

HISTORY OF THE SITE

EARLY HISTORY

For more than 800 years, the Ute Indians summered in the Aspen area, setting up several hunting camps among these peaks, which they named the “Shining Mountains.”

In 1879, silver prospectors began trekking over Independence Pass from Leadville to the Aspen area and founded the town. As word about the area’s rich silver veins spread, more and more prospectors arrived and mining companies were formed.

In 1888, when Aspen was a thriving town of thousands of residents, with multiple daily newspapers, schools, and even an opera house on the way, George E. Newman founded the Newman Mine on what is today the Aspen Music Festival and School’s Matthew and Carolyn Bucksbaum Campus.

The Newman Mine was a modern marvel. It not only used the newest of mining techniques but a spur of the Midland Railroad ran directly to the property and an on-site hydroelectric plant generated enough electricity to run the mine. It also furnished power for the electric light plant in town,

making Aspen the first city in Colorado to be totally electrified.

THE 1920S TO THE 1950S

Most of the silver mines in this area closed shortly after the United States went to the gold standard in the late 1800s. The Newman Mine, however, was an exception and remained in operation until 1920.

After its closure, the site took on a ghost-town appearance during the 1920s and 1930s. Aspen’s young people spent many a night carrying on in its empty main building, hitching horses to sleighs to get through the deep snow to the site—their parents and the town never being the wiser for their mischief.

In the 1940s and 1950s, various families lived on this property. The Four Seasons and the Copper Kettle restaurant both operated from this location and, at one point, the grounds even became a resort lodge. Many of the people involved in establishing Aspen as a ski resort stayed at the lodge or held ownership for a time, including Walter and Elizabeth Paepcke who organized the 1949 Goethe



MR. AND MRS. ROBERT O. ANDERSON Photo: Margaret Durrance, c. 1960s

Bicentennial Convocation and Music Festival that gave birth to the Aspen Music Festival and School (AMFS).

THE 1960S AND BEYOND

The property changed hands a few times mid-century until, in 1964, Mr. and Mrs. Robert O. Anderson generously donated the quiet grounds, then a 23-acre site, to its final owner, the AMFS.

In 1969, the AMFS leased its facilities to Aspen Country Day School (ACDS) during the winter months, starting a relationship between the two entities that continues today.

In the summers, the Campus served as the center of activities for the Festival’s artist-faculty and students; buildings designed by the late Aspen architect Fritz Benedict provided basic studios, practice rooms, and rehearsal space. Beginning in the 1990s, the Campus also became home to offices for the AMFS’s year-round staff.

PRESENT DAY

In 2003, the AMFS and ACDS began planning a joint campus that would allow both

organizations to develop at the highest levels of excellence while efficiently sharing use. In June 2013 the first phase of the new Matthew and Carolyn Bucksbaum Campus was officially opened, featuring two new rehearsal halls, teaching studios, practice rooms, and a percussion building. Phase 2 of construction is slated to be complete by summer 2016 with an additional rehearsal hall, new administrative offices, a new cafeteria, an additional building with teaching studios and an assembly hall, restoration of the historic Hardy Administrative Building, new maintenance buildings, and a bike facility.

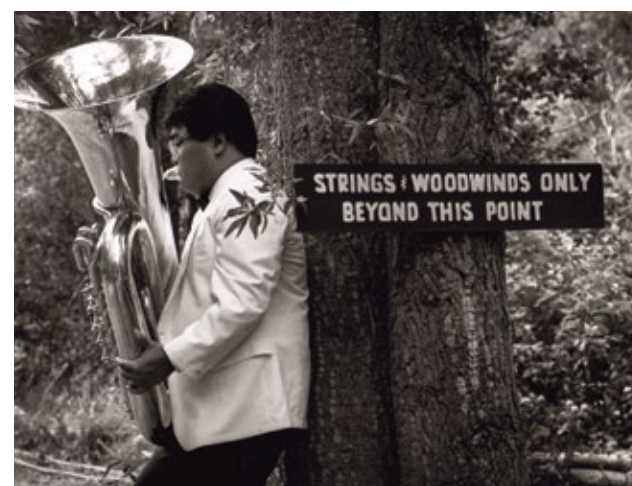


Photo: Charles Abbott, c. 1980s



Founded in 1949, the Aspen Music Festival and School (AMFS) is the country’s premier music festival and summer training ground for the next generation of musicians.

Each summer more than six hundred exceptionally talented young musicians come from all over the world to study with top music artist-faculty. The average student age is 22; the artist-faculty come from every major conservatory and music school—including The Juilliard School, the Shepherd School of Music at Rice University, the Curtis Institute of Music, the Colburn School, and New England Conservatory—as well as many major orchestras such as those of Los Angeles, New York, Chicago, Philadelphia, St. Louis, and the Metropolitan Opera.

These students and professionals also perform, along with select guest artists, in hundreds of performances in eight weeks—as part of five orchestras, chamber music groups, operas, recitals, children’s events, and more. They often perform with students and their teachers playing side-by-side, a unique configuration that blends learning and the excitement of real-time performance.

Many of today’s leading classical performers studied in Aspen, including violinists Joshua Bell, Sarah Chang, Gil Shaham, Nadja Salerno-Sonnenberg, and Robert McDuffie; pianists Orli Shaham, Joyce Yang, Wu Han, and Conrad Tao; cellist Alisa Weilerstein; Metropolitan Opera Music Director James Levine; conductors Marin Alsop and Leonard Slatkin; composers Philip Glass and Augusta Read Thomas; and bassist Edgar Meyer.

ASPEN MUSIC FESTIVAL AND SCHOOL

Self-Guided Tour of the Matthew and Carolyn Bucksbaum Campus

- GUIDED TOURS ARE OFFERED DURING THE SUMMER
- PLEASE RESPECT THE MUSIC-MAKING IN PROGRESS AND DO NOT ENTER THE BUILDINGS WHILE ON THIS SELF-GUIDED TOUR.



NEWMAN MINE The site in the days of the silver mine; the buildings on the left and in front still stand today as part of the Bucksbaum Campus. Photo: Aspen Historical Society, c. 1890s

MATTHEW AND CAROLYN BUCKSBAUM CAMPUS

TOUR CURRENT AS OF JANUARY 2015

The Aspen Music Festival and School is partway through a full redevelopment of its 38-acre Campus, which will allow musicians the space, acoustics, and comfort to pursue the deep nuances of their art. Castle Creek runs through the site, providing alpine beauty as well as an ideal “white noise” to help with sound dispersion for the many musicians here together.

Phase 1 was completed in 2013. Named for the late Matthew Bucksbaum, who was an AMFS Life Trustee,

and Carolyn “Kay” Bucksbaum, a current member of the Board of Trustees, the Campus provides a new pedestrian-friendly site design, two acoustically stellar rehearsal halls, private teaching studios, sound-proof practice rooms, and a professional music library.

The final phase is slated to be complete in summer 2016. The budget for the 105,000-square-foot redevelopment is \$70 million, shared equally between the AMFS and Aspen Country Day School, who together share this Campus.

slow rate through underground, oversized ducts so that cooling and circulation are soundless and won't rustle music on the stands. The hall is named for Stefan Edlis and Gael Neeson.

Attached is one of two music libraries where AMFS artist-faculty and students obtain the musical parts for the orchestral and chamber music they study and perform while at the Festival. (The other library is backstage at the Benedict Music Tent.) A total of six librarians is needed to handle the volume of music used each summer. The chamber music collection is named for Phyllis and Saul Lowitt.

• HARRY TEAGUE PAVILION
Harry Teague is a locally based, international architect who designed these buildings as well as Harris Concert Hall (in 1993) and the Benedict Music Tent (in 2000).

This glass-enclosed studio room was named in honor of Teague by a generous donor and former Yale classmate of Teague's, Ed Bass, with his wife Vicki. The building is used for meetings, events, and rehearsals. Cantilevered over the Great Pond via a truss system, the views from this structure are stunning. The large amount of glass in this building, however, can make the room quite live; custom acoustic blinds can be raised and lowered to modify the sound in the room depending on the desires of each group using it.

• SCANLAN HALL
This structure is the larger of the two rehearsal halls; it can seat a large orchestra. Like the other Pond Cluster buildings, Scanlan Hall features acoustic blinds to address sound, as well as the specialized cooling system. The hall is named for Mary and Patrick Scanlan.

• PONDS
The ponds have been on site since the nineteenth-century mining days when they were used to cut ice blocks in the winter. Decades later, they were popular spots for ice skating. Today the Fire Pond is used as a reservoir for water to be used in the case of fire emergency. All three are fed from a natural spring and run into Castle Creek.

2 PRACTICE ROOMS

The sixty-eight new practice rooms on Campus are divided into four sections. When testing for sound isolation during building, the team used what they called “the scream test” to see if side-by-side rooms could be used without either disrupting the other. While it was technically possible to fully seal the rooms acoustically, the Festival felt this would diminish the vitality and energy of the Campus. The practice rooms were ultimately built with enough sound isolation to work for side-by-side practicing, but also with enough sound bleed to create a lively musical atmosphere.

All the practice rooms are located around the perimeter of the Campus. Made of concrete, they have an ingenious design that helps them serve as retaining walls for slopes greater than 30 degrees. Those along Castle Creek Road also have living vegetation on top so the roofs blend in with the hillside when viewed from the road above.

CASTLE CREEK BUILDING

Built in 1993, the Castle Creek Building houses teaching studios, classrooms, and offices for summer activities. In the winter it has classrooms and year-round offices for Aspen Country Day School.

3 LOWER SCHOOL BUILDING

At 17,000 square feet, this is the largest of the new buildings on Campus and in the summer houses AMFS teaching studios, offices, a computer lab, and a composition studio. During the academic year, the building is used by the ACDS as pre-k through grade 4 classrooms. In the center of this building is the lovely Fonda and Charlie Paterson Commons, named for two great figures in the Festival's history—a current Trustee and a Life Trustee, respectively—whose children also attended ACDS.

Since ACDS needs classrooms at 800 square feet and the Festival needs private teaching studios at 400 square feet, moveable room dividers were installed that can transform each classroom into two acoustically sound studios. The company that makes the dividers, Skyfold, created a new product specifically for this use, one with a greater degree of acoustic isolation than was previously available in its product line. The company now offers this product to other clients all over the world.

4 BETTY A. SCHERMER PERCUSSION BUILDING

Nestled next to Castle Creek, the Schermer Percussion Building is used for lessons and rehearsals. There are also double-sized practice rooms specially built for percussion. The south end of the building is nearly two stories high and doors are oversized to accommodate the loading in and out of large percussion instruments. This complex was named for AMFS Life Trustee Betty Schermer.

5 BUSINESS OFFICE

Built in the late 1800s, this two-story structure was originally the silver mine foreman's home. It currently houses the AMFS's communications and development departments, as well as its executive office. While designated historic, it can be moved intact elsewhere on the site, which it will be to make room for a separate building that will house classrooms and teaching studios. The use of the Business Building is undetermined after the staff moves to the addition to the Hardy Administration Building in 2016. Also visible from here are Isolde and the Classroom Building, used as offices and spaces for teaching and coaching.

STILL TO COME IN PHASE 2

Hurst Hall, named in honor of the generous support of Robert and Soledad Hurst, will be built next to the current location of the Business Building. The building will be the largest rehearsal space on Campus. Also to come in Phase 2, the Hardy Administration Building will be restored with an addition that will house more administrative offices and a new cafeteria. Rounding out the Campus redevelopment will be more teaching studios, an assembly hall, new maintenance buildings, and a bike facility.

1 GORDON HARDY ADMINISTRATION BUILDING

This is one of the oldest buildings in the county and one of the original buildings from the late 1800s when the Newman Mine occupied this site. This is where the miners slept, ate, and took their recreation. Today it houses the AMFS administrative offices and, in the summer, a cafeteria for the music students. Designated historic, it is slated to be fully renovated in keeping with its historical style and will house a reception area and some offices. A new, connected building will house more offices for the Festival's full-time administrative employees and an airy, bright cafeteria. The building is named in honor of longtime AMFS president and dean Gordon Hardy who retired in 1989 and passed away in 2013.

THE POND CLUSTER

Completed in June 2013 and designed by Harry Teague Architects, the firm that also designed the Festival's two concert facilities, these halls are for orchestra rehearsals, small ensemble rehearsals, and studio classes.

The buildings' exteriors reflect their environment in four elements: mountains, air, earth, and water. The roof lines mirror the angles of the area's surrounding peaks and represent MOUNTAINS; the translucent border at the top lets a soft filtered light into the buildings and represents AIR; the wood-looking siding, actually made of a cementitious material for superior wear, represents EARTH; and the blue-tinted glass represents WATER.

• EDLIS NEESON HALL
This 7,100-square-foot hall is used for orchestral rehearsals and is home in the summer to the American Academy of Conducting at Aspen Orchestra, a 55-member orchestra that serves as the training “instrument” for the approximately fifteen young conductors that study in Aspen each summer. Inside are a variety of features that make this a versatile facility: the stage can be taken up and down for chamber music performances, stairs provide access to a balcony viewing area, and there is a small warm-up room for auditions and competitions. The building was designed with optimal sound in mind: a sprung floor facilitates acoustics, and the air conditioning unit is housed outside and across the road to eliminate any noise distractions. The unit moves air throughout the building at a very

