)**
Klein Music Tent Plaza
- 12:30 DeLay Fellowship Auditions (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 2:30 Spotlight Recital (Free)—Pitkin County Library**
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 6:00 Artist Dinner with Gil Shaham^A violin (\$750)**
Private Residence
- 6:00 Aspen Percussion Ensemble Plays Zappa (\$25)**
Harris Concert Hall
Jonathan Haas^A conductor
Program to include:
VARESE: Density 21.5
ZAPPA/MIKE MYERS: RDNZL
Let's Make the Water Turn Black
Regyptian Strut
VARESE: Ionisation
ZAPPA/JONATHAN HAAS: The Black Page
ZAPPA/MIKE MYERS: Sofa #1

TUESDAY JULY 30

- 10:30 Wheeler Opera House and AMFS History Tour (Free; ticket required)**
Wheeler Opera House Lobby
- 1:00 Harris Concert Hall Class (\$25)**
Harris Concert Hall
Gil Shaham^A violin
- 6:00 A Reminiscences Program by Sharon Isbin^A classical guitar (\$75)**
Harris Concert Hall
Aspen Festival Ensemble
George Jackson^A conductor
Alan Liu classical guitar
ANONYMOUS: DREWRIE'S ACCORDES
La Rossignol
DOWLAND: My Lord Willoughby's Welcome Home
LEO BROUWER: El decamerón negro
BARRIOS MANGORÉ: Julia Florida
RODRIGO: Concierto de Aranjuez
With special thanks to the Lowe Foundation, in memory of Erma Lowe

SATURDAY AUGUST 3

- 10:00 Opera Encounters: Arias and Scenes (\$40)**
Wheeler Opera House
Aspen Conducting Academy Orchestra
George Jackson^A host
- 1:00 Music on the Mountain (Free; gondola ticket required)**
Top of Aspen Mountain
- 1:30 Spotlight Recital (Free)**
Aspen Community Church
- 4:30 A Recital by the Takács Quartet and Stephen Hough piano (\$65)**
Harris Concert Hall
Edward Dusinberre violin
Harumi Rhodes violin
Richard O'Neill viola
András Fejér cello
HAYDN: String Quartet in B-flat major, Hob. III/78, op. 76, no. 4, "Sunrise"
STEPHEN HOUGH: String Quartet No. 1 "Les Six Rencontres"
—
DVOŘÁK: Piano Quintet in A major, B. 155, op. 81
With special thanks to Marcy and Leo Edelstein

- 6:00 2024 Season Benefit: A Feast of Music: AMFS at 75 and Beyond (\$2,000)**
Matthew and Carolyn Bucksbaum Campus
We welcome you to an unforgettable evening pairing performances by our talented artists with fine wines and a Colorado-sourced culinary journey created by Hotel Jerome. Join us to remember the AMFS's history and celebrate its future in honor of our founders, Walter and Elizabeth Paepcke.
For benefit information and tickets, contact Chandler Martin at (970) 205-6065 or by email at cmartin@aspenmusic.org.

SUNDAY AUGUST 4

- 9:00 AMFS Architectural and History Tour (Free; ticket required)**
Paepcke Terrace
- 9:30 Aspen Festival Orchestra Dress Rehearsal (\$20)**
Klein Music Tent
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Harlow Robinson speaker
- 4:00 Festival Orchestra: Midori^A, Pictures at an Exhibition (\$92, \$75, \$45)**
Klein Music Tent
Kevin John Edusei^A conductor
Midori^A violin
DONGHOON SHIN: Upon His Ghostly Solitude
BARTÓK: Violin Concerto No. 2, BB 117
—
MUSORGSKY/RAVEL: Pictures at an Exhibition
With special thanks to Ann and Tom Friedman and Carrie and Joseph Wells

MONDAY AUGUST 5

- 10:00 Guided Tour of the Bucksbaum Campus (Free)**
Bucksbaum Campus
- 12:00 Guided Backstage Tour of the Klein Music Tent and Harris Concert Hall (Free)**
Klein Music Tent Plaza
- 2:30 Spotlight Recital (Free)**—*Pitkin County Library*
- 3:00 Salon Showcase House Music (\$90)**
The Ritz-Carlton Club, Aspen Highlands
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 6:00 Chamber Music (\$45)**—*Harris Concert Hall*
Aspen Contemporary Ensemble
Timothy Weiss conductor, Joaquín Valdepeñas[^] clarinet
James Dunham viola, Anton Nel piano
Kathleen Winkler violin, Stephen Wyrzynski viola
Brinton Averil Smith[^] cello, Timothy Pitts double bass
NICO MUHLY: Roots, Pulses
MOZART: Trio for Clarinet, Viola, and Piano in E-flat major, K. 498, "Kegelstatt"
TCHAIKOVSKY/TIMOTHY PITTS: Souvenir de Florence, op. 70

TUESDAY AUGUST 6

- 10:30 Wheeler Opera House and AMFS History Tour (Free; ticket required)**—*Wheeler Opera House Lobby*
- 1:00 Harris Concert Hall Class (\$25)**—*Harris Concert Hall*
Lawrence Power viola
- 6:00 A Recital by the Takács Quartet (\$65)**
Harris Concert Hall
Edward Dusinberre violin, Harumi Rhodes violin
Richard O'Neill viola, András Fejér cello
DVOŘÁK: String Quartet in E-flat major, B. 92, op. 51
NOKUTHULA NGWENYAMA: Flow
—
SCHUBERT: String Quartet in G major, D. 887, op. posth. 161
With special thanks to Eric Harrison
- 6:00 Music with a View (Free)**—*Aspen Art Museum*
- 6:00 Piano Competition (Free)**
Hurst Hall, Bucksbaum Campus
- 8:00 Wind Orchestra (\$20)**—*Klein Music Tent*
Joaquín Valdepeñas[^] conductor
R. STRAUSS: Serenade in E-flat major, op. 7
ALWYN: Concerto for Flute and Eight Wind Instruments
RAFF: Sinfonietta, op. 188

WEDNESDAY AUGUST 7

- 10:30 Wheeler Opera House and AMFS History Tour (Free; ticket required)**—*Wheeler Opera House Lobby*
- 12:00 High Notes Panel Discussion (Free; ticket required)**—*Bad Harriet, Hotel Jerome*
Alan Fletcher moderator
- 3:00 First Glimpse Composition Recital I (Free)**
Harris Concert Hall
- 3:00 National Council House Music**
Private Residence
(National Council Membership required)
- 5:00 Aspen Conducting Academy Orchestra (\$20)**
Klein Music Tent
Brass Competition Winner
NICO MUHLY: Bright Idea
Brass concerto to be announced
—
SHOSTAKOVICH: Symphony No. 5 in D minor, op. 47
With special thanks to Alexandra Munroe and Robert Rosenkranz
Local business support provided by The Gant Condominium Association
- 5:00 Anderson Ranch: AMFS Guitar Students in Recital (Free)**—*Anderson Ranch Arts Center*

SATURDAY AUGUST 10

- 10:00 Opera Encounters: Arias and Scenes by AMFS Composition Fellows (\$40)**
Wheeler Opera House
Christopher Theofanidis and Matthew Aucoin hosts
With special thanks to Marsha and David Dowler
- 1:00 Music on the Mountain (Free; gondola ticket required)**—*Top of Aspen Mountain*
- 1:30 Spotlight Recital (Free)**—*Aspen Community Church*
- 1:30 Composer Workshop (Free)**—*Klein Music Tent*
- 4:30 Chamber Music (\$45)**—*Harris Concert Hall*
Aspen Contemporary Ensemble
Timothy Weiss conductor, Hsin-Yun Huang viola
Darryl Kubian theremin, Elaine Douvas oboe
Anton Nel piano, Renata Arado[^] violin
Cornelia Heard[^] violin, Stephen Wyrzynski viola
Darrett Adkins[^] cello, Alexander Kerr violin
Christian Colberg viola, Brinton Averil Smith[^] cello
Alexander Malofeev piano
STEVEN MACKEY: Ground Swell
MARTINŮ: Fantasia for Theremin, Oboe, String Quartet, and Piano
BRAHMS: Piano Quartet No. 3 in C minor, op. 60
With special thanks to Nancy Wall and Charles Wall

- 6:30 Sonata Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 7:30 A Viola Evening with Lawrence Power (\$75)**
Harris Concert Hall
Robert Spano piano
Piotr Wacławik[^] conductor
Yu-Ping Tsai violin (2023 Dorothy DeLay Competition Winner)
- GARTH KNOX: Quartet for One
THOMAS ADÈS: Three Berceuses, from *The Exterminating Angel*
MOZART: Sinfonia concertante in E-flat major, K. 364
—
SCHUBERT: Gesang der Geister über den Wassern, D. 714
ANDERS HILLBORG: Viola Concerto (AMFS Co-Commission)
With special thanks to Marlene A. Malek

SUNDAY AUGUST 11

- 9:00 AMFS Architectural and History Tour (Free; ticket required)**
Paepcke Terrace
- 9:30 Aspen Festival Orchestra Dress Rehearsal (\$20)**—*Klein Music Tent*
- 1:00 Composition House Music (\$90)**
Private Residence
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Joseph Pfender speaker
- 4:00 Festival Orchestra: Malofeev Plays Rachmaninoff (\$92, \$75, \$45)**
Klein Music Tent
Roderick Cox[^] conductor
Alexander Malofeev piano
RACHMANINOFF: Piano Concerto No. 1 in F-sharp minor, op. 1
—
R. STRAUSS: Ein Heldenleben (A Hero's Life), op. 40
With special thanks to Nancy Wall and Charles Wall

THURSDAY AUGUST 15

- 7:30 A Reminiscences Program by Robert McDuffie[^] violin (\$75)**
Harris Concert Hall
Derek Wang[^] piano, harpsichord
Aspen Festival Ensemble
VIVALDI: Concerto in G minor, op. 8, no. 2, RV 315, "Summer" from "The Four Seasons"
MIKE MILLS: Stardancers' Waltz from Concerto for Violin, Rock Band, and String Orchestra
PROKOFIEV: from Sonata in C major for Two Violins, op. 56
CHAUSSON: Sicilienne from Concert in D major, op. 21
STRAVINSKY: Tarantella from Suite italienne
BERNSTEIN: Agathon from Serenade, after Plato's Symposium
PHILIP GLASS[^]: Movement IV from Violin Concerto No. 2, "The American Four Seasons"
With special thanks to Soledad and Robert Hurst
- 7:30 Brass Bash II (Free)**
Hurst Hall, Bucksbaum Campus

- 3:00 Spotlight Marathon (Free)**
Hurst Hall, Bucksbaum Campus
- 3:00 Guitar Recital (Free)**
Harris Concert Hall
- 5:00 Spotlight Recital (Free)**
Aspen Chapel
- 5:15 Basalt Regional Library Recital (Free)**
- 6:00 A Recital by Simone Dinnerstein piano (\$75)**
Harris Concert Hall
PHILIP LASSER: 12 Variations on a Chorale by J. S. Bach
RAMEAU: Gavotte et 6 doubles from Nouvelles suites de pieces de clavecin
—
J. S. BACH: 15 Sinfonias, BWV 787–801
KEITH JARRETT: Encore from Tokyo
With special thanks to Nancy Swift Furlotti and the Pettit Foundation
- 7:00 Mozart's Le nozze di Figaro (\$95, \$65, \$25 obstructed)**—*Wheeler Opera House*
Matthew Aucoin conductor
Sara Erde director
- 7:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

FRIDAY AUGUST 16

- 9:00 Aspen Chamber Symphony Dress Rehearsal (\$20)**—*Klein Music Tent*
- 9:00 AMFS Architectural and History Tour (Free; ticket required)**—*Paepcke Terrace*
- 12:00 Spotlight Recital (Free)**—*Harris Concert Hall*
- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 4:30 Overtures: Preconcert Chamber Music (Free)**
Harris Concert Hall
Jiacheng Xiong piano, Mehana Ellis piano
RACHMANINOFF: Thirteen Preludes, op. 32
- 5:30 Chamber Symphony: Beethoven's "Eroica" (\$92, \$75, \$45)**—*Klein Music Tent*
Cristian Măcelaru[^] conductor
Marina Piccinini flute
SARAH KIRKLAND SNIDER: Forward Into Light
CHRISTOPHER THEOFANIDIS: The Universe in Ecstatic Motion (AMFS Co-Commission)
—
BEETHOVEN: Symphony No. 3 in E-flat major, op. 55, "Eroica"
With special thanks to Arjun Gupta
Local business support provided by Hotel Jerome

THURSDAY AUGUST 8

7:30 African Queens: A Recital by Karen Slack soprano and Kevin Miller piano (\$55)
Harris Concert Hall
DAVE RAGLAND: Precatio
CARLOS SIMON: Behold, The Queen
DAVE RAGLAND: The Queen of Sheba
COLERIDGE-TAYLOR: A Starry Night, from
A Prayer from African Romances, op. 17, no. 3
PRICE: Night
WILL LIVERMAN: Invocation
FRED ONOVWEROUSOKE: Luwah (Bitter Tears)
DAMIEN GETER: Amanirenas
—
FRED ONOVWEROUSOKE: Duniya (Mystic Universe)
PRICE: Bewilderment
JASMINE BARNES: I Am Not Your God
JESSIE MONTGOMERY: The Song of Nzingha
WILL LIVERMAN: Incantation
JOEL THOMPSON: Queen Nanny
SHAWN OKPEBHOLO: A Letter From Queen Ufua
Works by Jasmine Barnes, Damien Geter, Jessie Montgomery, Shawn Okpebholo, Dave Ragland, Carlos Simon, and Joel Thompson^A were co-commissioned by the AMFS.
Underwriting for African Queens by the Alice M. Ditson Fund at Columbia University

3:00 AOTVA / Composer Project Recital (Free)
Harris Concert Hall

5:00 Spotlight Recital (Free)
Aspen Chapel

5:15 Basalt Regional Library Recital (Free)

6:00 Artist Dinner with Robert McDuffie violin (\$750)
Private Residence

6:00 Bach's Mass in B minor (\$85)
Harris Concert Hall
Aspen Festival Ensemble
Robert Spano conductor
Seraphic Fire
Patrick Dupre Quigley artistic director
J. S. BACH: Mass in B minor, BWV 232
This program will include an intermission.

7:00 String Showcase (Free)
Edlis Neeson Hall, Bucksbaum Campus

FRIDAY AUGUST 9

9:00 Aspen Chamber Symphony Dress Rehearsal (\$20)—Klein Music Tent

9:00 AMFS Architectural and History Tour (Free; ticket required)—Paepcke Terrace

12:30 The Art of Listening (Free)—Crossroads Church
Tom Buesch speaker

2:30 Spotlight Recital (Free)—Pitkin County Library

4:30 Overtures: Preconcert Chamber Music (Free)
Harris Concert Hall
RACHMANINOFF: Ten Preludes, op. 23

5:30 Chamber Symphony: Bronfman Plays Beethoven (\$92, \$75, \$45)—Klein Music Tent
David Robertson conductor
Yefim Bronfman piano
STRAVINSKY: Symphonies of Wind Instruments
BARTÓK: Music for Strings, Percussion, and Celesta, BB 114
BEETHOVEN: Piano Concerto No. 4 in G major, op. 58
With special thanks to Mona Look-Mazza and Tony Mazza, and Becky and Mike Murray

MONDAY AUGUST 12

12:00 Guided Backstage Tour of the Klein Music Tent and Harris Concert Hall (Free)
Klein Music Tent Plaza

2:30 Spotlight Recital (Free)
Pitkin County Library

5:30 Aspen Center for Physics Piano Recital (Free)

7:00 Mozart's Le nozze di Figaro (\$95, \$65, \$25 obstructed)
Wheeler Opera House
Matthew Aucoin conductor
Sara Erde stage director
This program will include an intermission.
This performance includes all Act IV arias commonly cut from the score.
With special thanks to Maja and Nicholas Paepcke DuBrul
In celebration of the 40th anniversary of the Wheeler Opera House reopening

TUESDAY AUGUST 13

10:30 Wheeler Opera House and AMFS History Tour (Free; ticket required)
Wheeler Opera House Lobby

1:00 Harris Concert Hall Class (\$25)
Harris Concert Hall
Robert McDuffie^A violin

6:00 A Recital by Zlatomir Fung^A cello and Tony Siqi Yun piano (\$55)
Harris Concert Hall
C. SCHUMANN: Nocturne in F major, op. 6, no. 2
LISZT: Après une lecture du Dante: Fantasia quasi Sonata, LW A55, no. 7
BRITTEN: Suite No. 1 for solo cello, op. 72
—
RACHMANINOFF: Cello Sonata in G minor, op. 19
With special thanks to the Francis Family Foundation

6:00 Music with a View (Free)
Aspen Art Museum

WEDNESDAY AUGUST 14

10:30 Wheeler Opera House and AMFS History Tour (Free; ticket required)
Wheeler Opera House Lobby

12:00 High Notes Panel Discussion (Free; ticket required)
Bad Harriet, Hotel Jerome
Alan Fletcher moderator

3:00 First Glimpse Composition Recital II (Free)
Harris Concert Hall

5:00 Aspen Conducting Academy Orchestra (\$20)
Klein Music Tent
Piano Competition Winner
RACHMANINOFF: Rhapsody on a Theme of Paganini, op. 43
—
G. MAHLER: Symphony No. 5 in C-sharp minor
With special thanks to Mrs. Mercedes T. Bass – Mercedes T. Bass Charitable Corporation
Local business support provided by Carl's Pharmacy and Miners' Building Hardware

SATURDAY AUGUST 17

10:00 Opera Encounters: Arias and Scenes (\$40)
Wheeler Opera House
Christina Goerke host

1:30 Spotlight Recital (Free)
Aspen Community Church

4:30 Chamber Music (\$45)
Harris Concert Hall
Aspen Contemporary Ensemble
Timothy Weiss conductor
Brinton Averil Smith^A cello
Darrett Adkins^A cello
Amalia Crevani soprano
Joaquín Valdepeñas^A clarinet
Alexander Kerr violin
Victoria Chiang^A viola
Michael Mermagen^A cello
AUGUSTA READ THOMAS^A: ABRACADABRA (World Premiere, AMFS Co-Commission)
VILLA-LOBOS: Bachianas brasileiras No. 1
Bachianas brasileiras No. 5
MOZART: Clarinet Quintet in A major, K. 581
With special thanks to Deborah and Gabriel Brener, in memory of Pablo Brener

7:00 Mozart's Le nozze di Figaro (\$95, \$65, \$25 obstructed)
Wheeler Opera House
Matthew Aucoin conductor
Sara Erde director

7:30 Special Event: A Recital by Leonidas Kavakos violin and Daniil Trifonov piano (\$95, \$75)
Harris Concert Hall
BEETHOVEN: Violin Sonata No. 4 in A minor, op. 23
POULENC: Violin Sonata
—
BRAHMS: Violin Sonata No. 1 in G major, op. 78
BARTÓK: Rhapsody No. 1, BB 94a
With special thanks to Nancy Wall and Charles Wall

SUNDAY AUGUST 18

9:00 AMFS Architectural and History Tour (Free; ticket required)
Paepcke Terrace

9:30 Aspen Festival Orchestra Dress Rehearsal (\$20)—Klein Music Tent

3:00 Prelude: Preconcert Talk (Free)
Harris Concert Hall
Joseph Pfender speaker

4:00 Festival Orchestra: Spano Conducts Wagner, Ohlsson Plays Liszt (\$100, \$80, \$50)
Klein Music Tent
Robert Spano conductor
Garrick Ohlsson piano
Christine Goerke soprano
Greer Grimsley bass-baritone
Tamara Wilson^A soprano
Artists from Aspen Opera Theater and VocalARTS
BERLIOZ: Royal Hunt and Storm, from Les Troyens
LISZT: Piano Concerto No. 2 in A major, LW H6
—
WAGNER: Act III, from Die Walküre
With special thanks to Mrs. Mercedes T. Bass – Mercedes T. Bass Charitable Corporation



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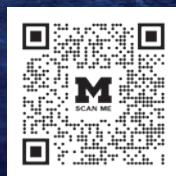
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IN MEMORIAM

James Crown

James Crown was a beloved member of the Aspen community and a generous donor to city institutions. Together with his wife Paula, Jim made a Leadership Gift during the AMFS's "Where Dreams Begin" campaign. On that occasion Jim spoke proudly of Paula's nearly two decades as an AMFS Trustee, and of the role his father, Lester, played in leading the \$32 million joint campaign to reclaim and renovate the physical assets of both the Aspen Institute and the Aspen Music Festival and School in the late 1980s and early '90s. He was CEO of Henry Crown and Co., which owns the Aspen Skiing Company. Under President Barack Obama, Crown served as a member of the president's intelligence advisory board. He also was chairman of the Aspen Institute, which hosts the Ideas Festival each summer. County Manager John Peacock stated, Mr. Crown's "commitment to the Aspen Idea—mind, body, and spirit—was reflected in his leadership of the county's largest employer, the local boards he served on, and his philanthropic work . . . Jim's leadership helped preserve the qualities that make our community so special while having an eye on how the Aspen Idea could be manifested in the future."

IN MEMORIAM

Oscar Ghiglia

Oscar Ghiglia was the founder of and a long-time instructor for the Aspen Music Festival and School's guitar department. Ghiglia was a prolific solo performer and collaborator who concertized and recorded with many notable artists and ensembles, including the International Classical Guitar Quartet for which he was a founding member. In his early years, Ghiglia studied with Maestro Andrés Segovia after graduating from the Santa Cecilia Conservatory in Rome. Segovia encouraged Ghiglia's deep love of teaching, which endures in his legacy today, and the two maintained a close relationship for many years, as evidenced by Ghiglia "inheriting" Segovia's renowned studio at Siena's Accademia Chigiana when Segovia left the post. In addition to Ghiglia's work in Siena, he guided countless young musicians at the Hartt and Juilliard schools, Northwestern University, the Cincinnati and San Francisco conservatories, and the Musik-Akademie der Stadt Basel. He boasted many first-prize winners among his students for competitions all over the world. Ghiglia also believed in the value of institutions that transcend collegiate communities. In addition to the guitar department at the AMFS, he founded guitar departments at the Festival de Musique des Arcs and the Incontri Chitarristici di Gargnano, where young musicians from all over the world now undergo rigorous musical study and share in transnational communities bound by a common love of music.

75th Anniversary Season Donors

As we reflect on 75 years of music making in Aspen, we acknowledge those who chose to support our 75th Anniversary season with a special donation.

\$500,000 and above

Ann and Tom Friedman
Joan Fabry and Michael Klein
Alexandra Munroe and Robert Rosenkranz
Nancy Wall and Charles Wall

\$100,000 to \$499,999

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Overview: The School

The Aspen Music Festival and School provides an unparalleled training for aspiring young musicians. This summer ~470 top students from around the globe come to Aspen to study and perform. Students are attracted not only to the town's natural beauty, but also by the fact that their peers and artist-faculty mentors are among the most accomplished musicians in the world. The Aspen experience offers priceless opportunities for artistic growth.

A unique feature at the AMFS is the close interaction between students and teachers. In each of the AMFS's three performing orchestras, students receive direct guidance from artist-faculty and guest artists—in many cases, performing alongside them. More than 100 artist-faculty from top conservatories and orchestras around the world make Aspen their summer home to enhance not only their students' technical proficiency and professional view, but, more importantly, to collaborate with their students and share common artistic goals. In Aspen's intimate setting students interact with faculty and guest artists with ease in the teaching studio and in the profusion of performance opportunities readily available to them during their time with the AMFS.

The application deadlines for participation in the 2025 season are program-specific and range from September 2024 to early January 2025. Scholarships and fellowships are available. For more information on how to apply to the Aspen Music Festival and School, please contact the Office of Student Services or visit www.aspenmusicfestival.com in September to view the complete School Catalog.

Una Visión General: La Escuela

El Festival de Música y Escuela de Aspen ofrece un entrenamiento incomparable para los jóvenes aspirantes a músicos. Este verano ~470 mejores estudiantes de todo el mundo vienen a Aspen para estudiar música. Los estudiantes se sienten atraídos no solo a la belleza natural de la ciudad, sino también por el hecho de que sus compañeros y mentores y profesores se encuentran entre los músicos más exitosos del mundo. La experiencia de Aspen ofrece oportunidades invaluable para el crecimiento artístico.

Una característica única de AMFS es la estrecha interacción entre estudiantes y maestros. En cada una de las tres orquestas de AMFS, los estudiantes reciben orientación directa de los profesores y artistas invitados, en muchos casos, actuando junto a ellos. Más de 100 profesores de los mejores conservatorios y orquestas de todo el mundo hacen Aspen su hogar de verano para mejorar no solo la competencia técnica y la visión profesional de sus estudiantes, sino, lo que es más importante, para colaborar con sus estudiantes y compartir objetivos artísticos comunes. En el entorno íntimo de Aspen, los estudiantes interactúan con profesores y artistas invitados con facilidad en el estudio de enseñanza y en la profusión de oportunidades de rendimiento fácilmente disponibles para ellos durante su tiempo con el AMFS.

Las aplicaciones para la participación en la temporada 2025 son específicos del programa y van desde septiembre de 2024 hasta principios de enero de 2025. Becas están disponibles. Para obtener más información sobre cómo solicitar el Festival y Escuela de Aspen, comuníquese con la Oficina de Servicios Estudiantiles o visite www.aspenmusicfestival.com en septiembre para ver el Catálogo Escolar completo.

Programs and Ensembles

Orchestra and Instrumental Program—In addition to weekly private lessons, all students in this program can play in one or more of the AMFS's three orchestras. The orchestras are a mixture of all-student and student/artist-faculty players. Orchestras perform weekly in the 2,050-seat Klein Music Tent with prominent conductors and soloists throughout the summer.

Aspen Chamber Symphony—A chamber-sized symphony composed of AMFS artist-faculty members and students in side-by-side performance. It is led by world-renowned conductors and joined by distinguished guest soloists. *Performances Fridays at 5:30 pm.*

Aspen Festival Orchestra—A large symphony orchestra composed of AMFS artist-faculty members and students in side-by-side performance. It is led by world-renowned conductors and joined by star guest soloists. Repertoire consists of standard and contemporary works for the symphony orchestra. *Performances Sundays at 4 pm.*

Aspen Conducting Academy Orchestra—The centerpiece of Aspen's conductor-training program, professional conductors mentor the next generation of conducting talents who lead the orchestra and perform in the ensemble when not on the podium. *Performances Wednesdays at 5 pm.*

The Aspen Contemporary Ensemble (ACE) provides intensive study for musicians interested in the performance of works of the twentieth and twenty-first centuries. The ensemble consists of new and returning AMFS students who have demonstrated an interest in and an aptitude for contemporary music. *Performances on Saturdays at 4:30 pm.*

Aspen Opera Theater and VocalARTS (AOTVA) is a revered opera and vocal program, led by co-artistic directors Renée Fleming and Patrick Summers, which attracts many singers on the cusp of their professional careers. Weekly Opera Encounters programs showcase faculty coaching emerging voices in the vocal arts repertoire on Saturdays at 10 am. This year's AOTVA operas are Engelbert Humperdinck's *Hänsel und Gretel* (July 19) and Wolfgang Amadè Mozart's *Le nozze di Figaro* (August 12, 15, and 17).

The Center for Advanced Quartet Studies (AQS) is on hiatus for the 2024 season.

American Brass Quintet Seminar @ Aspen (ABQS @A) is a four-week intensive program dedicated exclusively to brass quintet repertoire, rehearsal techniques, and performance practice. Participants also receive weekly private instruction from members of the American Brass Quintet, faculty of the AMFS since 1970 and The Juilliard School since 1987. Their season finale recital is on July 18 in Harris Concert Hall.

The Classical Guitar Program offers group performance instruction in which students concentrate on technique, sound production, interpretation, and Baroque performance practice. A highlight of the program is the annual recital on August 15 in Harris Concert Hall.

The Solo Piano Program offers students private lessons with internationally renowned faculty and has ample performance opportunities in piano recitals and classes as well as chamber music ensembles. Pianists perform regularly in Spotlight Recitals on Monday, Wednesday, Thursday, Friday, and Saturday afternoons, in Harris Hall, Aspen Chapel, Aspen Community Church, and Pitkin County Library.

The Collaborative Piano Program provides training for exceptional pianists who are committed to the collaborative arts, which include any area of performance that involves more than solo piano, including vocal and instrumental accompaniment, art song, duo work, orchestral piano, and piano chamber music. Pianists perform regularly and play with other instrumentalists in private and group instruction and on Spotlight Recitals, Art Song Recitals, and Concerto Competitions.

The Susan and Ford Schumann Center for Composition Studies provides ten students a variety of perspectives and teaching styles in an intensive full-session program. Classes, lectures, and individual study are given by prominent figures of contemporary music, including the AMFS composition faculty as well as visiting composers whose works are performed on the stages of the AMFS. The First Glimpse Composition Recitals are on August 7 and August 14 in Harris Concert Hall, with a Composer Workshop on August 10 in the Klein Music Tent.

Hermitage Prize

Since 2013, the Aspen Music Festival and School has partnered with the Hermitage Artist Retreat (Andy Sandberg, artistic director and CEO) to offer the annual Hermitage Prize in Composition, which grants a multi-week residency at the Hermitage and a \$1,000 stipend to one AMFS composition student from the Susan and Ford Schumann Center for Composition Studies. The Fellow is selected by a jury including President and CEO Alan Fletcher, Music Director and Hermitage Curator Robert Spano, and AMFS composition faculty including Hermitage fellows Christopher Theofanidis and Nico Muhly. The 2023 recipient of the Hermitage Composition Prize was **Matiss Čudars** (pictured). 2024 marks the 11th anniversary of this distinguished collaboration.





Aspen Conducting Academy

Robert Spano, *Program Director*

Led by AMFS Music Director Robert Spano, the Aspen Conducting Academy (ACA) provides participants intensive conducting training with a skilled orchestra, assists them in gaining podium experience, and supports each individual's development as a conductor. The heart of the Academy is the opportunity for ACA conductors to work with an orchestra of experienced musicians, and to play as a member of that orchestra under the baton of program colleagues—all under the guidance of renowned conductors.

Academy participants are eligible to be chosen for three prestigious opportunities. One Academy participant may be awarded the Aspen Conductor Prize, which carries with it the invitation to return to Aspen the following summer as assistant conductor. In 2024, **Piotr Wacławik** (pictured) will return as assistant conductor. Three additional participants may be awarded the Robert J. Harth Conductor Prize, James Conlon Conductor Prize, or Robert Spano Conductor Prize, each of which carries with it the invitation to return to Aspen the following summer as an Academy Conductor on fellowship. In 2023, Damali Willingham received the Robert J. Harth Conductor Prize, Paul-Boris Kertsman received the Robert Spano Conductor Prize, and Gabriela Gómez Estévez received the James Conlon Conductor Prize.

A generous challenge grant from Ann S. Bowers reached its goal of providing \$5 million for the program's endowment. Over the years, additional support has come from the National Endowment for the Arts and the Helen F. Whitaker Fund, as well as many individual donors.

Education and Community Programs

The Aspen Music Festival and School's Education and Community Programs bring music to kids through thousands of group and individual lessons, programs in schools from Aspen to Glenwood Springs, and free family and community concerts for all ages. AMFS programs pass along a love of music to new generations while teaching focus, perseverance, and discipline. They also strengthen self-esteem and collaborative skills in students, while bringing together our community with shared purpose and joy.

Support for all AMFS Education and Community Programs, pages 82–86, comes from the Betty Wold Johnson Foundation, First Western Trust, Nancy Swift Furlotti and the Pettit Foundation, Dana and Gene Powell, Michael E. McGoldrick Charitable Foundation, Alpine Bank, Nancy Meinig – Meinig Family Foundation, the Fisher Family Fund at the Community Foundation for Greater Buffalo, Edith Kallas and Joe Whatley, Melissa Eisenstat and Jonathan Blau, Golub Family Foundation, El Pomar Foundation, and Hensley and James Peterson.

Youth and Family Summer Programs

The Aspen Music Festival and School offers a wide variety of youth and family programming meant to inspire and engage the next generation. Whether you are enjoying a picnic at Music on the Mountain, being transported by story and song at Tunes and Tales

Educación y Comunidad Programas

Los programas educativos y comunitarios acercan la música a los niños a través de miles de lecciones grupales e individuales, programas en escuelas desde Aspen hasta Glenwood Springs y conciertos familiares y comunitarios gratuitos para todas las edades. Los programas AMFS transmiten el amor por la música a las nuevas generaciones mientras les enseñan concentración, perseverancia y disciplina. También fortalecen la autoestima y las habilidades de colaboración en los estudiantes, al tiempo que unen a nuestra comunidad con un propósito y alegría compartidos.

El apoyo a los todos programas comunitarios y educativos de AMFS, páginas 82–86, proviene de Betty Wold Johnson Foundation, First Western Trust, Nancy Swift Furlotti and the Pettit Foundation, Dana y Gene Powell, Michael E. McGoldrick Charitable Foundation, Alpine Bank, Nancy Meinig – Meinig Family Foundation, Fisher Family Fund at the Community Foundation for Greater Buffalo, Edith Kallas y Joe Whatley, Melissa Eisenstat y Jonathan Blau, Golub Family Foundation, El Pomar Foundation, y Hensley y James Peterson.

Programas de Verano para Jóvenes y Familias

El Festival de Música y Escuela de Aspen ofrece una amplia variedad de programas para jóvenes y familias destinados a inspirar e involucrar la próxima generación. Ya sea que esté disfrutando de un picnic en Music on the

or gathering at the Klein Music Tent for *Mi Historia: A Mariachi Celebration* (July 24), you are sure to experience the excitement of the AMFS while creating family memories. Also, explore our summer music education offerings for students of all ages. These programs give community members and guests the opportunity to develop their musical skills through lessons and activities all summer long.

Festival for Kids

Family Concert—This short concert is designed to introduce kids to the world of classical music with **Prokofiev's *Peter and the Wolf***. Arrive early or stay after for musical activities designed to prepare kids for what they see and hear during the concert. *Saturday, July 13, at 10 am at the Klein Music Tent. Activities on the David Karetsky Music Lawn from 9:15 to 11:15 am. Free, open to all ages.*

Mi Historia: A Mariachi Celebration!—Local music students and dancers from Aspen Santa Fe Ballet's *Folklorico* ensemble join Mariachi Sol de mi Tierra on stage to highlight their hard work, build community, and celebrate Mexican culture. Join us starting at 4 pm for a Fiesta featuring food trucks, local vendors, and activities presented in partnership with community organizations. Bring a blanket for the lawn, invite friends and family, and make it a party! *Wednesday, July 24, at the Klein Music Tent. Fiesta from 4 to 7 pm; concert at 5:30 pm. Both events are free and open to all ages. With special thanks to Title Sponsor Querencia Private Golf & Beach Club in Los Cabos, Mexico.*

Tunes & Tales—In collaboration with children's librarians at the Pitkin County and Basalt Regional libraries, kids are treated to enchanting stories blended with music by AMFS students. *June 27, July 3, 18, and 25, 10:30 am at Pitkin County Library (Aspen). Wednesdays, June 26 to July 17, 10:30 am at Basalt Regional Library. For ages 8 and under with an adult.*

Summer Music Education

Sing Play Move—This early childhood music education offering is for our youngest classical music fans! Sing Play Move's curriculum is based on folk music, nursery rhymes, instrumental play, creative movement, and simple composition. Children and parents alike will delight in these thoughtfully designed and engaging classes. *Subscription-based series for infants through rising first graders. June 24–28 at Christ Episcopal Church (Aspen). Space provided in partnership with Christ Episcopal Church.*

P.A.L.S. (Passes and Lessons Scholarship) Program—P.A.L.S. is a summer program for local K–12 students that includes private lessons, music education activities, and exclusive access to the AMFS season. Each P.A.L.S. student is paired with a top AMFS musician for a series of private music lessons over the summer. This allows local students to improve their musicianship and establish a mentorship connection with AMFS musicians. Addition-

Mountain, siendo transportado por la historia y la canción en Tunes and Tales o reuniéndose en el Klein Music Tent para *Mi Historia: A Mariachi Celebration* (julio 24), seguro que experimentará la emoción de la AMFS mientras crea recuerdos familiares. Además, explore nuestras ofertas de educación musical de verano para estudiantes de todas las edades. Estos programas brindan a los miembros de la comunidad e invitados la oportunidad de desarrollar sus habilidades musicales a través de lecciones y actividades durante todo el verano.

Festival para Niños

Concierto familiar y notas para niños—Este breve concierto está diseñado para introducir a los niños al mundo de la música clásica con **Pedro y el Lobo de Sergei Prokofiev**. Llegue temprano o quédese más tarde para disfrutar de actividades musicales diseñadas para preparar a los niños para lo que verán y escucharán durante el concierto. *Sábado 13 de julio a las 10 am en Klein Music Tent. Actividades en el David Karetsky Music Lawn de 9:15 a 11:15 am. Gratis, abierto a todas las edades.*

Mi Historia: ¡Una celebración de mariachi!—Estudiantes de música local y bailarines del conjunto Folklorico del Aspen Santa Fe Ballet se unen con Mariachi Sol de mi Tierra en el escenario para destacar su arduo trabajo, construir comunidad y celebrar la cultura mexicana. Antes del concierto, únase a nosotros partir de las 4 pm para una Fiesta con camiones de comida, vendedores locales y actividades presentadas en asociación con organizaciones comunitarias. ¡Traiga una manta para el césped, invite a amigos y familia, y haga que sea un fiesta! *Miércoles 24 de julio en Klein Music Tent. Fiesta de las 4 a las 7 pm; concierto a las 5:30 pm. Ambos eventos son gratuitos y están abiertos a todas las edades. Con un agradecimiento especial al patrocinador principal, Querencia Private Golf & Beach Club, Los Cabos, Mexico.*

Melodías y cuentos—En colaboración con las bibliotecas para niños en los condados de Pitkin y Basalt Regional, los niños son introducidos a historias encantadoras mezcladas con música por los estudiantes de AMFS. *27 de junio, 3, 18 y 25 de julio, a las 10:30 am en la biblioteca del condado de Pitkin (Aspen). Miércoles 26 de junio, 3, 10 y 17 de julio, 10:30 am en la Biblioteca Regional de Basalt. Para menores de 8 años con un adulto.*

Educación Musical del Verano

Canta, Juega, Muévete—¡Un programa educativo musical para la primera infancia dirigido a nuestros fans más jóvenes de la música clásica! El programa de Canta Juega Muévete se basa en la música folk del mundo, las rimas infantiles, juegos con instrumentos, movimiento libre y creativo dirigido y composición simple. Tanto niños como padres se divertirán en clases atractivas y cuidadosamente diseñadas. *Serie basada en suscripciones de niños recién nacidos hasta el primer grado. Del 24 al 28 de junio en la Iglesia Episcopal de Cristo (Aspen). Espacio proporcionado en asociación con Iglesia Episcopal de Cristo.*

Programa P.A.L.S. (Becas de Pases y Lecciones)—P.A.L.S. es un programa de verano para estudiantes locales que incluye lecciones particulares, actividades musicales educativas y acceso exclusivo a la temporada de Aspen. Cada estudiante en el programa P.A.L.S. es emparejado con un músico destacado de AMFS para una serie de lecciones de música privadas durante el verano. Esto permite a los estudiantes locales mejorar su habilidad musical y esta-

ally, participants receive a special AMFS season pass and access to P.A.L.S.-specific activities like studio classes, backstage tours, and recording sessions. *The P.A.L.S. program is generously underwritten by Les Dames d'Aspen.*

Festival Lessons—Music lessons with AMFS students are available to residents or guests of Colorado's Roaring Fork Valley each summer. This opportunity is available to music enthusiasts of all ages, with or without prior music experience! Lessons cost \$35 per half-hour and can be purchased separately or as a series.

Mi Historia: Mariachi Workshop for Middle & High School Musicians—Explore mariachi music with the AMFS and perform alongside a professional mariachi ensemble! This free three-day workshop is designed for students grades 5–12. The curriculum includes musical training from Colorado's best mariachi performers and teachers, informative sessions on the history and tradition of mariachi, intergenerational learning opportunities, and more. Participants must have at least one year of experience on their instrument. Most instruments are welcome and prior mariachi experience is not necessary! *July 22–24 at Basalt High School; Community performance on July 24, 5:30 pm at the Klein Music Tent with Mariachi Sol de mi Tierra and Aspen Santa Fe Ballet's Folklórico. With special thanks to Title Sponsor Querencia Private Golf & Beach Club in Los Cabos, Mexico.*

More!

Music on the Mountain—AMFS students perform chamber music with the stunning Elk Mountain Range as a backdrop. Attending the event is free, but gondola tickets or a strenuous hike are required to get to the top. *Saturdays, June 29 to August 10, 1 pm at the top of Aspen Mountain. Free, open to all ages.*

Children's Tickets—The AMFS encourages children to attend concerts! Tickets for children and teens (ages 4–18) are \$5 for most regularly scheduled concerts. Children's tickets for operas are \$30. Concerts are recommended for ages 6 and up; children under 4 are admitted only to youth and family events.

For a classic Aspen experience, join us for free on the David Karetsky Music Lawn and in the Kaye Music Garden just outside

blecer una conexión de tutoría con los músicos de AMFS. Además, los participantes reciben un pase de temporada especial de AMFS y acceso a actividades específicas de P.A.L.S., como clases de estudio, recorridos entre bastidores y sesiones de grabación. *El programa P.A.L.S. es generosamente patrocinado por Les Dames d'Aspen.*

Lecciones del Festival—Las clases de música de los estudiantes del AMFS están disponibles para los residentes y invitados de la comunidad del Valle de Roaring Fork cada verano. Esta oportunidad está disponible para los entusiastas de la música de todas las edades, ¡con o sin experiencia musical previa! Las clases cuestan \$35 por media hora y se pueden comprar separadas o en serie.

Mi Historia: Taller de Mariachi para músicos de secundaria y preparatoria—¡Explore la música de mariachis con el AMFS y participe junto a un conjunto profesional de mariachi! Este taller gratuito de tres días es para estudiantes de grados 5 a 12. El plan de estudios incluye instrucción musical de los mejores artistas y maestros de mariachi en Colorado, sesiones informativas sobre la historia y la tradición del mariachi, oportunidades de aprendizaje intergeneracional y más. ¡La mayoría de instrumentos son bienvenidos y no se requiere ninguna experiencia previa de mariachi! *Del 22 al 24 de julio en Basalt High School; Actuación comunitaria el 24 de julio a las 5:30 pm en Klein Music Tent con el Mariachi Sol de mi Tierra y Folklórico del Ballet Aspen Santa Fe. Fiesta de las 4 al 7 pm. Con un agradecimiento especial al patrocinador principal, Querencia Private Golf & Beach Club, Los Cabos, Mexico.*

¡Mas!

Música en la Montaña—Los estudiantes de AMFS tocan música de cámara con la impresionante cordillera Elk Mountain al fondo. El evento es gratis, pero se requieren boletos para las gondolas o para una caminata extenuante para llegar a la cima. *Sabados, 29 de junio al 10 de agosto a las 1 pm en la cima de Aspen Mountain. Gratuito, abierto a todas las edades.*

Boletos para niños—¡El AMFS anima a los niños a asistir conciertos! Las entradas para niños y adolescentes (de 4 a 18 años) cuestan \$5 para la mayoría de conciertos programados regularmente. Los boletos para niños para las óperas cuestan \$30. Se recomiendan los conciertos para las edades de 6 y los niños menores de 4 años solo son admitidos a eventos juveniles y familiares.

Para una experiencia clásica de Aspen, únase con nosotros por gratis en el David Karetsky Music Lawn y en el Kaye Music Garden, justo fuera del Klein



the Klein Music Tent. The Lawn and Garden are always open for those who wish to quietly listen to and enjoy the concert. Please note: these spaces are not for loud play or socializing during concerts. *For more information about education and community programs, contact Heather Kendrick Stanton, vice president of education and community programs: education@aspenmusic.org or (970) 205-5057.*

School Year Programs and Community Engagement

AfterWorks offers after-school and in-school music programming to support music education in Colorado's Roaring Fork Valley. These programs are designed to complement the quality instruction students receive from schools and private teachers.

Beginning Strings is open to elementary and middle school students who wish to study violin, viola, cello, or bass. Curriculum includes group classes, private lessons, and performance opportunities from October through May. Beginning Strings was offered at seven schools during the 2023–24 academic year with 240 students enrolled. *Special support for Beginning Strings is provided by Leelee and Bill Harriman.*

Chamber Music Lab is a small ensemble learning experience designed for intermediate string players. Students work together in groups to develop listening skills, instrument technique, and musicianship with a dedicated coach. Eight ensembles from Aspen to Glenwood Springs met weekly during the 2023–24 academic year, including a mariachi sextet!

Lead Guitar brings classical guitar instruction to students through twice-weekly classes, chamber music instruction, and performance opportunities. Lead Guitar was offered at five school locations during the 2023–24 academic year with 70 students participating. *Lead Guitar is an independent 501(c)3 non-profit organization and an affiliate of the University of Arizona College of Fine Arts. Special support for Lead Guitar is provided by Nicholas Ferrara.*

Maroon Bel Canto Choirs offers two choral divisions: Maroon Bel Canto Children's Chorus (grades 3–5) and Maroon Bel Canto Singers (grades 6–8). After-school choir met in eight schools during the 2023–24 academic year with 185 singers enrolled. The spring concert featured students from Aspen to Glenwood Springs singing classical standards to film music and more at Harris Concert Hall.

Musical Connections—The Musical Connections program supports local music educators by bringing arts enrichment to their classrooms. In the 2023–24 school year, the University of Colorado-Boulder graduate wind and brass quintets visited and performed for students across three school districts in Pitkin, Eagle, and Garfield counties. In May, the AMFS facilitated Carnegie Hall's Link Up program in three schools. In partnership with the Grand Junction Symphony

Music Tent. El césped y el jardín están siempre abiertos para los invitados que desean escuchar y disfrutar tranquilamente del concierto. Por favor tome en cuenta que estos espacios no son para socializar o jugar de manera ruidosa durante los conciertos. *Para obtener más información sobre los programas de educación y comunidad, comuníquese con Veronica Janet Lopez, coordinadora de educación y comunidad: education@aspenmusic.org o (970) 205-5059.*

Programas del Año Escolar y Participación Comunitaria

AfterWorks ofrece programación musical después y durante de la escuela, para apoyar la educación musical en el Valle de Roaring Fork. Estos programas están diseñados para complementar la instrucción musical de alto nivel que reciben los estudiantes en sus escuelas y de sus instructores privados.

Beginning Strings (Primeras Cuerdas) está abierto a estudiantes de primaria y secundaria que desean aprender violín, viola, violonchelo, o contrabajo. El plan de estudios incluye clases de grupos, clases privadas y oportunidades de rendimiento de octubre a mayo. Beginning Strings (Primeras Cuerdas) fue ofrecido en siete escuelas durante el año académico 2023–24, con 240 estudiantes matriculados. *Leelee y Bill Harriman brindan soporte especial para Beginning Strings.*

Chamber Music Lab (Laboratorio de Música de Cámara) es una pequeña experiencia de aprendizaje de conjuntos diseñados para músicos de cuerdas intermedias. Los estudiantes trabajan juntos en tríos y cuartetos para desarrollar habilidades de escucha, aprender nuevas técnicas y musicalidad con un entrenador dedicado. Ocho grupos de Aspen a Glenwood Springs se reunieron semanalmente durante el año académico 2023–24.

Lead Guitar (Primera Guitarra) ofrece instrucción de guitarra clásica a los estudiantes de escuelas públicas por medio de dos clases semanales, instrucción de música de cámara y oportunidades para presentaciones. Lead Guitar fue ofrecida en seis escuelas durante el año académico 2023–24 con 75 estudiantes participantes. *Lead Guitar es una organización 501(c)3 sin fines de lucro y un programa afiliado con University of Arizona College of Fine Arts. Nicholas Ferrara proporciona apoyo especial para la guitarra solista.*

Maroon Bel Canto Choirs (Coros Maroon Bel Canto) ofrecen dos divisiones de coro: el Coro Para Niños Maroon Bel Canto (para grados de 3 a 5) y Cantantes Maroon Bel Canto (para grados de 6 a 8). El coro después de la escuela se reunió en ocho escuelas durante el año académico 2023–24 con 185 cantantes inscritos. El concierto de primavera presentó un conjunto combinado de estudiantes de Aspen a Glenwood Springs cantando estándares clásicos, música de cine y más en Harris Concert Hall.

Conexiones Musicales—El programa Conexiones Musicales ofrece apoyo a los educadores locales de música a traer opciones de enriquecimiento artístico a sus salas de clase. En el año escolar 2023–24, el cuarteto de cuerdas y quinteto de latón de University of Colorado-Boulder visitó y presentaron para estudiantes en escuelas de Aspen a Glenwood Springs. En mayo AMFS facilitó el programa Link Up del Carnegie Hall en tres escuelas. En asociación con la Orquesta Sinfónica de Grand Junction, 225 estudiantes de primaria viajaron

Orchestra, 225 elementary students traveled to Grand Junction to sing, dance, and perform alongside the orchestra. Other Musical Connections offerings include All-Valley Honor Band and Choir Ensembles and Educational Support. *Significant underwriting of Musical Connections is provided by the Western States Arts Federation.*

Community Partners—The AMFS Education and Community department has partnered with the following organizations to provide community programming within the past twelve months: Anderson Ranch Arts Center, Ascendigo Autism Services, Aspen Art Museum, Aspen Center for Environmental Studies, Aspen Science Center, Aspen School District, Aspen Valley Settlement, Basalt Regional Library, Carnegie Hall’s Link Up, English in Action, Latinx House, Lead Guitar National, Grand Junction Symphony Orchestra, Pitkin County Library, Roaring Fork School District, Roaring Fork Youth Orchestra, The Buddy Program, The Art Base, and the University of Colorado-Boulder College of Music. *Thank you for collaborating!*

a Grand Junction para cantar, bailar y actuar junto a la orquesta. Otras ofertas de Conexiones Musicales incluyen la Banda de Honor de All-Valley y grupos de Coros, Residencias de Músicos en Escuelas y Apoyo Educativo. *Un significativo apoyo del programa Conexiones Musicales proviene de las generosas contribuciones de Western States Arts Federation.*

Socios Comunitarios—El departamento de Educación y Comunidad del AMFS se ha asociado con las siguientes organizaciones para proporcionar programación comunitaria en los últimos doce meses: Anderson Ranch Arts Center, Ascendigo Autism Services, Aspen Art Museum, Aspen Center for Environmental Studies, Aspen Science Center, Aspen School District, Aspen Valley Settlement, Basalt Regional Library, Carnegie Hall’s Link Up, English in Action, Latinx House, Lead Guitar National, Grand Junction Symphony Orchestra, Pitkin County Library, Roaring Fork School District, Roaring Fork Youth Orchestra, The Buddy Program, The Art Base, y la University of Colorado-Boulder College of Music. *¡Gracias por colaborar!*



Sounds of Pride

Sounds of Pride celebrates and honors the legacy of LGBTQIA+ musical artists and marks the anniversary of Aspen’s landmark anti-discrimination policy protecting gays and lesbians—the first of any Colorado municipality. This four-day celebration will kick off with the AMFS’s second annual Community Pride Celebration, a free event with community partners, welcoming LGBTQIA+

community, friends, and families. Come join our community to promote a culture of belonging and inclusivity. *Thursday, June 27, from 4 to 6 pm at the Meadows Campus.*

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



Center for Orchestral Leadership Student Mentoring Program

In 2001, the Aspen Music Festival and School launched a unique mentoring program designed to expand the School’s guidance of its students, specifically focusing upon the encouragement and support not only of their performance talents but also of career options beyond the concert environment.

Ten advanced fellowship students were selected by our artist-faculty to play assistant principal alongside them in our Aspen Festival Orchestra and Aspen Chamber Symphony ensembles. The fellowship students

receive mentorship from orchestral leaders of major U.S. orchestras in the form of on-the-job training and intimate seminar classes.

Funding for the Mentoring Program was established through a \$1.5 million challenge grant under the Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation and the Surdna Foundation that supports performing arts programs and endowments of leading national arts training institutions.

New Horizons Program

To identify and support outstanding members of the Aspen Music Festival and School's artist-faculty, the AMFS has implemented an innovative program called New Horizons—Reaching for the Heights. Each year a select group of artist-faculty members are funded as New Horizons artist-faculty for three-year periods. Honored teachers each recruit three students who demonstrate exceptional ability, talent, and dedication to music. These students are awarded full fellowships, including tuition, room and board, and travel allowance to the School.

This summer, the AMFS honors violinists Alexander Kerr, Robert Lipsett, Bing Wang, and Kathleen Winkler; cellists Desmond Hoebig and Brinton Smith; clarinetist Michael Rusinek; bassoonist Nancy Goeres; French hornists Andrew Bain and Kevin Rivard; pianist Yoheved Kaplinsky; Collaborative Piano program director Cameron Stowe; and Aspen Opera Theater and VocalARTS co-artistic directors Renée Fleming and Patrick Summers. The program extends its thanks to the generosity and vision of Kay and Matthew Bucksbaum, whose endowment of the program will ensure its perpetual existence.



Enriching Your Listening Experience

In addition to first-rate concert performances, the Aspen Music Festival and School offers free or inexpensive events that provide other venues for better understanding and enjoying music.

Preludes | Harris Concert Hall | Sundays, 3 pm | Free | Guest speakers provide insight (historical context, themes, and musical styles) into the day's concert repertoire. Prelude presenters for 2024 include Jonathan Bellman, Graeme Boone, Katie Brill, Patrick Chamberlain, Joseph Pfender, Andrew Ralston, and Harlow Robinson. *Local business support by Aspen Square Condominium Hotel.*

Open Rehearsals | Klein Music Tent | Aspen Chamber Symphony | Fridays (except July 19), 9 am | \$20 | Aspen Festival Orchestra | Sundays, 9:30 am | \$20 | Observe the interplay between conductor and instrumentalists as they refine music for that day's performance.

Alumni Association

Since the AMFS's inception, its alumni have played significant roles in the artistic world, among them: conductors James Conlon and Marin Alsop; composers William Bolcom, David Lang, and Philip Glass; violinists Joshua Bell and Midori; pianists Ursula Oppens and André Watts; and singers Renée Fleming, Bryan Hymel, Danielle de Niese, and Dawn Upshaw. AMFS alumni also extend beyond the music world: Secretary of State Condoleezza Rice was an AMFS piano student in the 1970s.

AMFS alumni performers for the 2024 season include violinists Adele Anthony, Joshua Bell, Midori, Robert McDuffie, and Gil Shaham; cellists Steven Isserlis and Alisa Weilerstein; bassist Edgar Meyer; guitarist Sharon Isbin; pianists Jeremy Denk, Conrad Tao, Joyce Yang, and Harmony Zhu; vocalist Renée Fleming; conductors

High Notes | Bad Harriet, The Hotel Jerome | Wednesdays, 12 pm | Free | Participate in informal lunch-hour discussions on various music-related topics with Alan Fletcher and an elite selection of the Festival's top musical guests, including Matthew Aucoin, Jeremy Denk, Missy Mazzoli, Steven Isserlis, and Alisa Weilerstein.

The Art Of Listening | Crossroads Church | Fridays, July 5–August 9, 12:30 pm | Free | A series of talks in which humanities and music instructor Tom Buesch, and guest presenters, guide you through the major classical music periods, making the concert listening experience more palpable. These talks, enriched with live and recorded performances, will provide key listening strategies and enhance the experience for new and seasoned concertgoers alike. *The residencies of Jonathan Bellman, Graeme Boone, and Harlow Robinson are generously supported by the Richard and Deborah Felder Fund for Guest Lecturers.*

Teddy Abrams, Roderick Cox, James Gaffigan, Lawrence Isaacson, and Leonard Slatkin; and the American String Quartet.

Artist-faculty alumni include violinist Robert Chen, cellist Eric Kim, harpist Nancy Allen, percussionist Jonathan Haas, and bassoonists Nancy Goeres and Per Hannevold (for a complete list of artist-faculty members, including alumni, refer to "Artist-Faculty and Guest Artists" on pages 64–65). Faculty appear in performance in orchestral performances, as well as chamber music concerts on June 29; July 1, 6, 13, 20, and 27; and August 3, 10, and 17.

Stay connected by checking out our LinkedIn page and adding the AMFS under your education profile section:



The Maestro's Circle

Created in 2004, the Maestro's Circle raised more than \$1 million to be used exclusively to enhance the Aspen Music Festival and School's scholarship fund. The Festival and School thanks all Maestro's Circle members for their foresight in making this fund possible.

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Preserving a History

The Edward Kettering Marsh Memorial Music Collections, located in the Pitkin County Library, holds tapes of AMFS performances dating back to 1958. Until 1977, late trustee Edgar Stanton, Jr. managed the taping of concerts and donated the tapes to the library. The Edgar Stanton Audio Recording Center has since assumed that role, and to this day the Institute and its students manage the recording and archiving of Festival events. The Kettering Collection preserves more than 10,000 recordings, including the private record collection of Mr. and Mrs. Danny Kaye, a gift to the AMFS made by their daughter Dena Kaye in 1992, and Kathryn Kettering Reid's gift to the Library of 250 records—the prized collection of her late father, Charles V. Kettering.

The Audio Archives Restoration Project has been an ongoing, extensive endeavor to restore and digitize 6,000-plus historic AMFS reel-to-reel and cassette-tape recordings. Initiated by former Festival trustee Kathryn Kettering Reid as a gift in her son's memory to the Pitkin County Library, the project has continued due to the generosity of daughter Karin Reid Offield and the Offield Family Foundation.

The Aspen Music Festival and School received a generous grant in 2010 from the Sidney E. Frank Foundation that has enabled the completion of the Audio Archive project, making our full archive publicly available. We offer our grateful thanks to all those who have contributed to this project throughout the years.





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Arayana Carr-Mal, *violin*
Andrés Caveda, *violin*

Ariel Chien, *viola*
Clare Choi, *cello*
Joshua Choi, *clarinet*
Gabriel Christensen, *horn*
Carlos William Clark, *bassoon*
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Eric Huang, *clarinet*
Yanxiong Huang, *violin*
Yu-Ting Huang, *viola*
Henry Hung, *viola*
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Dawn Jung, *cello*
Jonah Kartman, *violin*
Joel Kim, *cello*
Abigail Ko, *violin*
Bill Ko, *viola*
Nahyun Lee, *violin*
Sumin Lee, *violin*
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Yunbei Liu, *cello*
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Jeremy Mends, *viola*
Ethan Moffitt, *double bass*
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Annual Contributions are the backbone of support for the realization of the Festival and School's mission. With these gifts, donors support concert performances, opera productions, student education, artist-faculty teaching, guest artist appearances, community outreach, and many other essential projects. We are profoundly grateful to each contributor listed here, all of whom have helped to make both our present and future possible. If you would like to join our family of supporters, please be in touch with our development office at (970) 250-5061 or visit our website at aspenmusicfestival.com/support.

‡ denotes donors with twenty or more years of giving to the AMFS Annual Fund

This year's annual support listing consists of all gifts made between May 1, 2023, and May 1, 2024, and includes support of the Annual Fund, Memorial and Honorary Gifts, Winter Music sponsorships, Benefit and Artist Dinner support, and special projects. Historical gifts to the endowment fund are listed beginning on page 106.

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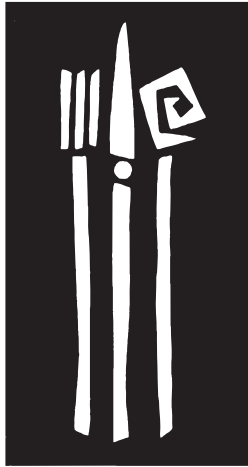


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Mary Ann Hyde

Mary Ann Hyde was a dear and close member of the AMFS community, longtime donor, and a member of the AMFS National Council. Throughout her 100 years, Mary gave family and friends many memorable occasions as a gracious hostess with a signature sense of style and a love of music. She gave generously of her time and resources to support the National Society of Arts and Letters, Washington's National Democratic Club, Bethesda Garden Club, Congressional Country Club, and other prominent Washington area organizations. Her love of skiing brought the family to Aspen in 1969. She was a Society of Fellows member of The Aspen Institute for 35 years, and she supported the AMFS by serving on the Board of Trustees, as the chair of the opening gala for Harris Concert Hall in 1993, and as a member of our National Council for the remainder of her life. Music filled her life and her home; she loved attending the Sunday afternoon concerts and enjoyed getting to know the musicians, including her favorites Pinchas Zukerman, Bobbie McDuffie, and Sarah Chang.

Classical Music Festivals of the West 2024

CALIFORNIA



Cabrillo Festival of Contemporary Music
 cabrillomusic.org
 Santa Cruz, CA
 July 29-August 11



Carmel Bach Festival
 bachfestival.org
 Carmel, CA
 July 13-27
In loving memory of Steve Friedlander



La Jolla Music Society SummerFest
 TheConrad.org
 La Jolla, CA
 July 26-August 24



Mainly Mozart All-Star Orchestra Festival
 mainlymozart.org
 La Jolla, CA
 June 20-29



Music@Menlo
 musicatmenlo.org
 Atherton, CA
 July 19-August 10

COLORADO



Aspen Music Festival and School
 aspenmusicfestival.com
 Aspen, CO
 June 26-August 18



Bravo! Vail Music Festival
 bravovail.org
 Vail, CO
 June 20-August 1



Colorado Music Festival
 coloradomusicfestival.org
 Boulder, CO
 July 5-August 4



Strings Music Festival
 stringsmusicfestival.com
 Steamboat Springs, CO
 June 21-August 25

IDAHO



Sun Valley Music Festival
 svmusicfestival.org
 Sun Valley, ID
 July 29-August 22

NEW MEXICO



Santa Fe Chamber Music Festival
 santafechambermusic.org
 Santa Fe, NM
 July 14-August 19

OREGON



Chamber Music Northwest Summer Festival
 emnw.org
 Portland, OR
 June 27-July 28



Oregon Bach Festival
 oregonbachfestival.org
 Eugene, OR
 June 28-July 14

WASHINGTON



Seattle Chamber Music Society Summer Festival
 seattlechambermusic.org
 Seattle, WA
 July 1-26

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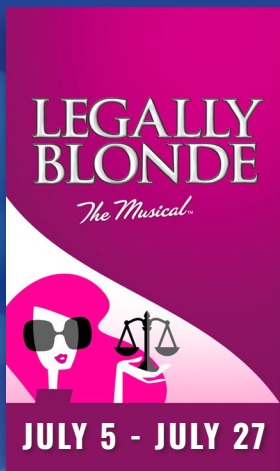
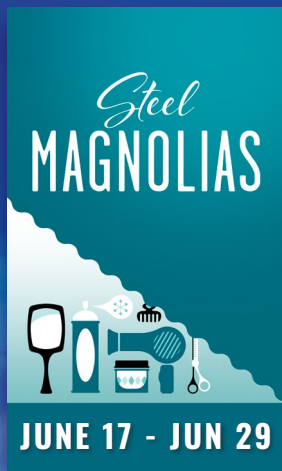


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IN MEMORIAM

Betty Schermer

Betty Schermer was a deeply generous member of the AMFS community, bringing us many years of service and vision. She served more than ten years on the Board of Trustees before becoming a Life Trustee. Born in Kewanee, Illinois, she received a bachelor's degree from the University of Illinois Department of Journalism and later worked as reporter and editor for the Daily Times in Davenport, Iowa. There she met Lloyd Schermer, and the two were married in 1952. She lived with Lloyd in Tucson, Arizona, and Aspen, and they had a deep love for nature that they shared with their two sons. They have been donors to the Aspen Music Festival for well over 20 years. Betty served on the AMFS board from August of 1996 through June of 2009, only taking a break for one year, in 2002-03. She has been a Life Trustee since 2009. During her most recent tenure on the Board of Trustees, she served as the Development Committee Chair from 2003 to 2009. In recognition of her service, the Betty A. Schermer Percussion Building on the Bucksbaum Campus was named in her honor.

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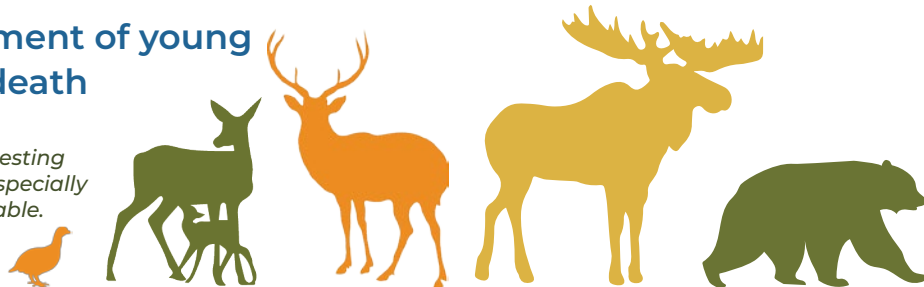
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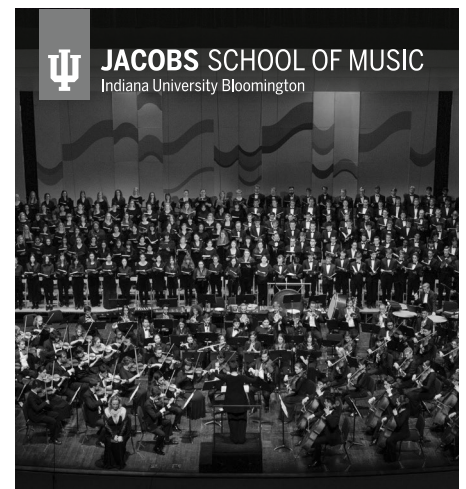
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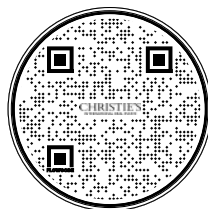
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Nathan Bryon (tenor, 2023) received the 2023 Dame Heather Begg Memorial Award, and won the 2023 San Francisco District Metropolitan Opera Laffont Competition.

Katerina Burton (soprano, 2022) won a George and Nora London Foundation Competition award.

The Calidore Quartet (Jeffrey Myers, Ryan Meehan, violins; Jeremy Berry, viola; Estelle Cho, cello; AQS, 2012) won the 2024 *BBC Music Magazine* award and was appointed distinguished quartet in residence at the University of Delaware.

Dallas Symphony Assistant Conductor Maurice Cohn (cello 2015–16; conducting, 2019–21), premiered Anna Clyne’s new piano concerto, *ATLAS*, with **Jeremy Denk (piano, 1989)**.

Roderick Cox (conducting, 2013–14) has been appointed the music director of the Opéra Orchestre National de Montpellier Occitanie, beginning in the fall of 2024.

Ruby Dibble (mezzo, 2023) was a finalist in the 2024 Metropolitan Opera Laffont Competition.

Sterling Elliott (cello, 2013) has been named recipient of the 2024 Sphinx Medal of Excellence, and was named a BBC New Generation Artist for 2024–26.

Ana Isabella España (violin, 2022–23) has won the 2024 Sphinx Competition, Junior Division.

Renée Fleming (soprano, 1983–84; 1987–88) was selected by the John F. Kennedy Center for the Performing Arts as an Honoree for lifetime achievement.

Taichi Fukumura (conducting, 2022) was named music director of the Illinois Symphony Orchestra.

Zlatomir Fung (cello, 2014–15) will join the Juilliard School faculty in the 2024–25 academic year.

Midori Goto (violin, 1981–82; 1987–89) was awarded Brandeis University’s Creative Arts Award and Medal in January.

Matthew Hakkarainen (violin, 2019; 2022) won second prize at the Mirecourt International Violin Competition, in November 2023, and third prize at the Stuttgart International Violin Competition in February 2024.

The Isidore Quartet (Adrian Steele and Phoenix Avalon, violins; Devin Moore, viola, 2018; Joshua McClendon, cello, 2018–19) won a 2023 Avery Fisher Career Grant.

Jaeden Izik-Dzurko (piano, 2016) won first prize in the 2024 Concours musical international de Montréal.

Ziggy and Miles Johnston (guitar, 2021–22) won the Young Concert Artists competition; they are the first guitar duo winners in the history of the program.

Bethlehem Kelley (violin, 2023) placed third in the 2024 Sphinx Competition Senior Division.

Chelsea Komschlies (composition, 2019) was selected for the 2024–26 Virginia B. Toulmin Foundation Orchestral Commissions Program.

Hank Landrum (clarinet, 2023) won the audition for Third/Utility Clarinet at the Chicago Sinfonietta.



David Lang is one of America’s most highly esteemed and performed composers. Lang’s score for Paolo Sorrentino’s film *Youth* received Academy Award and

Golden Globe nominations, among others. *The little match girl passion*, commissioned by Carnegie Hall for Paul Hillier and Theatre of Voices, was internationally lauded by critics, won the Pulitzer Prize in 2008, and the recording received a Grammy Award in 2010. His opera *prisoner of the state* (with libretto by Lang) was co-commissioned by the New York Philharmonic, Rotterdam’s De Doelen, London’s Barbican Centre, Barcelona’s l’Auditori, Bochum Symphony Orchestra, Bruges’s Concertgebouw, and Malmö Opera, and premiered June 2019 in New York, conducted by Jaap van Zweden. Lang is a professor of music composition at the Yale School of Music. He is co-founder and co-artistic director of New York’s legendary music collective Bang on a Can.

Zoe Lin (cello, 2017) was appointed deputy director of the Klein International String Competition.

Christian Luevano (double bass, 2023) was a Sphinx Competition semi-finalist.

Nicholas Mariscal (cello, 2012–14) joined the Cincinnati Symphony Orchestra.

Alec Mawrence (Tuba, 2019; 2021–22) was appointed to the tuba faculty of Bard College Conservatory of Music.



Edgar Meyer, double bass and AMFS alumnus, has formed a role in the music world unlike any other. Combining performance and composition with stylistic breadth, his uniqueness in the field was recognized by a MacArthur Award in 2002. Highlights of Mr. Meyer's discography include the Bottesini and Meyer bass concertos with the St. Paul Chamber Orchestra, an album featuring three of Bach's Unaccompanied Suites for Cello, and his *Bass & Mandolin* collaboration with Chris Thile, for which he received his fifth Grammy Award. His compositions have been premiered and recorded by Emanuel Ax, Joshua Bell, Yo-Yo Ma, the Boston Symphony Orchestra, Béla Fleck, Zakir Hussain, Hilary Hahn, and the Emerson String Quartet, among others. He is a member of numerous groups whose members include Chris Thile, Béla Fleck, Yo-Yo Ma, Emanuel Ax, Joshua Bell, and Amy Dorfman, among others. Mr. Meyer began studying bass at the age of five with his father and later continued his studies with Stuart Sankey. In 1994 he received the Avery Fisher Career Grant and in 2000 became the only bassist to receive the Avery Fisher Prize. Currently, he teaches bass in partnership with Hal Robinson at the Curtis Institute of Music in Philadelphia.

Orion Miller (double bass, 2021) joined the San Francisco Symphony.

Lee Mills (conducting, 2012–13) was named music director of the Greenville Symphony and executive director of Palm Springs Friends of Philharmonic.

Virgil Moore (violin, 2022–23) was a Sphinx Competition semi-finalist.

Jude Morris (trombone, 2022) has been appointed principal trombone of Symphony New Hampshire.

Key'mon Murrah (countertenor, 2021) was named 2024 Marian Anderson Vocal Award winner by the Kennedy Center.



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Cristian Măcelaru (conducting, 2008–09) has been appointed the 14th music director of the Cincinnati Symphony Orchestra, beginning his five-year term in the 2024-25 season.

Tomáš Netopil (conducting, 2003–04) has been appointed music director of the Prague Symphony.



Andrew Norman (b. 1979) is a Los Angeles-based composer and educator, and has established himself as a significant voice in American classical music. He has written for leading ensembles worldwide, including the Berlin, Los Angeles, and New York philharmonics, London Symphony, Minnesota Orchestra, Orpheus Chamber Orchestra, and many others. Andrew's music has been championed by Gustavo Dudamel, Simon

Rattle, Kirill Petrenko, Klaus Mäkelä, Dalia Stasevska, John Adams, and David Robertson. Andrew has twice been a finalist for the Pulitzer Prize, was *Musical America's* 2017 Composer of the Year, and has won the Grawemeyer Award, Rome Prize, Berlin Prize, and a Guggenheim Fellowship. Andrew has served as composer-in-residence with Carnegie Hall, the Los Angeles Chamber Orchestra, the Utah Symphony, the Boston Modern Orchestra Project, and Opera Philadelphia. His large-scale *Play* was described as a "breathtaking masterpiece," and "a revolution in music." His most recent orchestral work, *Sustain*, earned Gustavo Dudamel and the Los Angeles Philharmonic a Grammy for their Deutsche Grammophon recording. Andrew is a committed educator who enjoys helping people of all ages explore and create music. He teaches at the University of Southern California and the Juilliard School, and he is thrilled to serve as the director of the L.A. Phil's Composer Fellowship Program for high school composers.

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PHOTOGRAPH ALEX IRVIN

Arisa Onoda (piano, 2012) was a 2024 Concours musical international de Montréal semi-finalist.

Alexander Pride (trumpet, 2007) joined the Cincinnati Symphony Orchestra.

Julian Rhee (violin, 2018) has received a 2024 Avery Fisher Career Grant.

Nate Seman (tuba, 2022–23) has been appointed principal tuba of the Sarasota Orchestra.

Subin Shin (violin, 2019) has joined the North Carolina Symphony.



Augusta Read Thomas, a composer featured on a Grammy-winning CD by Chanticleer and Pulitzer Prize finalist, has been championed by such luminaries as Barenboim, Rostropovich, Boulez, Eschenbach, Salonen, Maazel, Ozawa, and Knussen. Thomas teaches at the University of Chicago, and was Mead composer-in-residence with the Chicago Symphony Orchestra (1997–2006). This residency culminated in the premiere of *Astral Canticle*, finalist for the 2007 Pulitzer Prize in Music. Thomas has been composer-in-residence with the Eugene Symphony Orchestra, and MUSICALIVE composer-in-residence with the New Haven Symphony. Thomas won the Ernst von Siemens Music Prize, and is a member of the American Academy of Arts and Sciences and the American Academy of Arts and Letters. In 2016, Thomas founded the Chicago Center for Contemporary Composition at the University of Chicago: a collaborative, interdisciplinary new music environment. It includes annual concert series featuring the Grossman Ensemble, as well as CHIME, visiting ensembles, distinguished guest composers, performances, recordings, research, student-led projects, workshops, and post-doctoral fellowships. Commissioning organizations include Santa Fe Opera, PEAK Performances at Montclair State University and the Martha Graham Dance Company, the Cathedral Choral Society of Washington D.C., Tanglewood, Wigmore Hall, JACK Quartet, Third Coast Percussion, the Fromm Foundation, and many others.



Joel Thompson is an Atlanta-based composer, conductor, pianist, and educator, best known for the choral work, *Seven Last Words of the Unarmed*. This premiered in November 2015 by the University of Michigan Men's Glee Club and Dr. Eugene Rogers, and won the 2018 American Prize for Choral

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Composition. In August 2021, at the Colorado Music Festival, he premiered a work with text settings by James Baldwin. Thompson's works have been performed by esteemed ensembles such as the Atlanta Symphony Orchestra, Tallahassee Symphony Orchestra, Atlanta Master Chorale, Los Angeles Master Chorale, EXIGENCE, and the San Francisco Gay Men's Chorus. Currently a doctoral student at the Yale School of Music, Thompson was also a 2017 post-graduate fellow in Arizona State University's Ensemble Lab/Projecting All Voices Initiative and a composition fellow at the 2017 Aspen Music Festival and School, where he studied with composers Stephen Hartke and Christopher Theofanidis and won the 2017 Hermitage Prize. Thompson taught at Holy Innocents' Episcopal School in Atlanta from 2015 to 2017, and served as director of choral studies and assistant professor of music at Andrew College from 2013 to 2015. Thompson has a Bachelor of Arts degree in music

and a Master of Music degree in choral conducting, both from Emory University.

Emily Treigle (mezzo, 2019) won a George and Nora London Foundation Competition award.

Erin Wagner (mezzo, 2021, 2023) won a George and Nora London Foundation Competition award, and performed the world premiere of Errollyn Wallen's song cycle *Joy* at Carnegie Hall in November 2023.

Derek Wang (piano, 2011-22) was a 2024 Concours musical international de Montréal semi-finalist.

Joshua Weilerstein (conducting, 2009-10) was named music director

of the National Orchestra of Lille, in France.

Hannah White (violin, 2018-19, 2021) was a Sphinx Competition semi-finalist.

Shanshan Yao (violin, 2008) was an inaugural guest artist in residence with the Asheville Symphony Orchestra.

Harmony Zhu (piano, 2015-19) was named a 2024 Young Artist by the Gilmore Piano Festival.

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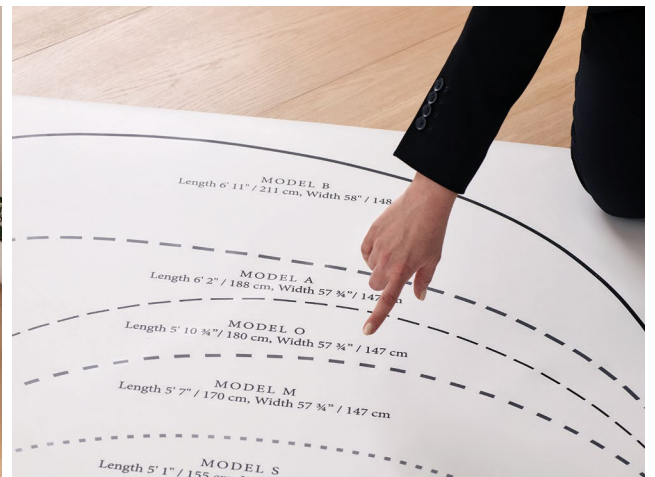
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Kamilla Arku is a Liberian-Norwegian pianist who draws on her diverse background as inspiration for her work as a performer and educator. She has recently performed for Chamber Music Society of Lincoln Center, the Intercultural Music Initiative, and the American Musicological Association, and in the upcoming season, she looks forward to recitals in the U.K., U.S., and Liberia. Her creative practice increasingly centers around improvisation, interdisciplinary conversation, and community-building. Kamilla is the founder and director of the charity Music for Liberia, a nonprofit which supports young people in Liberia, and is currently a Ph.D. student in musicology at New York University.

James Q. Davies: I am a historian. I think about what music is and has been made out of. I received piano performance scholarships at the Royal Northern College of Music in Manchester and the University of Cambridge. Books include *Romantic Anatomies of Performance* (University of California Press, 2014), a history of European hands and voices, critiquing the idea of “expression” in nineteenth-century music; *Sound Knowledge: Music and Science in London* (University of Chicago Press, 2017) co-edited with Ellen Lockhart, includes my interest in Euro-U.S. engineering and the biological sciences. *Creatures of the Air* (University of Chicago Press, 2023) is a macrohistory and critique of environmentality indebted to elemental media theory.

Dr. Pheaross Graham is a Mellon postdoctoral fellow in the humanities and lecturer in Stanford University’s Department of Music. Dr. Graham examines the intersections of theory, practice, and lived experiences of concert performers. Forthcoming publications include essays on reconstructing Rachmaninoff’s subjectivity and Liberace’s democratic virtuosity. He has presented at the American Musicological Society, Music and the Moving Image, Music Performance Studies Today, and other conferences. He enjoys initiating and organizing wide-reaching public conversations on performance. Dr. Graham’s immediate book project focuses on African American pianist Don Shirley and his musical activity during the Civil Rights Movement.

Steven Ledbetter was musicologist and program annotator for the Boston Symphony Orchestra from 1979 to 1998, when he created Steven Ledbetter Program Notes. He now writes essays for orchestra, chamber ensembles, opera companies, and recordings all over the English-speaking world. He earned a Ph.D. in musicology at New York University and taught at Dartmouth College before joining the Boston Symphony. In 1991, his BSO program notes received an ASCAP/Deems Taylor Award, given for “distinguished print and media coverage of music.” (His initials, S.L., appear after his notes in the program.)

Dr. Beth E. Levy is associate professor of music at UC Davis and vice president of the Society for American Music. She has published in *Music & Letters*, *Twentieth-Century Music*, and *American Music*, and won the 2000 Ingolf Dahl Competition in California. She has lectured at UCLA and Bowling Green State University, and has written program notes for the Berkeley Early Music Festival and the San Francisco Contemporary Music Players. Her book *Frontier Figures: American Music and the Mythology of the American West* was published in 2012; other interests include eighteenth- and nineteenth-century aesthetics, reception history, and representations of music in literature.

Thomas May, Lucerne Festival’s English program editor, is an internationally published writer, critic, educator, and translator. His essays are regularly commissioned by such organizations as the Metropolitan Opera, San Francisco Symphony and Opera, and The Juilliard School. He also writes for *Musical America* and the *Seattle Times*, and blogs about the arts at www.memetria.com.

Matthew Mugmon has written notes for the Aspen Music Festival and School since 2018, and is Associate Professor of Musicology at the University of Arizona. He has served as the New York Philharmonic’s Leonard Bernstein Scholar-in-Residence, and his research appears in the *Journal of Musicology*, *Music & Letters*, the *Journal of Musicological Research*, and the essay collection *Rethink-*

ing Mahler. His monograph *Aaron Copland and the American Legacy of Gustav Mahler* was published in 2019 by the University of Rochester Press. (His initials, M.M., appear after his notes in the program.)

Harlow Robinson is an author, lecturer, and Matthews Distinguished University Professor of History, Emeritus, at Northeastern University. His books include *Sergei Prokofiev: A Biography*, *Selected Letters of Sergei Prokofiev* (editor and translator), *The Last Impresario: The Life, Times and Legacy of Sol Hurok*, and *Russians in Hollywood: Hollywood’s Russians*. His articles, essays, and reviews have appeared in *The New York Times*, *Boston Globe*, *Los Angeles Times*, *Opera News*, *Musical America*, and other publications. He has lectured and provided program essays for the Aspen Music Festival and School, Boston Symphony, Metropolitan Opera Guild, Los Angeles Philharmonic, and Lincoln Center.

Dan Ruccia is a writer, violist, composer, and graphic designer based in Durham, North Carolina. He received his Ph.D. in Music Composition from Duke University in 2013, having studied with Stephen Jaffe and Scott Lindroth. He is an active member of the Triangle free improv scene, playing with Cyanotype, Polyorchard, and others. He can often be found spinning records at WPRB-Princeton, rock climbing, and watching his daughter’s soccer games.

Joel Rust is a composer and sound artist who creates works across a variety of media. His recent works and works-in-progress include an opera, interactive installations, audiovisual ambient electronica, pieces for “Zoom choir,” and a song cycle about summoning angels. He has received commissions from artists and groups in the U.K., U.S., and France, and his works appear on recordings by Discantus, The Hermes Experiment, and the Choir of King’s College, London. He has held positions at Emory University and New York University, having completed studies at the Guildhall School of Music and Drama, Harvard, and Emmanuel College, Cambridge.

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