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JULY 2 – AUGUST 24, 2025

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

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On the Cover

Impression III (Konzert), 1911 (oil on canvas) by Wassily Kandinsky. *Städtische Galerie im Lenbachhaus und Kunstbau München, Gabriele Münter Stiftung 1957.*



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* The Editor's Letter, Concert Information and Patron Services page, History in Brief section, and elements of the Festival and School Information are presented in bilingual or Spanish format.

* El Mensaje del editor, la 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.

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ALEXANDRA MUNROE

Chair of the Board of Trustees

On behalf of the Aspen Music Festival and School's Board of Trustees, welcome to our 2025 season of music! Last year we celebrated our 75th anniversary by reflecting on the visionary promise of our founding event in 1949, when the Paepcke family and friends convened an international festival to reimagine humanism in the postwar age. Here in Aspen, away from cities and surrounded by majestic nature, our founders believed that the power of music and the brilliance of the artists who make and perform it could ignite a brighter future. And it worked. This year



the AMFS builds on those founding themes to embrace the connections between music and spiritual experience.

The AMFS has been central to Aspen's special culture of convening for nearly eight decades. Each summer we convene hundreds of young artists and world-class musicians at our Bucksbaum campus and on our iconic stages—the Klein Music Tent, Harris Concert Hall, and the Wheeler Opera House. Over our eight-week season we convene the Aspen community and visitors from around the world to enjoy, think about, and celebrate a range of excellent offerings across some 400 events, from classical to popular symphonic music, from opera to contemporary compositions. Our profound impact on Colorado's Roaring Fork Valley is ingrained in who we are and whom we serve, from the expert equally comfortable with Barbara Strozzi and Igor Stravinsky to the nearly 500 local children served each year by our after-school music education programs. Consider the smallest participant in our Festival for Kids; the eighth-grade violin student in Glenwood Springs serving on our Youth Leadership Council; the parent who brings their child

to the free Mariachi Celebration (July 2) to explore cultural heritage. Those programs and more, many undertaken in partnership with community organizations, help instill a love of music and education across generations and link all of us to the Aspen Idea, engaging body, mind, and spirit in acts of joy and learning.

Riding on the extraordinary momentum of our 75th anniversary season, the AMFS is thinking big about how to shape the future impact of our institution for Aspen and beyond. Our campaign, Aspen Promises, will enhance the excellence of our educational mission, strengthen our institutional foundation through scholarships and capital improvements, and catalyze innovation in the world of music. Our dedicated board, leadership, and staff appreciate that what happens in Aspen can change the world.

We dedicate our 2025 season to Kay Bucksbaum. Thanks to her enduring generosity our community of musicians, artist-faculty, students, neighbors, business owners, and music lovers can continue to gather at AMFS and take in all things “concerning the spiritual in art.”

IN MEMORIAM

KAY BUCKSBAUM

The 2025 season is dedicated to the memory of Carolyn “Kay” Bucksbaum for her vision and steadfast devotion to the AMFS. Through her service as an AMFS Trustee and Chair of the Board from 2010 to 2012, Kay added another crowning contribution to her decades of philanthropic leadership and advocacy alongside her work in promoting social justice and women's rights. She never wavered from a strong personal moral compass, nor from her belief in tolerance and understanding. Kay first came to Aspen in 1953 when she and her new husband, Matthew, discovered the Music Festival. That summer Matthew attended his first-ever orchestral concert. From that summer visit their lives became intertwined with Aspen and the AMFS, and many generations of Aspenites have benefited from their love of this community. Matthew would go on to join the AMFS Board in 1985

and serve twice as its chair, and both he and Kay were honored as Life Trustees of the organization. Matthew, Kay, and their family developed a profound love for music during their Aspen summers: their children, Ann and John, grew up attending the beloved “Uncle Forrest” children's concerts well before each became advocates for the AMFS in their own right. Each summer Kay and Matthew would invite students to their home to practice on their piano and enjoy the beautiful vistas; they hosted many dinners with musicians that often ended in spontaneous chamber music concerts. Throughout their involvement with the AMFS Kay and Matthew carefully considered the long-term, indelible impact of their philanthropic leadership. Deeply committed to the excellence of our students and faculty, Kay and Matthew created the New Horizons Fellowship program, which supports a cohort

of thirty students every summer. Their historic anchor gift during the “Where Dreams Begin” campaign made the new teaching campus on Castle Creek, which bears their names, a reality. If ever there were a person about whom one says with love and confidence, “May her memory be a blessing,” it would be Kay Bucksbaum.





MICHAEL HILSMAN, *Flower, Cactus, Lime*, 2023. Oil on linen, 11 × 14 inches

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ROBERT SPANO

Music Director

The title of Wassily Kandinsky's manifesto of 1911, "Concerning the Spiritual in Art," is an apt encapsulation of the 2025 AMFS season. In this summer's programming we were inspired by the profound connection between music and the ineffable. When words fail, in moments of sorrow, crisis, grief, or immense joy, music is the soul's own speech.

Throughout history musicians have sought to express the noumenal—that higher truth only perceptible to humans through spiritual experience—and composers have sought to give voice to the intangible. This summer we can view Beethoven's transcendent Fifth Symphony through the lens of the spirit; we find reverent meditation on Creation in Strauss's *Alpine Symphony* and music from Wagner's *Parsifal*, and celebrations of humanity in Jessie Mont-

gomery's *Hymn for Everyone* and Jasmine Barnes's *KINSFOLKNEM*.

A centerpiece of the season will be *Siddhartha, She*, the newly commissioned operatic adaptation of Hermann Hesse's 1922 novel *Siddhartha* with music by Christopher Theofanidis and libretto by Melissa Studdard. *Siddhartha, She* is a story of spiritual self-discovery set in the time of the Buddha and receives its world premiere at Aspen. Davóne Tines's eclectic vocal program—Recital No. 1: MASS—invites deep contemplation through works by Caroline Shaw, J. S. Bach, Julius Eastman, and others. Another joyous celebration of religious faith will shine in Handel's famous *Messiah*. By traversing the history of religious experience in music, we can meditate together on its rich spiritual heritage and its endless possibilities.

Robert Spano, conductor, pianist, composer, and teacher, is known worldwide for the intensity of his artistry and distinctive communicative abilities, which create a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. Spano has been music director of the Fort Worth Symphony Orchestra since August 2022 and will continue there through July 2031; this follows his tenure as principal guest conductor with FWSO, which began in 2019. He is the tenth music director in the history of the orchestra, which was founded in 1912. In February 2024 Spano was appointed music director of the Washington National Opera for a three-year term beginning in the 2025–26 season; he is currently the WNO's music director designate. 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; he also directs the Aspen Conducting Academy, which offers participants unparalleled training and valuable podium experience. After twenty seasons as

music director with the Atlanta Symphony Orchestra, he now serves as music director laureate. He was appointed principal conductor of the Rhode Island Philharmonic Orchestra & Music School in 2024 and will transition to principal guest conductor in 2025–26 following the appointment of their new music director.

During the 2024–25 season (Spano's third as music director of the Fort Worth Symphony) he led six weeks of symphonic programming, conducting works including Mahler's Ninth Symphony, Wagner's *The Flying Dutchman* in concert, and a world premiere by Jake Heggie in addition to shaping the artistic direction of the orchestra and driving its continued growth. In the fall of 2024 Spano led his first performances as WNO's music director designate, including a new production of Beethoven's *Fidelio*. Additional highlights of the 2024–25 season included a two-week residency with the Atlanta Symphony Orchestra, his first appearances as principal conductor with the Rhode Island Philharmonic, and engagements with the Jacksonville Symphony Orchestra and Colorado Symphony.

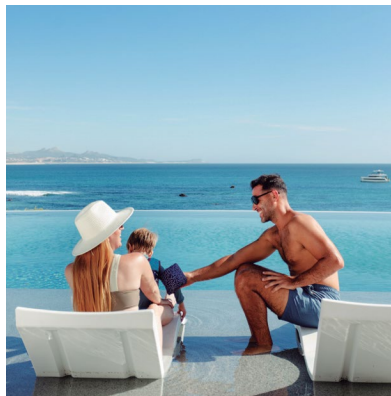
Spano made his Metropolitan Opera debut in 2019 leading the U.S. premiere

of *Marnie* by American composer Nico Muhly. Recent concert highlights have included several world-premiere performances, including *The Sacrifice of Isaac* by Jonathan Leshnoff with the Atlanta Symphony Orchestra; Steven Mackey's *Aluminum Flowers* and James Ra's *Te Deum* with the Curtis Symphony Orchestra; *Of Earth and Sky: Tales From the Motherland* by Brian Raphael Nabors with the Fort Worth Symphony Orchestra and Rhode Island Philharmonic; and *Voy a Dormir* by Bryce Dessner at Carnegie Hall with the Orchestra of St. Luke's and mezzo-soprano Kelley O'Connor.

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 a faculty member 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 only two classical musicians to be inducted into the Georgia Music Hall of Fame.

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In 2025 Alan Fletcher has been selected to join the American Academy of Arts and Sciences in the category of Scientific, Cultural, and Nonprofit Leadership.

ALAN FLETCHER

Munroe President and CEO

Summer 2025 continues our celebration of our 75th: 2024 was the anniversary of the first summer of music in Aspen, but 2026 will be the anniversary of the incorporation of what we now call the Aspen Music Festival and School. This progression expresses the fact that teaching and learning together are the heart of our endeavor. Young musicians from all over the world come to Aspen to work side by side with our faculty, who are dedicated to ensuring the future of our precious and unique art form.

Each summer we choose a theme to inspire our work throughout the season, and in 2025 that theme is *Concerning the Spiritual in Art*. This was the title of a book by the painter Wassily Kandinsky. His ideas inspired Herbert Bayer to join the Bauhaus in Germany, and Bayer's work became the foundation for much of the creation of modern Aspen. Kandinsky was also a close friend of Arnold Schoenberg and music was of the greatest importance to him. In his book Kandinsky is not interested

in spirituality as the province of sectarian religion, but rather in spirituality as a realm of experience, thought, and action beyond the day to day, beyond the literal. Our season brings to the stage music that is numinous—glowing with possibility, aspiration, inquiry, belief, and confidence. When our concern is for the spiritual, we are ready for danger and goodness, difficulty and meaning.

There will be music that is spiritual in the most obvious way: Handel's *Messiah*, Mendelssohn's *Reformation* Symphony, etc. There will be music of more subtle spirituality: Messiaen's birdsong, Holst's *Planets*, and much more. At the heart of the summer will be an extraordinary world premiere: *Siddhartha, She*, created by Chris Theofanidis and Melissa Studdard with a brilliant team of visual, movement, and sound artists inspired by Hermann Hesse's novel. We are proud that, after seventy-five years, Aspen continues to be a place celebrating what is new, and deep, and full of hope.



ABOUT THE COVER ARTIST

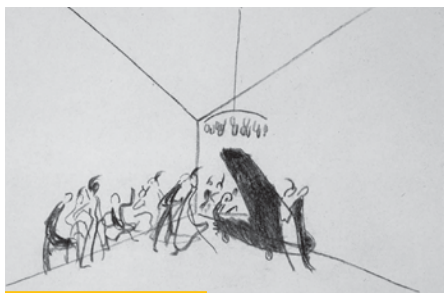
Wassily Kandinsky

The cover artwork is *Impression III (Konzert)*, a 1911 oil painting by Wassily Kandinsky. While he had been developing the intellectual scaffolding for his plunge into abstraction since 1909, it was only after a 1911 concert of the music of Arnold Schoenberg that he began working in earnest in that direction. Producing some sketches of the concert immediately afterward, he went on to dramatically simplify and abstract their shapes and contours, eventually producing the final painting and staking out the beginnings of a world-shaking artistic movement.

Taking its title from a translation of Kandinsky's revolutionary 1911 essay *Concerning the Spiritual in Art*, the Festival's seventy-sixth season will explore many strands of spiritual thought and practice through their connection to music. Kandinsky, a Russian-born painter and Theosophist who lived between Munich and Paris, forged the idea that abstract painting could inspire a durational and consciousness-shifting experience that was akin to music. Kandinsky's view of spiri-

tuality as accessible through artistic material was central to the Bauhaus School, where he began teaching in 1922.

Kandinsky was born in Moscow on December 16, 1866. After studying law and economics, he moved to Munich to study art with Anton Azbe and Franz von Stuck. Kandinsky exhibited for the first time with the Berlin Secession in 1902 and with the Salon d'Automne in Paris in 1904. Kandinsky's *Concerning the Spiritual in Art* was published in December 1911, and shortly thereafter the almanac *Der Blaue Reiter* (The Blue Rider) was published by Kandinsky and Franz Marc. Kandinsky lived in Russia from 1914 to 1921, principally in Moscow, until he began teaching at the Bauhaus in Weimar in 1922. He moved with the Bauhaus to Dessau in 1925 and became a German citizen in 1928. The Nazi government closed the Bauhaus in 1933 and later that year Kandinsky settled in Neuilly-sur-Seine, near Paris. Fifty-seven of his works were confiscated by the Nazis in the 1937 purge of "degenerate art." Kandinsky died on December 13, 1944, in Neuilly-sur-Seine.



Sketch for *Impression III (Konzert)*, 1911 (chalk on paper) by Wassily Kandinsky. Musée national d'art moderne/Centre de creation industrielle, Centre Pompidou, Paris.

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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 we are proud to present our contributions to the Aspen Music Festival and School's seventy-sixth season. 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, the most promising young singers from around the nation and the globe sharing their voices and their progress with you.

The composer Richard Strauss said "the human voice is the most beautiful instrument of all, but it is the most difficult to play." The endless expressive possibilities of singing inspire every moment of our work as we help a new generation of stars to master this art, with you to witness their journey.

This summer we present two fully-staged operas: Mozart's coming-of-age comedy *Così fan tutte*, featuring the much-anticipated directorial debut of Renée Fleming; and the heartbreaking romance of Puccini's unforgettable *La bohème*. The former, presented in the iconic Wheeler Opera House, will be conducted by Patrick Summers in a wonderful collaboration between the co-artistic direc-

tors of our program. *La bohème*, the timeless story of love and loss, will feature the return of world-famous tenor Matthew Polenzani. Conducted by Enrique Mazzola and directed by Katherine M. Carter, Puccini's masterpiece will once again bring bohemian Paris to the Klein Music Tent stage.

Other unforgettable vocal events will enrich our summer, including public artist development classes, scene workshops, cabarets, and concerts by vocal stars including soprano Ana María Martínez and mezzo-sopranos Isabel Leonard and Kelley O'Connor. The world premiere of Christopher Theofanidis's and Melissa Studdard's theatrical oratorio *Siddhartha*, she will see the return of AOTVA's own countertenor Key'mon Murrah. Our brilliant young artists, selected from all over the world, look forward to your enthusiastic welcome. We can't wait to share their artistry with you all summer long!

Renée Fleming, Aspen Opera Ensemble alumna, is one of the most highly acclaimed singers of our time, performing on the stages of the world's great opera houses and concert halls. Winner of five Grammy awards and the U. S. 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, and this year at Davos she became an inaugural member of the World Economic Forum's Global Arts and Culture Council.

Recent opera performances include *The Hours* at the Metropolitan Opera and *Nixon in China* at the Opéra de Paris. In 2023 Renée received the Grammy Award for Best Classical Vocal Solo for *Voice of Nature: The Anthropocene*, which inspired a current concert tour with a film created for the program by the National Geographic Society.

Renée's anthology, *Music and Mind: Harnessing the Arts for Health and Wellness*, was published in 2024. A prominent advocate for research at the intersection of arts, health, and neuroscience, she has given presentations in this field with scientists and practitioners around the world.

Renée is an artist-faculty member of the AMFS New Horizons Program, which is made possible by an endowment gift from Kay and Matthew Bucksbaum. Advisor for special projects at L.A. Opera and Artist Development Advisor for Wolf Trap Opera, her other awards include 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. For more, visit www.reneefleming.com.

Patrick Summers is artistic and music director of the Houston Grand Opera, having been appointed music director in 1998 and artistic director in 2011. Summers has appeared at the Aspen Music Festival and School numerous times over the years in both symphony and opera settings. In 2019 he was named co-artistic director alongside Renée Fleming of the Festival's redesigned opera program, Aspen Opera Theater and VocalARTS.

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, includ-

ing 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 *The Spirit of This Place* was published by the University of Chicago Press in 2018. His articles on arts and education in the HGO program have become collectibles. Summers has published two novels in 2025: *Key Change: An Alternative Biography of Mozart* and *A Collection of Brevities*.

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ROBERT J. HURST AND CARRIE WELLS

National Council Co-Presidents

Like an orchestra, the community that supports the Aspen Music Festival and School plays many distinct roles. There would be no music without our students and young artists—and no students without our talented artist-faculty. Our audiences are able to enjoy these performances thanks to the dedication of our hardworking volunteers and professional staff. And it is our guest artists and conductors who inspire our orchestras to perform at the highest level—to the joy and benefit of us all.

This summer we invite you to experience the AMFS in all its vibrant dimensions. While many know about our grand orchestral concerts in the Klein Music Tent, the intimate chamber music and recitals in Harris Concert Hall, and the unforgettable opera productions at the Wheeler Opera House, there is so much more to discover. Consider attending a Prelude before a Sunday concert—an

engaging introduction to the music you'll hear that afternoon. Take in a performance atop Aspen Mountain on a sunny Saturday, or enjoy music in an elegant private home, complete with a glass of wine. Attend a master class, where students are coached by internationally acclaimed artists. Or seek out the debut performances of new-to-Aspen artists such as Patricia Kopatchinskaja, Tom Borow, and Davóne Tines. The possibilities are inspiring—and endless.

We also invite you to consider becoming a member of the AMFS National Council. This passionate group of supporters provides essential financial backing and serves as dedicated ambassadors and hosts. National Council members share a deep love for music made in the mountains and a commitment to the ongoing success of the AMFS. To learn more about joining, please call (970) 205-5062 or visit aspenmusicfestival.com/support.

MENSAJE DEL EDITOR

Joseph Pfender

Llegó el momento de celebrar la temporada 2025 del Aspen Music Festival and School esta vez con un tema artístico profundamente vinculado a la historia del Festival: *Lo espiritual en el arte* (*Traducción del nombre del libro "Concerning the Spiritual in Art"*). Tomando el título del influyente libro de 1911 del pintor Wassily Kandinsky, la septuagésima sexta temporada del Festival explorará múltiples vertientes del pensamiento y la práctica espiritual a través de su conexión con la música. La filosofía de Kandinsky, según la cual la podía alcanzarse mediante el uso material del arte—la materia física de la pintura, la escultura, etc.—esta idea fue un pilar en el pensamiento de la Escuela Bauhaus y en el desarrollo artístico del arquitecto de Aspen, Herbert Bayer.

Más allá del arte visual y la arquitectura, muchas tradiciones religiosas han explorado la experiencia espiritual a través de la música. La música escrita más antigua en la tradición occidental fue compuesta para la iglesia e interpretada por monjes y monjas desde el siglo IV de nuestra era. Durante los

siguientes 1700 años, los compositores se han inspirado en expresiones de lo divino. De hecho, la naturaleza abstracta de la música instrumental—la cual no representa directamente ningún tema o historia—ha permitido a compositores, intérpretes y públicos de todas las épocas explorar el misterio inefable de la religión o la espiritualidad. La temporada 2025 tendrá como foco a algunos de esos exploradores y presentará parte de las sublimes piezas musicales resultado de sus exploraciones.

Nos adentraremos en una visión ampliada de la espiritualidad con la obra central de esta temporada, solicitada por AMFS. *Siddhartha, She*—un drama musical de Christopher Theofanidis, con libreto de Melissa Studdard—es una adaptación reflexiva de la novela *Siddhartha* de Hermann Hesse, publicada en 1922, una historia de autodescubrimiento espiritual en la época de Buda. En esta pieza teatral musical de duración completa, experimentaremos la duda, la filosofía y el amor de los personajes en su búsqueda espiritual hacia la iluminación.

Desde el *Messiah* de Handel hasta *Siddhartha, She* de Theofanidis; y desde el triunfo del espíritu en la Quinta Sinfonía de Beethoven, hasta la sinfonía *Reformation* de Mendelssohn y *blue cathedral* de Jennifer Higdon, esta temporada celebra la música como manifestación de lo divino. Explorando la riqueza de las experiencias religiosas y musicales a través de diversas culturas, meditaremos juntos sobre el legado espiritual que la música nos ofrece. ¡AMFS les da la bienvenida!

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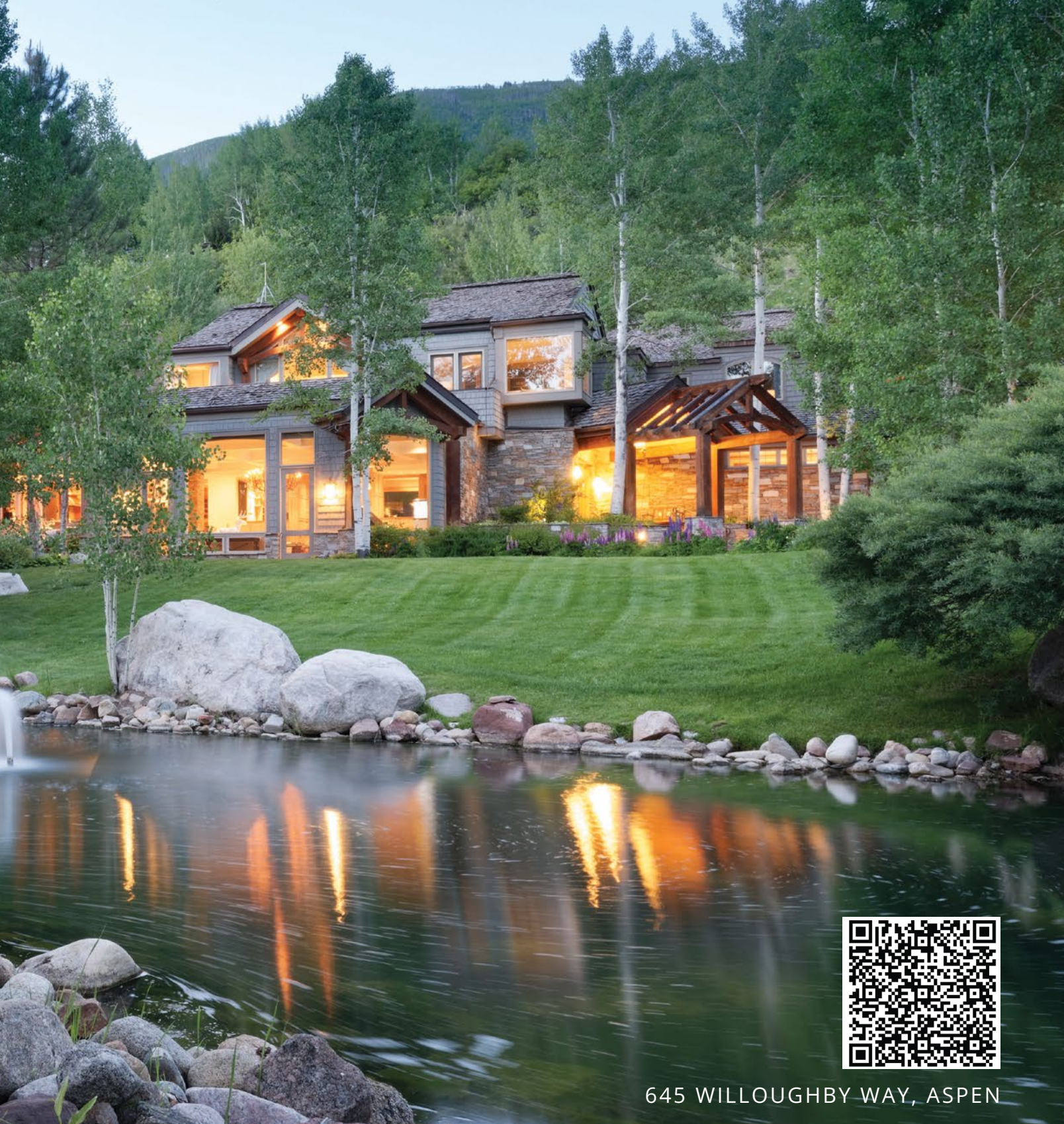
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A BRIEF HISTORY OF THE ASPEN MUSIC FESTIVAL AND SCHOOL

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 exists to this day.

With the Goethe Bicentennial Convocation in 1949 the Paepckes laid the groundwork for the Aspen Music Festival and the Aspen Institute for Humanistic Studies: 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 for the Meadows campus.

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 twenty-three acres on Castle Creek Road in 1964 for teaching, rehearsing, and administration, and Kay and Matthew Bucksbaum led the development of the Bucksbaum campus there. In 1965 Saarinen’s tent was replaced by a permanent structure designed by Herbert Bayer and Fritz Benedict.

Jorge Mester became music director 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, which was helmed by Edward Berkeley starting in 1984.

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

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

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 conocida como la “idea de Aspen” y existe 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: 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 para el campus de Meadows.

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 23 acres en Castle Creek Road en 1964 para 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 fue reemplazada por una estructura permanente diseñada por Herbert Bayer y Fritz Benedict.

Jorge Mester se convirtió en el director musical 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: La Sala de Conciertos Joan W. e Irving B. Harris (1993) y la Carpa de Música (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.

A Brilliant Future

2012 marked Music Director Robert Spano's first season. With his encouragement the Susan and Ford Schumann Center for Composition Studies expanded into a full, intensive eight-week program. A comprehensive endowment and capital campaign, organized around Kay and Matthew Bucksbaum's gift for new teaching facilities, enabled the completion of the Bucksbaum Campus in 2016.

2021 was the first full performance season for Aspen Opera Theater and VocalARTS, led by co-artistic directors Renée Fleming and Patrick Summers. The 75th anniversary season in 2024 marked the beginning of a three-year celebration and an ambitious new strategic plan looking to the next 25 years.

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 el inicio de Aspen Opera Theatre y VocalARTS, dirigidos por los codirectores artísticos Renée Fleming y Patrick Summers. La temporada 75, en 2024, marcó el comienzo de una celebración de tres años y un nuevo y ambicioso plan estratégico de cara a los próximos 25 años.



1. President and CEO Alan Fletcher welcoming the AMFS students, artist-faculty, and patrons at convocation in the Music Tent in 2018. *Photo: Mike Grittani.*

2. Walter and Elizabeth Paepcke, Founders of the Aspen Music Festival and School and the Aspen Institute. *Photo: Ferenc Berko.* 3. Barbara and R. O. Anderson above the Castle Creek music campus. *Photo: Margaret Durrance.* 4. Fabi and Fritz Benedict. 5. Carolyn and Matthew Bucksbaum Campus, outside the Gordon Hardy Administration Building, looking across the pond to Stefan Edlis and Gael Neeson Hall. *Photo: Timothy Hursley.* 6. AMFS Dean Gordon Hardy with composer Aaron Copland. *Photo: Charles Abbott.* 7. Music Director Robert Spano conducting the Aspen Festival Orchestra on opening Sunday in 2023.

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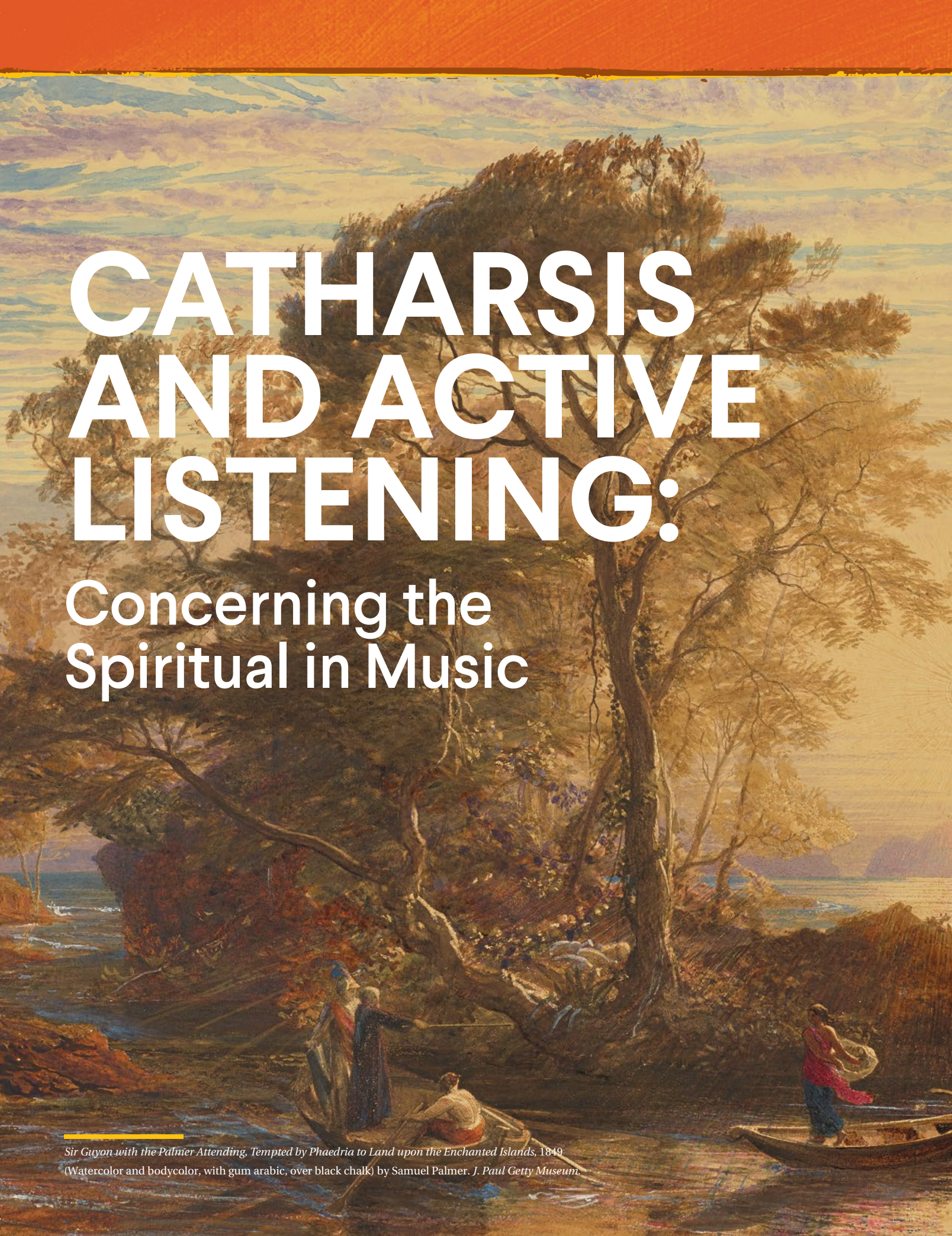
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CATHARSIS AND ACTIVE LISTENING:

Concerning the
Spiritual in Music

Sir Guyon with the Palmer Attending, Tempted by Phaedria to Land upon the Enchanted Islands, 1849
(Watercolor and bodycolor, with gum arabic, over black chalk) by Samuel Palmer. J. Paul Getty Museum.

FEATURE ARTICLE 01

BY MARKUS RATHEY



Almost every religious tradition engages with the divine through songs, drums, or the chanting of sacred words. While not all traditions might explicitly call these sounds “music”—and some may actively resist this characterization—to a Western ear, the resemblance is often unmistakable.

Within the Judeo-Christian tradition, which has deeply influenced Western classical music, singing was originally used to convey sacred texts, declaim them in religious services, and facilitate their teaching. Music was perceived to offer much more than this, however. As early as the fourth century Church Father Basil of Caesarea (329–379) noted that songs were instrumental not only in teaching doctrine but also in moderating emotions and fostering a sense of community and belonging.

Given this profound religious significance, Christian churches were deeply involved in the creation and performance of music, sometimes driving musical innovation while at other times resisting change. Late medieval composers created new polyphonic motets based on ancient Gregorian chants; Renaissance masters like Palestrina wove complex polyphonic textures from these chants; and Johann Sebastian Bach composed deeply religious cantatas and oratorios for Lutheran services.

Basil had already recognized that the power of music extended beyond serving as a vehicle for sacred texts: music had the ability to control emotions and speak directly to the heart, creating bonds among performers and listeners.

During the Enlightenment, challenges to church doctrines—and Christian religion in general—catalyzed a significant shift in the perception of music. Philosophers, poets, and novelists began to see music as a spiritual art that provided access to the divine independently of religious doctrine. Enlightenment figures like Immanuel Kant (1724–1804) expressed skepticism, viewing music as mere

decoration without concrete meaning, while others, such as Friedrich Schleiermacher (1768–1834) and Ludwig Tieck (1773–1853), believed the abstract nature of music allowed it to transcend language, becoming a genuinely divine art.

This evolving view of music is vividly depicted in the fictional biography of the church musician Joseph Berglinger penned by Wilhelm Wackenroder (1773–1798). Berglinger sits in a concert hall listening to a symphony. He is not only entertained, he actively listens:

When Joseph was at a grand concert he seated himself in a corner without so much as glancing at the brilliant assembly of listeners, and listened with precisely the same reverence as if he had been in a church—just as still and motionless, his eyes cast down to the floor in the same way. Not the slightest sound escaped him, and his keen attention left him in the end quite limp and exhausted. His soul, eternally in motion, was wholly a play of sounds; it was as though, liberated from his body, it fluttered about more freely, or even as though his body too had become a part of his soul.

Music, for Berglinger as for many of his contemporaries, has become a source of a spiritual experience, liberating his soul. His mode of listening is the same as if he were in a church—yet the music as well as the spiritual experience are not necessarily related to organized religion. Wackenroder's short text marks a shift that led to the aesthetic autonomy of instrumental music, later labeled *absolute music*; in other words, music that did not require a text to project meaning and significance. In fact music was able to express the ineffable, the unspeakable that cannot be confined to words.

This aesthetic shift corresponded to a change in the most-favored genres among composers and listeners. The years around 1800 are the time of the symphony, the string quartet, and the piano sonata as leading genres in which composers wrote innovative music.

Spiritual or religious meaning was not encoded in these pieces via text; instead it was the listener personally who contributed to this perception. The spiritual experience was listener-centered. Composers could (and did) aid this experience by favoring cer-



Das Paradies, c. 1650 (oil on canvas) by Jan Brueghel the Younger. Staatliche Museen zu Berlin, Gemäldegalerie, CC BY-SA 4.0.

tain textures, timbres, and forms; but in the end the spiritual quality of a piece of music hinged first and foremost on the listener.

George Frideric Handel's oratorio *Messiah*¹ exemplifies this transitional phase. On first sight it is a piece of sacred music: the text is religious, compiled from the Old and the New Testament. The subject is Jesus, the Messiah. It belongs to a large group of religious ora-

torios Handel had written and successfully premiered during his years in England. But while Johann Sebastian Bach's stylistically similar passions and oratorios had been composed for the Lutheran liturgy, Handel's oratorios were from the outset conceived as works for the concert hall. *Messiah* saw its first performance in the Great Music Hall in Dublin in 1743, which was followed by



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a London premiere in the Covent Garden Theatre. The oratorio transferred a religious theme into the concert hall.

While Johann Sebastian Bach's oratorios and passions were neglected for a time after his death in 1750, surviving mostly in the memories of connoisseurs until the 1820s, performances of Handel's oratorios continued well into the nineteenth and twentieth centuries. The lasting success of Handel's oratorios can be attributed at least in part to their performance practice. The oratorios, including *Messiah*, were performed by choirs

and orchestras of increasing size. A famous concert during the 1784 Handel commemoration in London presented the oratorio with 525 performers! While not all subsequent performances reached the size of half a thousand musicians, the performance forces for Handel's music were usually significant (and quite different from modern "historical performance practice"). The result was that the sounds met the ear of the listener with an overpowering force.

Contemporaries described this overpowering force of sensual impressions as "sub-

lime." This was an old concept dating back to antiquity. But the aesthetic category of the sublime had seen a revival in the middle of the eighteenth century. Just around the time of Handel's death, the English philosopher Edmund Burke (1729–1797) had published his influential treatise *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*. In Burke's view the sublime lies in the overwhelming power of a storm, the intimidating size of a mountain, or the threatening effect of complete darkness. The sublime can evoke horror and fear—but used within art, it is also a source of pleasure.

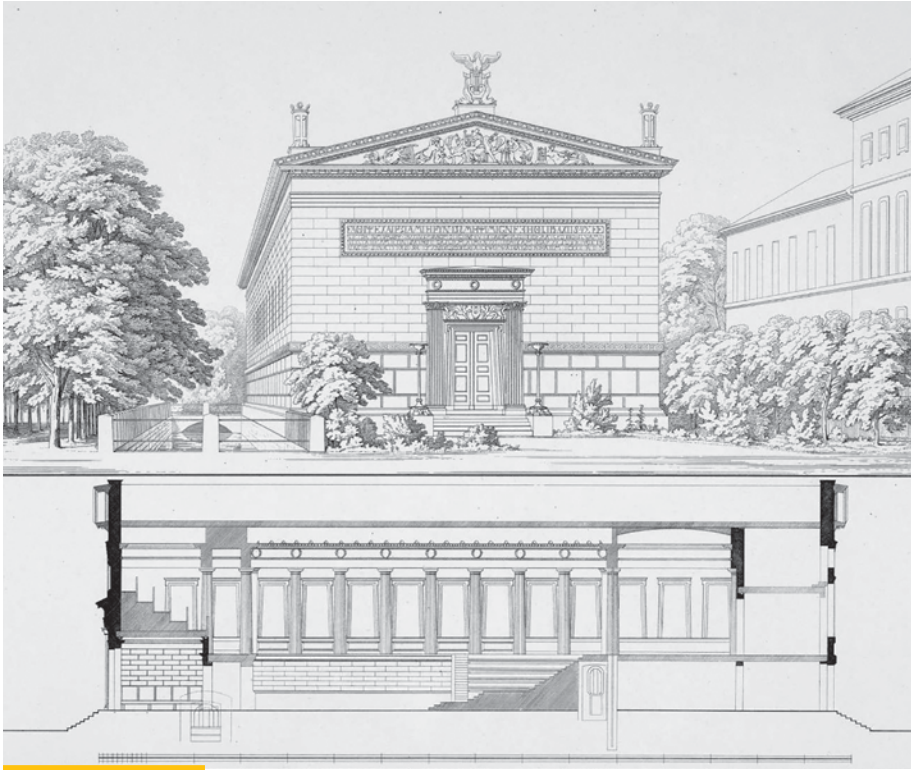
Handel's music, with its large performance forces, was heard as being sublime. The same applied to the increasing size and sonic force of the symphonic orchestra. Music that surprised and overwhelmed the listener was preferred over music that was simply pretty.

The sublime was not the supreme aesthetic category, however. Especially in the writings of the German philosopher Immanuel Kant, the highest form of the sublime was the divine, and a sublime experience could open the listener for the divine. Later philosophers such as Arthur Schopenhauer (1788–1860) and Georg Wilhelm Friedrich Hegel (1770–1831) developed this idea further, deepening the connection between the aesthetic sublime and the divine.

Not only was instrumental music able to express the ineffable, but especially the overpowering force of the symphonic orchestra opened the listener to a sublime experience and thus to experience of the divine. Ludwig van Beethoven's symphonies represented this new understanding of music with the majestic sound of the *Eroica* (the Third), the force of Nature described in the *Pastoral* (the Sixth), and the combined vocal and instrumental forces in the Ninth. But the most influential catalyst for a new view not only of the symphony but of music as a spiritual experience was Beethoven's Fifth,² premiered in 1808. The famous motif at the beginning of the Symphony has been described as fate knocking at the door, and it is this "fate motif" that shapes the character of the whole first movement. Departing from the fear and angst of impending fate in the opening movement (in C minor), the composer takes the listener on an emotional journey: from the lyrical Andante con moto in the second movement through the rhythmically charged Scherzo, and finally to the majestic shift to bright C major in the



Gothic Windows in the Ruins of the Monastery at Oybin, c. 1828 (oil on canvas) by Carl Gustav Carus. Metropolitan Museum of Art. Ruins provided a compelling visual image for the Romantic fascination with fragmentation; this confrontation with symbolic death and chaos produces the same sublime effect as violent or overpowering natural phenomena.



Original concept for Karl Friedrich Schinkel's building for the Singakademie in Berlin, in which Felix Mendelssohn revived important works by J. S. Bach beginning in 1829.

final movement. As Beethoven stated himself, "Many assert that every minor piece must end in minor. I disagree! . . . Joy follows sorrow, sunshine—rain." Beethoven here ties the music to human experience. Contemporaries took this even one step further and interpreted Beethoven's Symphony as a religious revelation. The composer and novelist E.T.A. Hoffmann (1776–1822) expressed this in his influential review of the work:

Radiant beams shoot through this region's deep night and we become aware of gigantic shadows which, rocking back and forth, close in on us and destroy everything within us except the pain of endless longing—a longing in which every pleasure that rose up in jubilant tones sinks and succumbs, and only through this pain—which, while consuming but not destroying love, hope, and joy, tries to burst our breasts with full-voiced harmonies of all the passions—we live on and are captivated beholders of the spirits.

Hoffmann expands on Beethoven's words about joy and sorrow, and he detects pain, longing, and redemption in the motifs and harmonies of the Symphony. For Hoffmann

(and his contemporaries) these are not only human experiences, but they have a deeper spiritual meaning:

How this wonderful composition, in a climax that climbs on and on, leads the listener imperiously forward into the spirit world of the infinite! . . . No doubt the whole rushes like an ingenious rhapsody past many a man, but the soul of each thoughtful listener is assuredly stirred, deeply and intimately, by a feeling that is none other than that unutterable portentous longing, and until the final chord—indeed, even in the moments that follow it—he will be powerless to step out of that wondrous spirit realm where grief and joy embrace him in the form of sound.

Beethoven's Symphony, a piece of secular music intended for the concert hall, is now the source for a religious experience. But it is a religiosity that is not necessarily Christian, and it is the music itself that leads to this experience.

While Beethoven's music allowed listeners to experience religious feelings, and while Handel's oratorios were performed to great acclaim in the concert hall, Johann Sebastian

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Bach, one of the most famous composers of religious music, languished in obscurity for decades after his death. It was Felix Mendelssohn who spearheaded the effort to revive Bach's music in the early nineteenth century; his efforts even brought Bach into the repertoire of the secular concert hall. This Bach revival continued to gather momentum into the twentieth century, when the doctor, musicologist, and organist Albert Schweitzer presented the sacred cantatas with Charles Widor and the Paris Bach Society in the 1930s. (Schweitzer would go on to give the keynote

address at the inaugural Aspen Music Festival and Goethe Bicentennial in 1949.)

Mendelssohn not only helped revive Bach's music for the concert hall, but his own compositions were also deeply influenced by Bach's works. His *Reformation Symphony*³ amalgamates the musical past and the modern symphony. This Symphony from the pen of a composer who had converted from Judaism to Lutheranism is a profoundly religious work: the opening movement features a liturgical melody known as the "Dresden Amen," a short, solemn ascending motif that

is audible throughout the movement. The Symphony ends with an even more noticeable religious reference, as the finale is based on the Lutheran chorale "A mighty fortress is our God." These religious references reflect the historical context of the composition of the piece, for it had been written to commemorate the invention of printing in the fifteenth century by Johannes Gutenberg. The religious themes are symbolic references to the golden age of the Renaissance, which saw Gutenberg's invention and Martin Luther's subsequent Protestant Reformation. The



The Redemption of Tannhäuser, 1892 (watercolor and gouache on buff card) by Sir Frank Dicksee. Metropolitan Museum of Art, gift of Alexander B. V. Johnson and Roberta J. M. Olson.

religious references also have a nationalist significance, since the celebrations in 1830 for which Mendelssohn had written his Symphony were viewed as a celebration of German cultural identity. And yet the Symphony is more than a document of emerging German nationalism. In a cultural context that heard spirituality in instrumental music, its religious themes expressed a broader spirituality that transcended denominational and national boundaries.

Listeners who detect the “Dresden Amen” in *Reformation* will be reminded of another work that uses the same theme: Wagner’s opera *Parsifal*,⁴ where it serves as a leitmotif to signify the Holy Grail. In both his writings and in his compositions Wagner contributed to the idea of absolute music. Wagner viewed his own operas as the logical next step in the development of this aesthetic ideal, which led from purely instrumental music to operatic works that amalgamated the symphonic orchestra with the human voice as well as other art forms, such as poetry and visual art.

It is not by accident that religious themes are present in almost all of Wagner’s operas: the conflict between spiritual and carnal love in *Tannhäuser*, which culminates in the pilgrimage of the protagonist to Rome; the opening chorale of *Die Meistersinger*; the Germanic religious mythology in the *Ring* cycle; and, most obviously, the story about the Holy Grail in Wagner’s last composition, *Parsifal*. Wagner himself labeled the work a *Bühnenweihfestspiel* (Festival Play for the Consecration of the Stage). Though it employs Christian religious themes and imagery, it would be hard to argue that Wagner makes any doctrinal statements. It is a religious work that invites the listener to join the religious experience—without subscribing to Christian doctrine.

Spiritual and religious themes also appear in Richard Strauss’s symphonic poem *Tod und Verklärung* (Death and Transfiguration).⁵ The composition depicts an artist on his death bed; he reminisces about his childhood and the struggles of his life before finally experiencing transfiguration as his soul passes into the “infinite reaches of heaven.” Strauss would not have identified himself as a man of faith, but his music has a spiritual quality that transcends the boundaries of a specific religion.

The same can be said about Gustav Holst’s orchestral suite *The Planets*.⁶ While being on

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the surface level a description of the planets of the solar system, Holst's suite draws on old spiritual and mythological stereotypes including classical mythology and astrology. On a deeper level, however, *The Planets* is a meditation about human life: war and peace in the two opening movements (Mars and Venus), old age (Saturn), and finally a spiritual transformation (Neptune) as the piece ends with the dissipating sound of unaccompanied voices from a hidden choir.

The works by Strauss, Holst, and other composers in the late nineteenth and early twentieth centuries build on the transformation of the concert hall into a place of spiritual experience that we have traced back to the last decade of the eighteenth century. The fictional Berglinger listens to a symphony as if he were in a church, and composers such as Strauss and Holst write works that aid the listener in this spiritual experience—without setting doctrinal boundaries that explicitly spell out a theology.

Starting with Beethoven's Fifth and continuing in the works by Strauss and Holst, we also see how general human experiences (sadness, joy, death, fear) are amalgamated with a spiritual perspective that recontextualizes and heightens their transcendental nature.

The same can be said of two more recent works in this year's Festival. The title of Jennifer Higdon's orchestral work *blue cathedral*⁷ invokes the name of a place of religious worship. The motive for writing the piece, however, was a very personal one. Higdon's composition was written in memory of her younger brother (Blue was his middle name), who had passed away a year prior. Listeners can hear fear and moments of hope, while the calm and ethereal ending promises a transformation that takes us to a better place.

Like Higdon, Jessie Montgomery also includes a word associated with religion in the title of her *Hymn for Everyone*.⁸ While the tune of the 'hymn' was newly written, it not only sounds like a traditional religious melody, but the treatment of the tone also reminds us of chorale variations of the past (and thus ties back to the use of a chorale in Mendelssohn's Symphony). In other words, the composition references the sound of religious music without providing a textual reference for its specific meaning. Instead it is a hymn "for everyone," open for all spiritual and religious experiences. Listeners who dig deeper will find that the composition was



Flower garland with Christ, c. 1645–50 (oil on canvas) by Daniel Seghers, including elements by Erasmus Quellinus the Younger. Staatliche Museen zu Berlin, Gemäldegalerie, CC BY-SA 4.0.

influenced by the early COVID pandemic (2020–21) and in particular by the passing of the composer's mother. But even without these references listeners experience the spiritual depth of the piece, which leads after a dramatic climax to a sound that slowly fades away. Montgomery has called the experience of writing the composition cathartic, and that is how we can hear the work: leading from drama and angst to a spiritual catharsis at the end.

The cathartic efficacy of music ties together many of the works on the program of this Festival that have a spiritual character: Beethoven's Fifth leads the listener from sorrow and fear to joy; Strauss gives a glimpse of transfiguration at the end of life; Holst's *The Planets* culminates in the ethereal sounds of a choir; and Higdon and Montgomery both view their creative process as being part of a personal catharsis.

When around the turn of the nineteenth century music became the voice of the ineffable it left the specificity of religious text behind. Instead of being a vehicle for words, music offered the listener a path for an emotional journey that often led from tragedy and fear to either the sublime experience of a majestic apotheosis (as in Beethoven and Mendelssohn) or the transfiguration promised by a calm and fading sound (as in Strauss, Holst, or Montgomery). What connects these pieces is that the listener is not merely the recipient of a religious text but also participates in the creation of meaning, thus actively listening to the spiritual potential of the music "as if they were in a church."

— © MARKUS RATHEY

1. Handel, *Messiah*: Aspen Festival Ensemble, August 6
2. Beethoven, Symphony No. 5: Aspen Chamber Symphony, July 11
3. Mendelssohn, Symphony No. 5, "Reformation": Aspen Chamber Symphony, July 5
4. Wagner, Prelude to Act I and Good Friday Spell from *Parsifal*: Aspen Festival Orchestra, July 6
5. Strauss, *Tod und Verklärung* (Death and Transfiguration): Aspen Festival Orchestra, July 20
6. Holst, *The Planets*: Aspen Festival Orchestra, August 24
7. Jennifer Higdon, *blue cathedral*: Aspen Festival Orchestra, August 10
8. Jessie Montgomery, *Hymn for Everyone*: Aspen Festival Orchestra, July 27

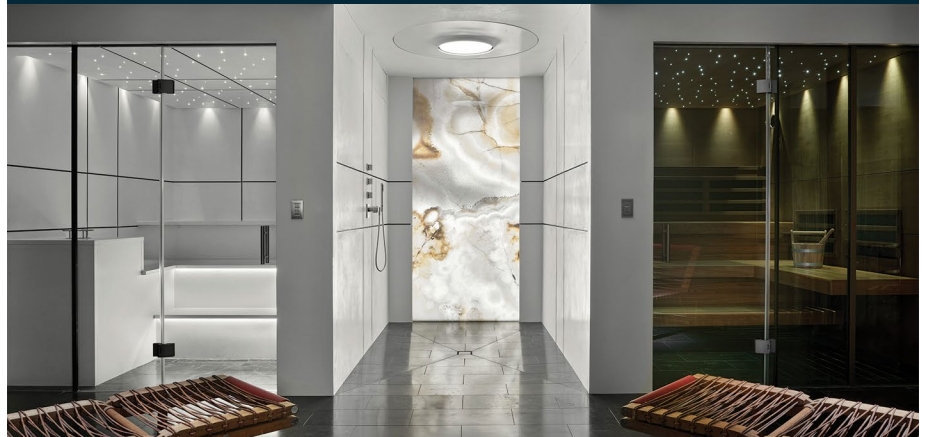
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The background of the entire page is a reproduction of the painting 'Trees and Houses near the Jas de Bouffan' by Paul Cézanne. The painting depicts a landscape with several large, dark trees in the foreground and middle ground, their branches reaching across the sky. In the background, there are houses with light-colored walls and dark roofs. The overall style is Impressionist, with visible brushstrokes and a rich, textured color palette. The title text is overlaid on the left side of the painting.

KANDINSKY, PAINTING, AND THE SPIRITUAL IN MODERN MUSIC

Trees and Houses near the Jas de Bouffan, 1885-86 (oil on canvas) by Paul Cézanne. Metropolitan Museum of Art.

FEATURE ARTICLE 02

BY JULIAN JOHNSON

“How beautiful the meadows appear today.” In Act III of Wagner’s final opera, *Parsifal* gazes in quiet rapture at the landscape.¹ The expansive orchestral music doesn’t just paint the scene glowing in the morning light, it gives voice to Parsifal’s experience. It enables us to feel what he feels, to see what he sees. Through its luminous tone and overflowing richness, we too see the world anew. For Wagner art was the most sacred and profound of human practices, closer to religion than entertainment. It’s an idea embodied in the Good Friday Spell moving from brokenness to redemption, an idea that would shape the work of a generation of artists, poets, and composers.

It’s also the concept at the heart of *Concerning the Spiritual in Art*, a short book by the painter Wassily Kandinsky first published in December 1911. Kandinsky asks questions that still resonate strongly in our own time: What is the purpose of art? What is the role of the artist? His own answer is clear: as society becomes more materialistic, art must become more spiritual. Kandinsky has no time for art as something merely pleasing to be admired in galleries. Painting that simply reproduces the outward appearance of things is, for him, the lowest kind. In the words of his fellow painter Paul Klee, “The purpose of art is not to reproduce the visible, but to make visible.”

Kandinsky’s book has to do with the upheavals of contemporary art in the early years of the twentieth century. He touches on the painting of Cézanne, Matisse, and Picasso; the music of Schoenberg, Debussy, and Skryabin; the writing of Maeterlinck and Mallarmé. But he frames this historical moment in the widest possible view. The history of humankind, he insists, is one of slow spiritual progress moving ever upwards like a broad triangle. At its tip are the solitary visionaries, frequently misunderstood, just as Beethoven was in his own time.

Music plays a central role here. In striving towards a more spiritual form, Kandinsky



writes, art finds in music “the best teacher.” Why? Because music, without any obvious subject matter, is free to explore our inner life. As the art critic Walter Pater put it in 1873, “All art constantly aspires to the condition of music.” But we would be wrong to imagine this was just one-way traffic. If painters and writers took their inspiration from music, it often worked the other way around. Claude Debussy, for example, found his musical path

by setting poets like Stéphane Mallarmé and Paul Verlaine, whose work had in turn been shaped by music.

For Kandinsky a more spiritual art is a more abstract art, one that cuts through the inadequacy of representation to open up the wonder and mystery of the world. In doing so it opposes the shallow materialism of modern society. But here we encounter the first of several paradoxes at the heart of modern

art. In order to cut through the materialism of the everyday, art focused more intensely on the *materiality* of its own medium. It explored color, sound, rhythm, and gesture as having a sense of their own. As Paul Klee wrote, “More important than nature and nature study is one’s attitude to the content of one’s paintbox.”

By the time his book appeared, Kandinsky was already leaving representation behind to foreground the intensity of subjective perception, above all through his vivid use of color. What strikes us in his paintings is not what *isn’t* there (the precise and objective representation of a landscape) but the richness of what *is*—the vibrancy of the juxtaposed colors, the bold sweep of the shapes across the canvas, the bright energy of the scene. Consider the case of *Murnau with Church I* (1910, left). You can still pick out the church tower, the flower bed and fence in the foreground, the distant mountains on the horizon, but that’s not the main thing. A photograph could have supplied that information better. What matters is the intensity of vision that sparks something correspondingly intense in our own reaction.

This priority of color is found across the work of a generation of painters from Monet to Matisse, Derain to Delaunay. Klee wrote ecstatically about his experience in Tunisia in 1914: “Color has taken hold of me; no longer do I have to chase after it. Color and I are one. I am a painter.” But composers too were increasingly captivated by the “color” of sounds, the qualities of musical tone and timbre. There is good reason for the cliché that the music of Debussy and Ravel is so often associated with Impressionism. Consider one of Monet’s many paintings of boats while listening to the opening of Ravel’s *Une barque sur l’océan* (1905).² Ravel’s indolently circling patterns are as self-sufficient as Monet’s play of light on water. Their glittering repetitions anticipate the famous sunrise in Ravel’s later ballet score *Daphnis et Chloé* (1912).³ There is no memorable theme here, no musical argument, no character, and no action. What draws us in and carries us along is a swelling wave of sound that emerges from gentle shimmering before expanding to an overwhelming climax achieved through a refined handling of orchestral tone and texture.

This turn to sound itself marks a subtle revolution in music that runs through the twentieth century, joining Debussy and Ravel



Murnau with Church I, 1910 (oil on cardboard) by Wassily Kandinsky. Lenbachhaus, Munich, Germany.

to later composers like Pierre Boulez. You won't find Boulez talking about spirituality in art—few composers were so resolutely secular—but he understood music to be an exploration of the furthest reaches of the human mind. Like Kandinsky, he too saw art and music as shaped by the irreversible progress of history. Listening to works like ... *explosante-fixe...* (1993) or *Sur Incises* (1998),⁴ it's not hard to hear echoes of Debussy or Ravel in the shared fascination with sonic color and the scintillating play of electrifying energy. This is a world in permanent flux, ungraspable, absolutely distant from the solid materialism of things.

Color, wrote Kandinsky, causes “a spiritual vibration” that provokes a “corresponding vibration of the human soul.” He sets out this theory in a series of diagrams and, in explaining the effect of different colors, he frequently reaches for musical parallels. Thus a deep red is like “the sad middle tone of a cello” and violet is like an English horn or a bassoon. A fine amateur musician himself, for Kandinsky “color is the keyboard, the eyes are the hammers, the soul is the piano with many strings.”

(Kandinsky might have had in mind his fellow Russian, the composer Alexander Skryabin, with whom he shared an interest in *synaesthesia*: seeing sounds as colors and vice versa. Skryabin's tone poem *Prometheus: The Poem of Fire* (1911) is scored for large orchestra, piano, choir, and “color keyboard,” the last being an instrument invented by the composer. Each note of the chromatic scale is assigned a different color—*chroma*, of course, means color in Greek—such that when a key is depressed it causes the corresponding colored light to be projected into the concert hall.)

For Kandinsky the most important corroboration of his ideas came from the work of Arnold Schoenberg. In January 1911 Kandinsky attended a concert that included Schoenberg's groundbreaking Second String Quartet, Opus 10 (1907–08). His immediate response was a new painting, *Impression III (Konzert)*, but he also wrote to the composer to introduce himself. It was a meeting of minds and artistic vision that formed the basis of a lifelong friendship. As Kandinsky set out his theory of color in *Concerning the Spiritual in Art*, Schoenberg was not only writing his *Theory of Harmony* (1911) also but exhibiting his own paintings in Vienna. He titled his paintings

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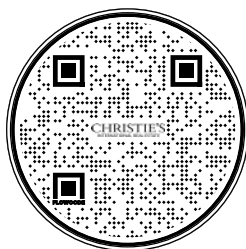
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“Visions” just as Kandinsky started referring to his own as “Compositions.”

Both were part of the wider quest for a fusion of the arts inspired by Wagner’s idea of a *Gesamtkunstwerk*—a total or complete work of art. It was, however, theatre and dance that offered the boldest experiments. In placing the human body center stage and exploring a more natural, less restrained vocabulary of movement, dance was also key to the Modernists’ embrace of “primitivism.” And here we meet a second paradox. A movement associated with the new and experimental, Modernism was also shaped by a fascination with the sense of something ancient, lost to a contemporary world. It’s an idea vividly portrayed in two massive canvases by Henri Matisse—*Dance* and *Music* (both from 1910)—evoking a kind of prehistoric collective art through their repetitive simple figures and bold colors. Writing in

1902, Paul Klee expressed it perfectly: “I want to be as though newborn, knowing absolutely nothing about Europe; ignoring facts and fashion, to be almost primitive.”

His words might equally have been spoken by Isadora Duncan, born in California but central to the development of modern dance in Europe. In place of the highly refined language of classical ballet, Duncan explored natural movement often elaborated through improvisation. For her dance was the “divine expression of the human spirit through the medium of the body’s movement.” She partly drew her inspiration from the depiction of dancers in ancient Greek and Egyptian art. It’s not impossible that Debussy’s piano prelude *Dancers of Delphi* (1909) was inspired not by a bas-relief in the Louvre (as historians tell us) but a performance by Isadora Duncan.

The most famous example of dance as the meeting place of the arts was of course the

Ballets Russes. The creation of Russian impresario Sergei Diaghilev, the Ballets Russes were a key artistic presence in Paris from 1909 on, bringing together many of the leading figures of Modernism across the arts. The contradiction of a highly refined modern art cultivating something powerfully primitive is placed center stage, nicely caught in Debussy’s witty observation, after a performance of Stravinsky’s *Le sacre du printemps* (*The Rite of Spring*, 1913), that here was something “primitive but with every modern convenience.”

The music of Maurice Ravel, whose *Daphnis et Chloé* (1912) was commissioned for the Ballets Russes, may seem a long way from the mythic primitivism of Stravinsky’s *Rite*. As a young man, however, Ravel was a member of Les Apaches (The Hooligans), a loose association of writers and artists contemporary with the more famous group of painters known as Les Fauves (The Wild Beasts). It was here that Ravel met the writer Tristan Klingsor (the nom de plume combines the names of two Wagnerian characters), whose collection of poems titled *Shéhérazade* provided the texts for Ravel’s orchestral songs of the same name in 1904.⁵ Klingsor’s poems had themselves been inspired by Rimsky-Korsakov’s *Scheherazade*⁶—another case of music shaping poetry that in turn shapes music.

Debussy’s *Jeux* (Games)⁷ was another Ballets Russes commission performed in 1913 just a few weeks before the riotous premiere of Stravinsky’s *Rite*. A year earlier Vaslav Nijinsky had choreographed Debussy’s *Prélude à l’après midi d’un faune* (*Prelude to the Afternoon of a Faun*, 1894), written in response to Stéphane Mallarmé’s poem. Debussy apparently hated Nijinsky’s interpretation, with its angular and highly stylized movements (an imaginative recreation of the kind of movements depicted on ancient Greek vases). Outwardly these two ballets could not be more different—*Faune* is a tale of a satyr and two nymphs evoking an ancient Greek pastoral, while *Jeux* is based on a game of tennis. And yet *Jeux* can be seen as a kind of updated, stylish version of the earlier work, a similar tale of desire simmering between a trio of characters on a sultry afternoon.

The same tension between ancient and modern is found in Debussy’s *Danse sacrée et danse profane* (*Sacred Dance and Profane Dance*, 1904),⁸ not a dance piece but a work commissioned to show off the new chromatic harp. The title has often intrigued



The Blue Rider (Der Blaue Reiter), 1903 (oil on canvas) by Wassily Kandinsky. Stiftung Sammlung E.G. Bührle, Zurich.



The Dance (I), 1910 (oil on canvas) by Henri Matisse. Museum of Modern Art.

audiences, but perhaps the point is that there is no essential difference between the sacred and the secular, the spirit and the body—or at least that in art the gap between the two is bridged. The harp is perfectly placed to do so here, evoking an ancient Greek lyre while showing off its thoroughly up-to-date chromatic capabilities.

Kandinsky used the term “primitive” to denote painting of the medieval period, but the idea of “primitivism” had a much wider resonance in early Modernism. It denoted almost anything that stood outside of a materialist society that denied the existence of anything it couldn’t measure. Modernists were captivated by anything that was less rational and more instinctive. Painters were suddenly interested in folk art, non-Western art, medieval art, the art of children. Composers were fascinated by the exotic sounds of non-Western instruments like those Debussy heard at the Paris Exhibition of 1889.

Another part of this “return” to something more immediate was seeking a stronger relationship to nature. The annual summer exodus from the city to the countryside was a pattern of life for the fashionable and affluent urban class. But the importance of these months outside the city for composers like Mahler or Webern and painters like Kandinsky and Klee cannot be overestimated. Debussy’s credo that “a sunset is worth more than the *Pastoral Symphony*” succinctly

expresses the idea that art was reinvigorated by going back to nature with open eyes and ears. An experience of the raw force of nature was channelled into the work of many composers, none more so than Sibelius and Nielsen. The latter’s Fourth Symphony, *The Inextinguishable*⁹ makes the point powerfully. Composed between 1914 and 1916, it refuses any program except for the elemental energy at the heart of things.

Not every artist or composer saw things the same way. Take Richard Strauss. His tone poem *Tod und Verklärung* (1889)¹⁰ signals an obvious concern with the spiritual. The title (Death and Transfiguration) echoes Wagner’s *Liebestod und Verklärung*—the original title for the concert music extracted from his opera *Tristan und Isolde*. Strauss was of course central to the development of program music, a genre that Kandinsky dismissed. But then Strauss’s career underlines many of the contradictions of Modernism. After taking his music to the very edge of Expressionism with his operas *Salome* (1905) and *Elektra* (1909), he stepped back to the lush historicism of *Der Rosenkavalier* (1911). The narrative scenes of his *Alpine Symphony* (1915)¹¹ are clearly marked in the score; the piece is unashamed in its musical depiction of characters, landscape, and events. But the picture is more complicated than a crude binary of progressive versus conservative. In a 1911 diary entry bound up with the genesis

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of the *Alpine Symphony*, Strauss reflected on his difference from Mahler, repudiating what he saw as Mahler's metaphysics of denial and choosing instead to celebrate the materiality of nature as an affirmation of life.

Of course, if art had a sacred and spiritual task, so too did the artist. In this they saw themselves resembling Parsifal, the knight engaged on a sacred quest, the solitary figure devoted to a higher purpose. A recurring

figure in art from the Pre-Raphaelites to Kandinsky, the knight comes to symbolize the artist. When Kandinsky and his more radical colleagues formed a new breakaway group in 1911, they called themselves *Der Blaue Reiter* (The Blue Rider), referencing an earlier painting of Kandinsky's that depicted a knight on a white horse. As Kandinsky put it, "The artist is not only a king because he has great power, but also because he has great

duties." Both Kandinsky and Schoenberg understood their task as a spiritual calling. As Schoenberg reflected in 1948, there would have been easier artistic paths than that of atonal music, but "the supreme commander had ordered me on a harder road."

In this their model was undoubtedly Beethoven, or at least an *ideal* of Beethoven as a solitary genius finding musical expression for the great spiritual struggles and triumphs of mankind in works like the Ninth Symphony and the late quartets. This was the vision at the centre of the Beethoven Exhibition staged in 1902 by the Vienna Secession, which included not only Max Klinger's brooding sculpture of the composer, but also Klimt's *Beethoven Frieze*, which depicts the very same journey of spiritual progress through art that Kandinsky sets out in his book.

For the leading figures of Modernism Beethoven was a fellow Modernist *avant la lettre*, breaking free from the expectations of his patrons and audiences to follow the "inner necessity" of his creative task. Here was a composer who seemed to embody the motto of the Viennese Secession: "To every age its art, and to art its freedom." Long before Skryabin's tone poem, Beethoven himself embodied the figure of Prometheus wrestling the gods for divine fire. His Fifth Symphony (1808)¹² epitomizes the capacity of music to explore the *inner* dramas at the heart of human life, presenting an essentially *spiritual* journey, a wordless story of struggle, suffering, overcoming, and affirmation. Something similar is heard in the Fifth Piano Concerto, *Emperor*.¹³ Written in 1809 against the backdrop of Napoleon's invasion of Vienna, the piece lacks any trace of the cannon fire going on all around Beethoven's home; indeed, nothing could be further from the extraordinary inwardness of the tender slow movement.

While the concerto form provided opportunities for spiritual introspection, nowhere was the idea of music as a spiritual art more powerfully manifested than in the symphony. Long before Kandinsky made his move towards abstraction, the symphony had already thrown off the expectation that instrumental music, in order to be meaningful, should accompany words or exclusively serve a dramatic scenario. Mozart was no Modernist, but his symphonic music was utterly modern in this respect. Take the slick, energetic sense of purpose of his 1778



Beethoven Frieze (detail), 1901-02 (charcoal, graphite, chalk, and various other metal, glass, and construction materials) by Gustav Klimt. *Secession Building*, Vienna.



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Yellow-Red-Blue, 1925 (oil on canvas) by Wassily Kandinsky. Centre Georges Pompidou, Paris, Musée national d'Art moderne.

Paris Symphony (No. 31), a work of the transparent clarity typical of his cosmopolitan style.¹⁴ Like Mozart's *Prague* or *Linz* Symphonies or Haydn's *London* symphonies, the title neatly underlines that Viennese Classicism was urbane and international, effortlessly crossing barriers of language and nationality.

The symphony exemplified "the condition of music" to which Walter Pater pointed, a model of art not tied to the outward representation of the world. Consider Felix Mendelssohn's *Fifth Symphony, Reformation*.¹⁵ Composed in 1830, it commemorates a key event in the Protestant Reformation three hundred years earlier; in its use of a device of religious music known as the "Dresden Amen," it also wonderfully anticipates Wagner's use of the same theme in *Parsifal*. But its significance as a spiritual work in Kandinsky's sense has far less to do with its theme and much more to do with the power of music to express what no historical statue or painting could.

After 1918 everything changed. In the aftermath of the First World War there was little

appetite for the irrational, the primitive, or the urgings of the inner voice. The overheated years of the fin de siècle were replaced by a sense of order, detachment, and objectivity. Kandinsky had spent the war years in Moscow, but he returned to Germany in 1921 to take up a position at the Bauhaus. If *Concerning the Spiritual in Art* was a manifesto of pre-war Modernism, his next theoretical statement, *Point and Line to Plane* (1925), was a far more objective reflection on the geometric purity of abstract art.

Music similarly retreated from the heady expressionism of the pre-war years and embraced a more sober neo-Classicism. This was no simple return to the past. Its play with older music may be stylish and witty, but it was also often wistful, its deliberate asymmetries underlining a break between the present and the past. Was this a rejection of earlier ideas of spirituality? Yes and no. It was a rejection of a spirituality conceived in terms of hypersubjectivity, but thereby a return to a more collective expression of the human spirit. In looking back to the music of Bach,

neo-Classicism re-embraced the idea that art had a collective and communal function and spoke in a shared language.

Stravinsky's *Symphony in C* (1938–40)¹⁶ is an excellent example, distancing itself from any idea of music expressing the composer's own life. It was written in the shadow of the death of Stravinsky's wife and daughter from tuberculosis, his own diagnosis with the same disease, and his wartime exile from Europe. While none of this is expressed in this highly formal work, there is nevertheless something melancholic in its use of earlier music. In the second movement, the oboe recalls an obbligato solo in a Bach aria, as if recalling the past from a more troubled present. Even the light-hearted finale reflects an awareness of its own historical displacement. "What is it to be modern?" it seems to ask, before ending with an oddly wistful tone. The same quality is present in a more acerbic manner in Stravinsky's later works, whose more overtly spiritual subjects are underlined by the use of Latin texts and echoes of Renaissance music (Palestrina and Monteverdi). The "sacred bal-



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let" *Abraham and Isaac* (1962–63) is typical of those late serial works that seem to search for something timeless amid the self-consciously temporal rush of modernity.

"On or about December 1910, human character changed." Virginia Woolf's striking line was written in 1924. A century later we might smile at her deliberately *drôle* precision while conceding that it points to something real. The origins of Modernism may lie in the nineteenth century, but the critical years were those between 1907 and 1913. It was then that Kandinsky's painting crossed the threshold into abstraction and Schoenberg's music cut loose from tonality, when Debussy explored the color of sound and Stravinsky reaffirmed the primeval force of rhythm.

A century later it's clear something really did change in these years, and that it changed profoundly, not least because it often still bewilders us. Some listeners may balk at the very idea that all this has anything to do with the spiritual. More than a century on it's sometimes hard to square the idea with works that can still seem difficult, dis-

sonant, and ungraspable. Written "on or about December 1910," Kandinsky's book nevertheless offers us one way to understand the upheavals of the arts in the early years of the new century. It reminds us—we who also live in a materialist age—that the purpose of art is not merely to reproduce our everyday habits, but to provoke us to see the world afresh. By drawing us into vivid experiences of color and sound, modern painting and music alike challenge us to feel and think through our senses, to allow ourselves to be transported, to see the world anew, just as Parsifal does that Good Friday morning.

—© JULIAN JOHNSON

1. Wagner, Prelude to Act I and Good Friday Spell from *Parsifal*: Aspen Festival Orchestra, July 6
2. Ravel, *Une barque sur l'océan*: Aspen Festival Orchestra, August 17
3. Ravel, Suite No. 2 from *Daphnis et Chloé*: Aspen Festival Orchestra, July 20
4. Boulez, *...explosante-fixe...* and *Sur Incises*: An Evening of Pierre Boulez, July 9
5. Ravel, *Shéhérazade*: Aspen Festival Orchestra, July 20
6. Rimsky-Korsakov, *Scheherazade*: Aspen Conducting Academy Orchestra, July 16
7. Debussy, *Jeux*: Aspen Festival Orchestra, August 17
8. Debussy, *Danse sacrée et danse profane*: Aspen Chamber Symphony, August 15
9. Nielsen, Symphony No. 4, "Inextinguishable": Aspen Chamber Symphony, August 1
10. Strauss, *Tod und Verklärung* (Death and Transfiguration): Aspen Festival Orchestra, July 20
11. Strauss, *Eine Alpensinfonie*: Aspen Festival Orchestra, August 10
12. Beethoven, Symphony No. 5: Aspen Chamber Symphony, July 11
13. Beethoven, Piano Concerto No. 5, "Emperor": Aspen Festival Orchestra, August 24
14. Mozart, Symphony No. 31, "Paris": Aspen Chamber Symphony, July 11
15. Mendelssohn, Symphony No. 5, "Reformation": Aspen Chamber Symphony, July 5
16. Stravinsky, Symphony in C: Aspen Chamber Symphony, August 15



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FEATURE ARTICLE 03

BY MUNROE PRESIDENT
AND CEO ALAN FLETCHERA portrait of Christopher Theofanidis, a man with dark hair and glasses, wearing a dark suit jacket over a dark shirt. He is smiling slightly and looking towards the camera. The background is a blurred, light-colored wall.

Interview with CHRISTOPHER THEOFANIDIS

AMFS Composer-in-Residence Christopher Theofanidis, chair of the AMFS Susan and Ford Schumann Composition Program.

Christopher Theofanidis' music has been played by many of the world's leading performing arts organizations, from the London Symphony, Chicago Symphony, Philadelphia Orchestra, and New York Philharmonic to the San Francisco Opera, the

Houston Grand Opera, and the American Ballet Theatre. He is a two-time Grammy nominee for Best Composition, and his Viola Concerto, recorded by David Alan Miller and the Albany Symphony with soloist Richard O'Neill, won the 2021 Grammy for Best Instrumental Solo. Mr. Theofanidis' piece *Rainbow Body* is one of

the most performed works of recent decades, having been programmed by over 200 orchestras worldwide. Mr. Theofanidis is currently on the faculties of Yale University and the Aspen Music Festival and School, and has taught at The Juilliard School and the Peabody Conservatory of Johns Hopkins University.

CONTINUED ON PAGE 46



Theofanidis speaking from the stage of the Klein Music Tent in 2019.

ALAN FLETCHER: Tell us about a moment or a few moments when you, as a young composer, had an epiphany, or a crisis, or an experience that has really shaped you.

CHRISTOPHER THEOFANIDIS: I immediately remember my very first lesson with [distinguished American composer] Samuel Adler as a graduate student at Eastman. I had brought in a new work for Pierrot ensemble [the grouping Arnold Schoenberg used for his seminal work: flute, clarinet, violin, cello, and piano]. It opened with a lyrical melodic line. Sam said, “No, no, no! Don’t give everything away so quickly! When this lovely idea comes, it has to feel like the most inevitable thing in the world. Setting it up is everything! Now go *compose backward* from this moment of melody so it actually becomes important.” This

idea, that music reveals itself with patience, through layering and iteration, became central to me. Another moment that has always stuck with me was hearing Martin Bresnick, who is now my colleague, say that writing a concerto is like lighting design—one is always deciding how much light to shine on the soloist. It’s a great thing to be aware of in writing for anyone: how to create the perfect illumination and focus.

AF: How do your own experiences as a young composer shape the program you’ve done so much to develop here in Aspen?

CT: First one needs to approach teaching with a great humility—you’re only a part of a young composer’s experience, not the center

of it; education is an ecosystem in the end, and you are only a step along the student’s life path, the most important journey. To that end we try very hard to choose composer-fellows who will inspire each other in different ways, because they will ultimately teach each other as much as the faculty will, and moreover they will continue to teach each other for years to come. And it’s so wonderful to see these connections continue after Aspen. The students always form a group chat after leaving here (to which I am rightly not invited!).

AF: What about the actual teaching?

CT: I always say a teacher is part psychologist, part technician, and part cheerleader. One of the most useful things you can do as a teacher, I think, is to tell a student the way you as one

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Theofanidis with Music Director Robert Spano (right) and student composer Paul Novak (left).

person perceive something. Because they are often so in the weeds, they have a kind of skewed sense of the way something is coming across beyond themselves. And I like the Socratic method for this, asking questions: “What are you trying to do here, what is your priority; it seems you really care about. . . .” This can reveal a lot to a student, things that they can see then for themselves.

AF: My teacher, Roger Sessions, had a similar practice. I can remember his voice saying, “I think you want this music to be like this. . . .” Tell us about working with musicians and developing an affinity for them, with them.

CT: Writing a piece for someone specific is like making a perfectly-tailored suit. The more you know someone, the more the piece “fits” and the more joy there is in the work. For me, my relationship with Robert Spano is the pinnacle of this. Through twenty-six years we’ve come to a point where I can tell him things, and he can tell me things, all in

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the most substantial and open way, and it really counts for something, and it changes the art. It's wonderful to be both confidant and collaborator. Robert is always thinking of the mystery of time, the way time leavens things. I've written works with him that are three minutes and works that are two hours. And our conversation goes way beyond the thing itself. He has a fundamental willingness to be out on a limb practically and conceptually, something I value very much. This extends to many non-musical things as well—we can actually binge-watch a TV series, or we can be studying videos of Carl Jung together, and it's all as vital and fantastic as a Mahler symphony!

AF: Tell us about the genesis of your work *Siddhartha*, *She*, which we present on August 2.

CT: I have always had a curiosity about the spiritual dimension of life. I have three works inspired by Hildegard of Bingen, a



At the 2023 AMFS Composition Workshop, composer Nico Muhly congratulates composition student Matiss Cudars. At right: Theofanidis and Munroe President and CEO Alan Fletcher.

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large work based on writings of Rumi, and many other works dealing with matters of the spirit. From the time I first encountered the Hesse novel *Siddhartha* back in high school, through the early 2000s when I started to think about a musical work around this subject, I was deeply attracted to the central theme of the work—that nobody can tell you how to be yourself; you must awaken from within and act on that call in yourself. And that is actually *both* the spiritual and artistic journey.

AF: That's an apt link to your ideas about music teaching and learning!

CT: Yes! *Siddhartha* follows a pathway from the conditions of her birth and family [in the musical work, *Siddhartha* is a woman] to a state of understanding about who she is, and how she is a part of the great eternal “*Om*,” the fusion of all things. Years later in 2005, the wonderful conductor Patrick Summers sent me the novel *Siddhartha* to consider as an opera and it made me recall my initial passion for the work. Robert then told me, “You have to write that piece!” And even then, it took all these years.

AF: I think a stay at the Hermitage [artist colony near Sarasota, Florida] brought everything and everyone together.

CT: Yes indeed. That place has changed my life forever. With the greatest generosity the Hermitage lets us nominate a young composer from each summer's composition class at Aspen to spend time there, and they offered me this same gift of time. I was there the first time for six weeks, and of course things impact us entirely according to their timing . . . and what timing! Among others, I was in a small group with Melissa Studdard, and her poetry and humanity were exactly the thing I had needed at that moment. As *Siddhartha* says in our work, “An explosion of color!” Then the pandemic came. She and I were both in Houston during that period and became creative partners in a pod first, and then eventually life partners. Also at that initial Hermitage stay was another future *Siddhartha*, *She* collaborator, Anne Patterson. Anne and I had intersected several decades earlier in a Brooklyn Academy of Music project from 2001, a project also involving Robert [Spano] and Ed Berkeley, the beloved Aspen Opera director. The Hermitage brought us back into



2024 Hermitage Prize Winner Hannah Rice, with (from left) Muhly, Spano, composer Steven Mackey, Theofanidis, Hermitage Retreat President Andy Sandberg, and Fletcher.

connection. She and Robert had stayed connected over the years, and I learned that she separately had done significant design work in Aspen with Ed. Also at the Hermitage was another future collaborator on this work, the composer Patrick Harlin, who [prior Aspen composer-in-residence] Steven Stucky had spoken of enthusiastically to me. [Patrick Harlin won the first-ever Hermitage Prize in Aspen.] Patrick told us about his environmental field recording work, and we all immediately knew that the four of us (Melissa, Anne, Patrick, and myself) had found in each other the ideal creative team for this project. Robert and Melissa gave the work its subtitle, "A ritual music drama in seven tableaux," and I think the sense of ritual that is in it is truly part of that original communal Hermitage experience we shared. One gathers to watch the sun set across the Gulf each evening, drink a glass of wine, and talk deep into the night, and sometimes those conversations transformed you. Our work hopefully has that quality of ritual and connection.

AF: How does Patrick Harlin's sound design come into the work?

CT: The work overall allows space for contemplation. It's about things that make you reflect—the sound of water, of a river, of heartbeats. Through Patrick's contribution you feel enveloped in sound throughout the work in the hall. Anne's installations add to this: there will be stage art and sound within the tent that expands the performance space. And fifteen minutes before the work begins on stage there will be sound in the tent heightening your senses, creating an immersive, ceremonial dimension.

AF: To close, can you tell us a favorite Aspen experience or ritual you have?

CT: Every summer I take a group of students all the way up to Ashcroft at midnight, when there's no moon, to see the night sky. It's marvelous and moving that many people have never really seen this. You breathe deep; you don't let your mind race. It's immense, beautiful, vivid. We go back later in the summer to see the Perseid meteor shower. It's a gift of wonder to see a star shooting across the sky. It's all so beautiful.

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People bathing and praying in the holy river Ganga, c. nineteenth century (gouache on mica) by an unknown artist from India. Wellcome Collection, London.

FEATURE ARTICLE 04

BY PHIL FORD

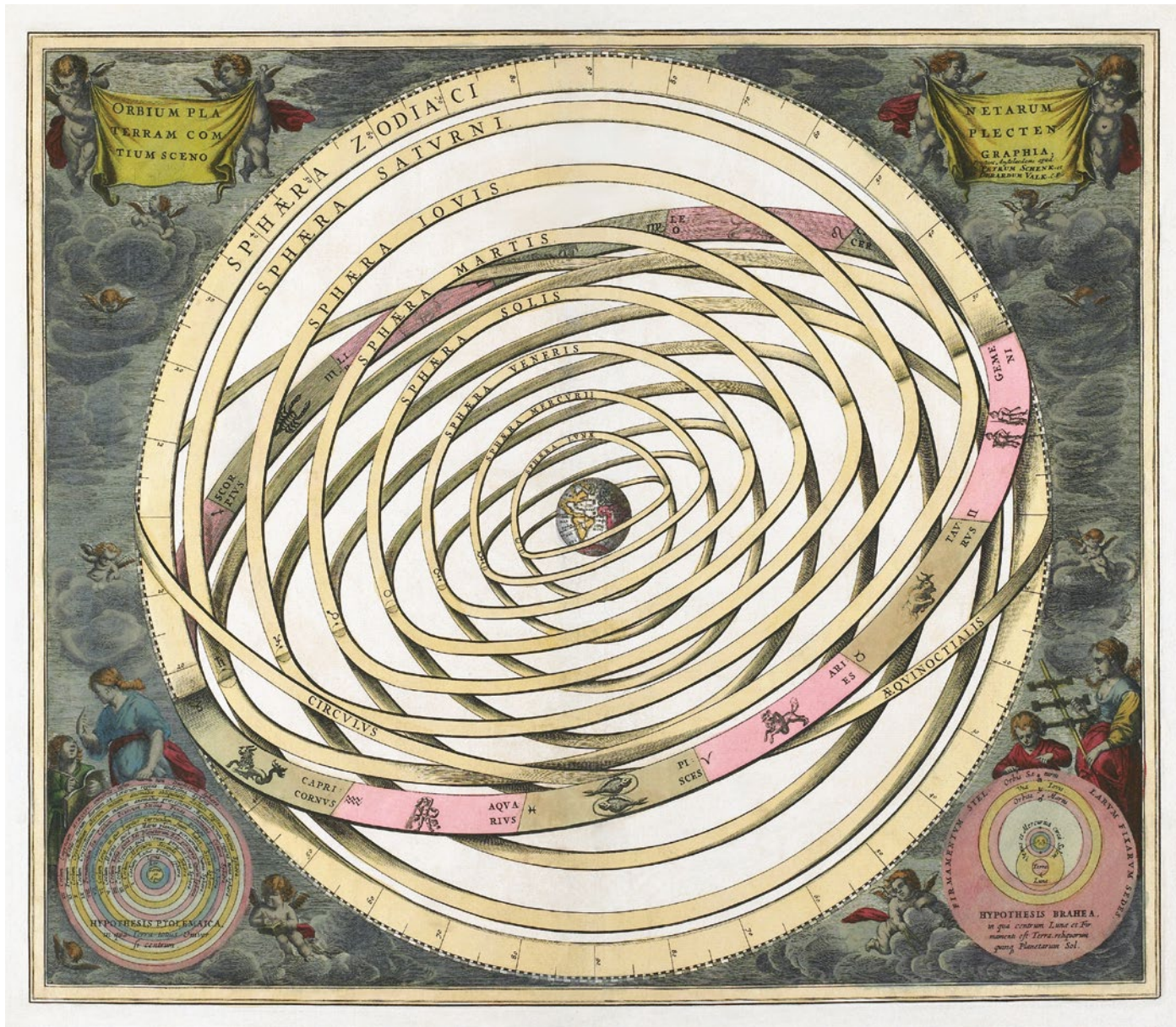
The theme of the 2025 Aspen Music Festival takes its name from Wassily Kandinsky's treatise *Concerning the Spiritual in Art* (1911). Like a surprising number of other artists and thinkers in his high-Modernist historical moment, Kandinsky believed that art is a vessel for the artist's soul and perhaps something more—a means by which spiritual forces can manifest in a world that has forgotten how to think spiritually.

Some find the term “spiritual” cloying, but there is no other common word in English for the range of experiences it denotes—feelings of transcendence, feelings of oceanic oneness, a sense of the sacred and of numinous power. And yet in the modern era the reality of such feelings is always in doubt, and intellectuals approach them with a mixture of anxious curiosity and disavowal. Speaking for many modern thinkers, Sigmund Freud wrote “I cannot discover this ‘oceanic’ feeling in myself.” But there are always artists like Kandinsky who feel the breath of the spiritual nevertheless, and who seek to express it. Among the many spiritual offerings of the 2025 Aspen Music Festival, we hear music from three composers—Richard Wagner, Gustav Holst, and Christopher Theofanidis—who each, in different ways, manifest “the spiritual in art.”

But of what does this “spiritual in art” consist? “Spirituality” is a notoriously vague concept; indeed, it points to a domain of life that is inherently resistant to ordinary language. To William James ineffability is one of four essential characteristics of mysticism, which is the contemplative core of what we call spirituality. Music has an intimate relationship with this unspeakable domain. Musical and mystical experience alike present us with experiences so vivid, so definite, so *real*, that they banish all intellectual doubts and qualifications even as they leave us empty-handed, with nothing more tangible to show for our adventures than stammering accounts of fading visions. Felix Mendelssohn wrote

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Scenograph of the Planetary Orbits Encompassing the Earth, plate 3 from *Harmonia Macrocosmica*, 1660 (hand-colored engraving with gold) by Andreas Cellarius. Minneapolis Institute of Art, The Minnich Collection/The Ethel Morrison Van Derlip Fund.

that “the thoughts that are expressed to me by music that I love are not too indefinite to be put into words, but on the contrary, too definite.” Swap out “music” with “(the) God(s)” in this sentence and we might better understand the mystical experience.

In his little-known essay “The Mystic, the Philistine, and the Artist” Holst comments that “all mystical experiences seem to be forms of union.” Again a parallel to music suggests itself, and Holst posits that the experience of playing chamber music might show us what “mystical union” might mean: “Your self is merged in the whole; true, but the

whole is likewise merged in you. You have trained your instrument to obey your will. Whose will is it obeying now? Your playing is transcended . . . and yet it is yours, and in you the playing of the others is transcended.” In everyday life my self meets another person, an Other, as an objective presence set apart from me; in chamber playing I discover that my self *is* the Other, and vice versa, in some way I can never explain. And why stop there? The instrument in my hands, the roof over my head, the sky over the roof . . . in musical and mystical experience, all the myriad things cohere in a oneness that bursts with a

meaning that is overwhelmingly definite and convincing, even if it will never convince a skeptic. The skeptic calls the mystic “a blind man looking in a dark cellar for a needle that is not there,” writes Holst, who gives the mystic’s reply: “The cellar may not have been dark, in fact I am not sure that the cellar existed. I am not sure that you exist. I only know one thing: I have seen the needle!”

And here is the thing: the needle is *alive*, as surely as I am. In the unitive consciousness of the mystic, the intelligence that we know in ourselves is necessarily the intelligence of the whole. The world is something with

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a mind, or indeed is Mind itself. Call it God, Atman, Buddha Mind, primordial chaos, or whatever you like, it is (to use the central image of *Siddhartha, She*) the river from which all spiritualities and religions flow. The world has a soul: everything flows out of that soul, everything returns to it, and in between lie the myriad things, all our doings and desires, all the distinctions and particulars that complicate and obscure the primordial unity of the one world, *Unus Mundus*. Thus

does Antoine Faivre, the father of modern academic studies in esotericism, partially define his subject in terms of “the idea of living nature”: “Permeated with invisible but active forces, the whole of Nature, considered as a living organism, as a person, has a history connected with that of the human being and the divine world.” And we can trace this idea as it runs like a thread through three musical selections performed at Aspen this year: Christopher Theofanidis’s and Melissa Stud-

dard’s ritual music drama *Siddhartha, She*; excerpts from Wagner’s opera *Parsifal*; and Holst’s orchestral suite *The Planets*.

It might be surprising to learn that *The Planets* is not really about the astronomical bodies that orbit our sun; each movement of *The Planets* is rather a character study of an astrological persona. Neptune for instance is not a pale-blue ice giant wrapped in a vast water-ammonia ocean; he is “Neptune the Mystic,” a character whose attributes include chaos, confusion, magic, illusion, perhaps delusion. Neptune is not an object, but something like a person whose influence might tug at our own lives. Do you know someone who floats through life as if in a dream, with no firm boundaries or definite plans? That’s the influence of Neptune right there. There is some part of yourself, however small, that is like that too. What is in you, down here in this earthly realm, is also in the heavens: “as above, so below,” as the legendary mage Hermes Trismegistus said. The Mind of the cosmos is also your mind.

Like many artists of his era Holst was influenced by Theosophy, a spiritual movement aimed at spiritual regeneration through the rediscovery of spiritual teachings from the East and occult learning from the West. The musicologist Raymond Head has suggested that *The Planets* was inspired by *The Art of Synthesis*, an astrological treatise by a Theosophist named Alan Leo. In *The Art of Synthesis* we find a pen-portrait of each planetary character, and in some of them we can find strong hints of Holst’s later portraits, not least in the fact that Holst borrowed the title of Leo’s chapter on Neptune for his last movement, “Neptune the Mystic.” And musicologist Meredith Rigby argues that the influence runs deeper. She writes that the wordless offstage chorus that ushers *The Planets* to its enigmatic conclusion suggests the annihilation of time and space common to mystical experience. There is no text for the listener’s mind to grasp, no visible singing bodies for listeners to relate to their own, and no definite end to the singing. The breathtaking final gesture by which the chorus fades into silence and invisibility evokes Leo’s description of Neptune as “a state of things undifferentiated, disordered, without shape or definite form.”

Of course, astrology was not the only influence on Holst’s *The Planets*, which was immediately acclaimed as the English expression of



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the Modernism that contemporaries heard in works by Stravinsky, Ravel, Strauss, and others. *The Planets* is full of bracingly Modernist compositional techniques, notably the $\frac{5}{4}$ ostinatos of “Mars”; the bitonality that appears in “Mars,” “Mercury,” and “Neptune”; and of course the latter movement’s optional offstage chorus. And we can also hear echoes of earlier music in the Western tradition that *The Planets* was eager to join. The brutal end of “Mars,” for instance, with its nineteen sledgehammered blows of a single dissonant chord (marked *ffff*) before the final coup de grâce, might recall the murder of the giant Fasolt by his brother Fafner in Wagner’s *Das Rheingold*.

Wagner was a powerful influence on those Modernists who, like Holst, sought to attune themselves to the unseen spiritual world. His last opera, *Parsifal*, has inspired an entire tradition of occult Wagnerism: philosopher Ernst Bloch called *Parsifal* “Christian-Buddhist-Rosicrucian art-religion or religious art,” and many artists and thinkers have treated it as scripture for an idiosyncratic spirituality. English occultist Aleister Crowley

wrote that the ending of *Parsifal* is “the last Word of the Song that thine Uncle Richard Wagner made for Worship of this Mystery,” “this Mystery” being Crowley’s new religion of Thelema. And Crowley was hardly the only one to find in *Parsifal* a spiritual message addressed specially to him. In Philip K. Dick’s novel *VALIS* an avatar of the author goes in search of the source of the theophanic experiences that beset him, getting lost in a maze of synchronicities and signs, among them *Parsifal*. “There is no route out of the maze. The maze shifts as you move through it, because it is alive,” he writes: Dick’s spiritual experience was of an ecstatic and terrifying “living nature” that *Parsifal* both pictured and embodied.

Parsifal is a young fool who wanders into the sacred domain of the Grail knights. In this realm the knights know every creature as kin, and they are shocked when Parsifal thoughtlessly kills a swan. When the knight Gurnemanz teaches him the sacredness of every life, Parsifal takes his first step on the path to enlightenment. Gurnemanz takes him

into the Grail sanctuary, where he witnesses the agony of Amfortas, who suffers from a wound that does not kill him and from which he cannot heal. The wound was inflicted by the sorcerer Klingsor, who wielded the Holy Spear that Amfortas let slip when he was seduced by Kundry. Klingsor compels Kundry to seduce Parsifal, too, but Parsifal’s compassion for Amfortas awakens him. He is thus set on his final path, whereby after many years he returns to the Grail knights with the Spear. With the Spear he heals Amfortas, releases Kundry from her suffering, and redeems the community.

The world of *Parsifal* is again a world of living nature, a world ensouled. The Spear is not a weapon, the Grail is not a cup, the Wound is not a piece of mangled flesh: they are spiritual presences with their own agency. Their mysterious character is expressed through Wagner’s leitmotif technique. At the beginning of the Prelude a melody arises out of silence, bearing short melodic figures that symbolize the Spear and the Wound. Within an unmoving A-flat-major block, the opening of the Prelude presents these musical sym-

IN MEMORIAM

BOB BIDDLECOME

Robert Biddlecome was a central and highly-distinguished member of the AMFS artist-faculty. He was bass trombonist with the Aspen Festival Orchestra in the 1970s and '80s and served administrative roles with the AMFS from 1970 to 1997. He played bass trombone for the American Brass Quintet (ABQ) from 1963 to 1991. He was a catalyst for the ABQ's rise: during his tenure, they began their Aspen and Juilliard residencies. Mr. Biddlecome was bass trombonist of the New York City Ballet Orchestra for 47 years. For 20 years he performed with the American Symphony Orchestra under music directors Leopold Stokowski, Kazuyoshi Akyama, Sergiu Comissiona, Giuseppe Patane, Moshe Atzmon, Leon Botstein, and others. He was also bass trombonist and a founding member of the American Composers Orchestra under Dennis Russell Davies, bass trombonist of the musicAeterna Orchestra and performed frequently with New York City Opera and on Broadway. Mr. Biddlecome served as Executive Director of the American Brass Chamber Music Association for decades and remained on the board until his passing. He served on the board of Chamber Music America, was a board member and president of the American Symphony Orchestra, and chaired the orchestra committee of the NYC Ballet Orchestra. He had also been a faculty member of Brooklyn College Conservatory, the Mannes School of Music, and The Juilliard School.

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Parsifal: Act I, scene 1 (stage design), 1914 (watercolor on paper; ink and pencil on cardboard) by Anton Brioschi.

bols with the intensity of a ritual, like a priest holding sacraments aloft. After a charged silence the block is shifted up a third to C minor, and the sacraments are held up again in a different light. Thereafter new musical objects emerge: a theme for the Grail and a theme for Faith. The Prelude is a quarry of motivic materials from which Wagner mines almost all the music we hear in the subsequent drama. It is a part that contains the whole, summing up both the work's drama and its abstract and hieratic mood.

In the third act Parsifal has found his way back to the Grail knights after many years' wandering. No longer the fool who wantonly killed a swan, he becomes almost an enlightened one, a Buddha. It is Good Friday, and the world reveals itself to Parsifal as a vast single life, blooming and breathing and dying and being born. In his journal Philip K. Dick wrote that the Good Friday Music "reaches a synthesis above any single religious system," concluding that "the anima enters the modern Western world there, precisely." For Dick as for Crowley, *Parsifal* is more than music—it is revelation and initiation.

Siddhartha, She is a new music drama by composer Christopher Theofanidis and librettist Melissa Studdard based on Hermann Hesse's novel *Siddhartha*. In this dramatization Siddhartha is a noblewoman who rebels against her Brahmin caste and leaves home. Accompanying her on her journey is her friend Govinda, and together they join in the ascetic spiritual practices of the Samanas. After becoming disenchanted with the Samanas, they leave to seek the Buddha, Gotama. Govinda finds her place in the Buddha's assembly, but Siddhartha remains unsatisfied. She meets a ferrywoman, Dharmara, and senses that the river is a "book of the world"—a realization that foreshadows her ultimate spiritual awakening. But first

she falls into a life of sensuous luxury with the courtesan Kamala and loses her way on the spiritual path.

Or does she? *Siddhartha, She* suggests that spiritual awakening is not something amputated from everyday life; it does not purify us of our desires, aversions, and follies, but in some way embraces them. To paraphrase Shunryu Suzuki, spiritual awakening is one continuous mistake. Siddhartha can only grasp the fullness of the river's lesson once she has lived out her love for Kamala.

Siddhartha, She differs from Hesse's story in several ways, most obviously in the gender of Siddhartha, Govinda, and the ferryman. Studdard notes that the courtesan Kamala is the only major female character in Hesse's novel, and in her new version of the story she seeks to rebalance the forces of masculine and feminine, not only in the casting but within each character as well. In Hesse's story Siddhartha is a slightly impersonal figure for whom love is mostly a distraction from his high spiritual purpose. In this music drama love itself is a path to wisdom. The vision of love at the heart of *Siddhartha, She* is "more about connection, care, acceptance, and celebration of each other, and a spiritual deepening that is enhanced, not hindered, by the relationship," says Studdard.

However else *Siddhartha, She* may differ from Hesse's *Siddhartha*, it holds true to that novel's vision of an ensouled cosmos. Indeed this "ritual music drama" aims at *initiating* us into that cosmos. Theofanidis and Studdard open up the space of the Klein Music Tent through video projections, dancers, multiple choruses, Anne Patterson's scenic artworks, and Patrick Harlin's immersive sound design. These elements combine to form a contemplative space that dissolves our sense of the work as a discrete and bounded entity, allowing it to extend indefinitely outward into our

outside-the-tent experience. Above all it is the river that becomes the main symbol of the ensouled world, the Atman, the mind-of-all whose smallest part contains the whole. The river is the great One out of which emerges the Many; it is the source and destination of all earthly complications. In scene four Siddhartha encounters the river, and boundaries between self and other begin to disappear:

Suddenly I can't tell the difference
between my soul lifting

and a bevy of swans
shaking free from dawn,

can't tell if the river is an hour
slipping through shadow,

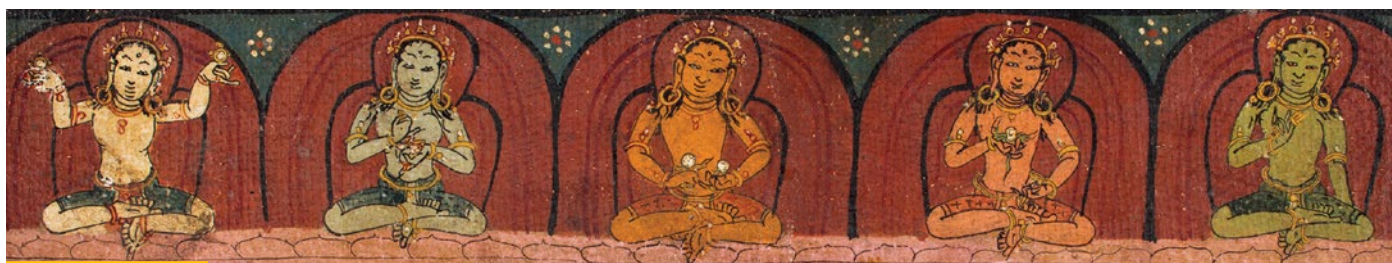
or a prayer chanting itself,
the self that is my own self

but not, the river that is the fish
that shimmer within it,

but different—each fish, each swan,
each person, each ripple

its own letter in the book of the world.

This beautiful passage, its melody stammering before the immensity of revelation, is a poetic and musical expression of the mystery that allured Wagner and Holst as well; the words here might remind us of Holst's experience of playing chamber music. If a single phrase could sum up what "the spiritual in art" might mean, perhaps it would be "the book of the world." Each of the three works—*Siddhartha, She*; *Parsifal*; *The Planets*—is, in its own way, a book of the world: a book in which we might find our own names and faces inscribed. —© PHIL FORD



Five Female Buddhas; Text and Illuminations of the Hundred Peaceful and Wrathful Deities of the Intermediate State (Bardo), c. fifteenth century (pigments on cloth) from Tibet. Rubin Museum of Himalayan Art, gift of the Shelley and Donald Rubin Foundation.

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I WILL **CARVE THE SNOW** AND NOT THE TREES.

I WILL **GET LOST IN MY THOUGHTS**,
BUT NOT IN THE WOODS.

I WILL **REMAIN IN ONE PIECE**
BY LEAVING THE WILDLIFE IN PEACE.

I WILL **GO SIGHTSEEING** WHILE
LEAVING THE SITES WORTH SEEING.

I WILL **TRAVEL BY FOOT, BIKE, OR BUS** WHEN
I CAN, AND DRIVE CAREFULLY WHEN I CANNOT.

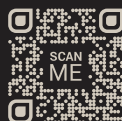
I WILL **HONOR THE HISTORY AND HERITAGE** OF
THOSE WHO WERE HERE BEFORE ME AND **PRESERVE**
THE LAND FOR THOSE WHO COME AFTER ME.

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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.

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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.

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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.

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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 see www.aspenmusicfestival.com/visit.

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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.

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.

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 EVENTOS

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.aspenmusicfestival.com/visit.

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 vestíbulos 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 vestíbulos 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.

THE ASPEN MUSIC FESTIVAL SUMMER READING LIST

Since 2024 the AMFS summer reading list has been divided between specialist selections that focus on the artistic theme or other program-specific topics and general-purpose selections to assist the interested amateur reader.

Program-Themed Selections

1. Wassily Kandinsky, *On the Spiritual in Art*, ed. and trans. Hilla Rebay, New York: Solomon R. Guggenheim Foundation, 1946 (1911).
2. Thomas Adès and Tom Service, *Full of Noises: Conversations with Tom Service*, New York: Farrar, Straus & Giroux, 2012.
3. Hermann Hesse, *Siddhartha: An Indian Novel*, trans. Susan Bernofsky, Modern Library Classics, 2007 (1922).
4. Jonathan Keates, *Messiah: The Composition and Afterlife of Handel's Masterpiece*, Basic Books, 2017.
5. Halina Goldberg, *Music in Chopin's Warsaw*, Oxford University Press, 2013.
6. Paul Griffiths, *Olivier Messiaen and the Music of Time*, Faber & Faber, 2012 (1985).
7. Jessie Fillerup, *Magician of Sound: Ravel and the Aesthetics of Illusion*, University of California Press, 2021.
8. Michael J. Puri, *Ravel the Decadent: Memory, Sublimation, and Desire*, Oxford University Press, 2012.

General Enrichment Books

9. Daniel K. L. Chua, *Music and Joy: Lessons on the Good Life*, Yale University Press, 2024.
10. Robert Philip, *A Little History of Music*, Yale University Press, 2023.
11. Julian Johnson, *Classical Music: A Beginner's Guide*, Oneworld Publications, 2012.
12. Alex Ross, *The Rest is Noise: Listening to the Twentieth Century*, Picador, 2007.



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2025 SEASON CALENDAR

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

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

The 2025 season is dedicated to the
memory of Kay Bucksbaum for her vision
and steadfast devotion to the AMFS.

WEEK 1

MONDAY JUNE 30

- 5:30 Community Film Screening and Talkback: *Going Varsity in Mariachi* (Free)**
Isis Theatre
A community screening of the award-winning documentary *Going Varsity in Mariachi*, featuring Abigail Garcia, producer Luis Miranda, and directors Sam Osborn and Alejandro Vazquez in a talkback moderated by Soledad Hurst.

TUESDAY JULY 1

- 6:00 Artist Dinner with Conrad Tao piano (\$)**
Private Residence

WEDNESDAY JULY 2

- 5:30 *Con Alma: A Mariachi Celebration!* (Free)**
Klein Music Tent and David Karetsky Music Lawn
AMFS Mariachi Workshop
Mariachi Sol de mi Tierra
Aspen Santa Fe Ballet Folklórico
Celebrate music and dance with Mariachi Sol de mi Tierra, local youth from the AMFS Mariachi Workshop, and Aspen Santa Fe Ballet Folklórico! Join us for a Fiesta with community partners and local food vendors from 4 to 7 PM.
Presented in partnership with Querencia Private Golf & Beach Club in Los Cabos, Mexico. Funded in part by the Equity in Arts Learning for Colorado Youth Grant, Creative West, and the National Endowment for the Arts. Additional business support from Pitkin County Dry Goods.
- 6:00 Low Strings Concerto Competition (Free)**
Hurst Hall, Bucksbaum Campus
- 7:30 A Recital by Conrad Tao piano (\$)**
Harris Concert Hall
Benjamin Lanners cello
RACHMANINOFF: Prelude in C major, op. 32, no. 1
Prelude in A-flat major, op. 23, no. 8
Prelude in G major, op. 32, no. 5

SATURDAY JULY 5

- 9:00 Chamber Symphony Dress Rehearsal (\$)**
Klein Music Tent
- 10:00 Opera Encounters: Arias and Scenes (\$)**
Wheeler Opera House
Renée Fleming and Patrick Summers hosts
- 4:30 Overtures: Preconcert Chamber Music (Free)**
Harris Concert Hall
CHOPIN: Piano Sonata No. 2 in B-flat minor, op. 35
Nocturne in C minor, op. 48, no. 1
Scherzo No. 1 in B minor, op. 20
- 5:30 Chamber Symphony: Mendelssohn's "Reformation" and Bruch (\$)**
Klein Music Tent
Marie Jacquot conductor, Stefan Jackiw violin
THOMAS ADÈS: The Origin of the Harp (U.S. Premiere, AMFS Co-Commission)
BRUCH: *Scottish Fantasy*, op. 46
FE. MENDELSSOHN: Symphony No. 5 in D major, op. 107, "Reformation"
With special thanks to Gail and Al Engelberg, and to Ann and Tom Friedman

SUNDAY JULY 6

- 9:30 Festival Orchestra Dress Rehearsal (\$)**
Klein Music Tent
- 10:00 Piano Department Master Class (Free)**
Edlis Neeson Hall, Bucksbaum Campus
Led by Michel Beroff piano
- 2:00 Community Pride Celebration (Free)**
Karetsky Music Lawn
Celebrate identity and life with LGBTQAI+ people and allies.
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Joseph Pfender speaker

- 4:00 Festival Orchestra: Brahms Piano Concerto No. 1 with Joyce Yang (\$)**
Klein Music Tent
Robert Spano conductor
Joyce Yang piano
WAGNER: Prelude to Act I, from *Parsifal*
Good Friday Spell, from *Parsifal*
THOMAS ADÈS: *Inferno Suite*, from *Dante*
BRAHMS: Piano Concerto No. 1 in D minor, op. 15
The appearance of Joyce Yang is generously supported by Nancy Wall and Charles Wall.
With special thanks to Mrs. Mercedes T. Bass - Mercedes T. Bass Charitable Corporation

WEDNESDAY JULY 9

- 8:00 Sing Play Move (\$; ages 0-5; registration required)**
Christ Episcopal Church
- 10:30 Tunes and Tales (Free; for ages 8 and under with an adult)**
Basalt Regional Library
- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Munroe President and CEO Alan Fletcher speaks with AOTVA Co-Artistic Directors Renée Fleming and Patrick Summers.
- 3:00 Salon Showcase House Music (\$)**
Private Residence
- 5:00 Aspen Conducting Academy Orchestra (\$)**
Klein Music Tent
CARLOS SIMON: Motherboxx Connection from *Tales: A Folklore Symphony*
MOZART: Symphony No. 35 in D major, K. 385, "Haffner"
BRAHMS: Symphony No. 1 in C minor, op. 68
With special thanks to the Abby and Douglas Brown Family Foundation

- 7:30 Recital: An Evening of Pierre Boulez (\$)**
Harris Concert Hall
Aspen Contemporary Ensemble
David Robertson conductor
Antonina Styczen violin
BOULEZ: ...explosante-fixe...
BOULEZ: Sur Incises
With special thanks to Gayle Stoffel

THURSDAY JULY 10

- 8:00 Sing Play Move (\$; ages 0-5; registration required)**
Christ Episcopal Church
- 10:00 Piano Department Master Class (\$)**
Harris Concert Hall
Led by Arie Vardi piano
- 5:00 Connecting Music, Others, and Ourselves: Conscious Listening with Hsing-ay Hsu piano (Free)**
Aspen Chapel
- 6:00 A Recital by Isabel Leonard mezzo-soprano and John Arida piano (\$)**
Harris Concert Hall
Program will include
BARBER: Knoxville: Summer of 1915
With special thanks to Joy and Chris Dinsdale
- 7:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

THURSDAY JULY 3

STRAYHORN/CONRAD TAO: Take the "A" Train
 SONDHEIM/CONRAD TAO: "In Buddy's Eyes,"
 from *Follies*
 R. SCHUMANN/CONRAD TAO: Auf einer Burg,
 from *Liederkreis*, op. 39, no. 7
 RACHMANINOFF: Étude-Tableau in A minor, op.
 39, no. 2
 BERLIN/CONRAD TAO: All by Myself
 RACHMANINOFF/CONRAD TAO: Improvisation
 on Rhapsody on a Theme of Paganini, op. 43, var.
 15: Più vivo scherzando
 ARLEN/TATUM/CONRAD TAO: "Over the Rainbow,"
 from *The Wizard of Oz*
 RACHMANINOFF: Rhapsody on a Theme of
 Paganini, op. 43, var. 18: Andante cantabile
 STRAYHORN/CONRAD TAO: Lush Life
 RACHMANINOFF: Daisies, op. 38, no. 3
 STRAYHORN/CONRAD TAO: Day Dream
 RACHMANINOFF: Étude-Tableau in C minor, op.
 33, no. 3
 —
 KAYE, MOSSMAN/CONRAD TAO: Full Moon and
 Empty Arms
 RACHMANINOFF: Cello Sonata in G minor, op. 19
With special thanks to Barbara and Jon Lee

**7:00 SPECIAL EVENT: The Music of John Williams
 and More (\$)**
Klein Music Tent
 Paul-Boris Kertsman conductor
 Bing Wang violin
 Aspen Festival Ensemble
 JOHN WILLIAMS: Main Title, from *Star Wars* Suite
 KORNGOLD: *The Sea Hawk*: Overture
 JOHN WILLIAMS: Main Theme from *Jaws*
 STEINER: Suite from *Casablanca*
 JOHN WILLIAMS: Adventures on Earth, from *E.T.*:
The Extra-Terrestrial
 —
 JOHN WILLIAMS: Hedwig's Theme, from *Harry
 Potter and the Sorcerer's Stone*
 HERRMANN: Scène d'Amour, from *Vertigo* Suite
 JOHN WILLIAMS: Theme from *Jurassic Park*
 BOCK/JOHN WILLIAMS: Excerpts from *Fiddler
 on the Roof*
 JOHN WILLIAMS: Theme from *Schindler's List*
 Throne Room & End Title, from *Star Wars* Suite

FRIDAY JULY 4

4:00 Fourth of July Concert (Free)
Klein Music Tent
 Lawrence Isaacson conductor
 Jared Werlein bass-baritone
 The annual free Independence Day celebration
 brings the AMFS Band to the Tent stage with stirring
 patriotic favorites.
 A beloved tradition.
*With special thanks to the Rob Walton Foundation
 In recognition of the City of Aspen*

MONDAY JULY 7

**8:00 Sing Play Move (\$; ages 0–5; registration
 required)—Christ Episcopal Church**
**10:30 Tunes and Tales (Free; for ages 8 and under
 with an adult)—Pitkin County Library**
4:30 Chamber Music (\$)—Harris Concert Hall
 Aspen Contemporary Ensemble
 Donald Crockett conductor
 Felix Vesper violin, Bing Wang violin
 Renata Arado violin, Naoko Tanaka violin
 Cornelia Heard violin, Michael Rusinek clarinet
 Kangho Lee cello, Orli Shaham piano
 Yoheved Kaplinsky piano, Anton Nel piano
 DONALD CROCKETT: to airy thinness beat
 TELEMANN: Concerto for four Violins No. 3 in
 C major, TWV 40:203
 Concerto for four Violins No. 1 in G major,
 TWV 40:201
 REENA ESMAIL: Saans
 VIET CUONG: Wax and Wire
 MOZART: Sonata for Two Pianos in D major, K. 448
With special thanks to Nancy Blank

**7:30 SPECIAL EVENT: An Evening with Tessa Lark,
 Joshua Roman, and Edgar Meyer (\$)**
Harris Concert Hall
 Tessa Lark violin
 Joshua Roman cello
 Edgar Meyer bass
 J. S. BACH: Sonata for Viola da Gamba in G Major,
 BWV 1027
 EDGAR MEYER: String Trio No. 1
 —
 EDGAR MEYER: String Trio No. 4
 (AMFS Co-Commission)
 String Trio No. 3
*With special thanks to Ruth Turnquist Carver and
 Jim Schmidt*

TUESDAY JULY 8

**8:00 Sing Play Move (\$; ages 0–5;
 registration required)**
Christ Episcopal Church
1:00 Harris Concert Hall Master Class (\$)
 Led by Joyce Yang piano

**6:30 2025 OPERA BENEFIT: An Evening at Café
 Momus (\$)**
 Renée Fleming co-artistic director
 Patrick Summers co-artistic director
 Isabel Leonard mezzo-soprano
 Join us for an elegant, Parisian-inspired evening at
 the Klein Music Tent with Grammy Award-winning
 artist Isabel Leonard and artists of the Aspen Opera
 Theater and VocalARTS program.
 For benefit information and tickets contact
 Chandler Martin at (970) 205-5065 or by email at
 cmartin@aspenmusic.org.

FRIDAY JULY 11

**8:00 Sing Play Move (\$; ages 0–5;
 registration required)**
Christ Episcopal Church
9:00 Chamber Symphony Dress Rehearsal (\$)
Klein Music Tent
12:30 The Art of Listening (Free)
Crossroads Church
 Jonathan Bellman speaker
2:30 Spotlight Recital (Free)
Pitkin County Library
4:30 Overtures: Preconcert Chamber Music (Free)
Harris Concert Hall
 CHOPIN: Selections from 12 Études, op. 10
 Polonaise-Fantasy in A-flat major, op. 61
 Ballade No. 4 in F minor, op. 52

**5:30 Chamber Symphony: Beethoven's Iconic
 Fifth Symphony (\$)**
Klein Music Tent
 Nicholas McGegan conductor
 *Paul-Boris Kertsman conductor
 Demarre McGill flute
 Titus Underwood oboe
 Anthony McGill clarinet
 Andrew Brady bassoon
 MOZART: Symphony No. 31 in D major, K. 297, "Paris"
 *JASMINE BARNES: KINSFOLKNEM
 (AMFS Co-Commission)
 —
 BEETHOVEN: Symphony No. 5 in C minor, op. 67
*The residency of Jasmine Barnes is generously
 supported by the Alice M. Ditson Fund of
 Columbia University.*
*With special thanks to Janet and Tom O'Connor, and
 to Dana and Gene Powell*
7:00 AMFS Appreciation Event
(free with registration)
Meadows Hospitality Tent

SATURDAY JULY 12

10:00 Opera Encounters: Art Song (\$)
Wheeler Opera House
 Myra Huang and Cameron Stowe hosts
With special thanks to Carol and Mack Trapp
**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 (\$)
Harris Concert Hall
 Aspen Contemporary Ensemble
 Donald Crockett conductor, Renata Arado violin
 Victoria Chiang viola, Bing Wang violin
 Desmond Hoebig cello, Anton Nel piano
 GIBSON: Soak Stain
 MARTINŮ: Duo No. 1, "Three Madrigals," H. 313
 DVOŘÁK: Piano Trio in F minor, B. 130, op. 65
6:00 Violin Concerto Competition (Free)
Hurst Hall, Bucksbaum Campus

SATURDAY JULY 12 (CONTINUED)

- 7:30 A Recital by Steven Osborne piano (\$)**
Harris Concert Hall
 R. SCHUMANN: Arabeske in C major, op. 18
 DEBUSSY: *from Children's Corner*
 Deux arabesques
 R. SCHUMANN: Kinderszenen (Scenes from Childhood), op. 15
 —
 BAUER: From the New Hampshire Woods, op. 12, no. 1, "White Birches"
 MEREDITH MONK: Railroad (Travel Song)
 RZEWSKI: Winnsboro Cotton Mill Blues from North American Ballads
 STEVEN OSBORNE: Improvisation
 KEITH JARRETT/STEVEN OSBORNE: My Song
 GERSHWIN/EVANS/STEVEN OSBORNE: I Loves You Porgy, from *Porgy and Bess*
 PETERSON/STEVEN OSBORNE: Indiana

SUNDAY JULY 13

- 9:30 Festival Orchestra Dress Rehearsal (\$)**
Klein Music Tent
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
 Jonathan Bellman speaker
- 4:00 Festival Orchestra: Barnatan and Conlon (\$)—Klein Music Tent**
 James Conlon conductor
 Inon Barnatan piano
 BERNSTEIN: Symphony No. 2, *The Age of Anxiety*, after W. H. Auden
 —
 SHOSTAKOVICH/JAMES CONLON: Suite from *Lady Macbeth of Mtsensk*, op. 29a
This concert will be livestreamed.
The appearance of Inon Barnatan is generously supported by Nancy Wall and Charles Wall.
With special thanks to Lisa and Will Mesdag
Business support provided by the Aspen Times
- 7:00 A Recital by Ken Cowan organ (Free)**
Aspen Community Church

MONDAY JULY 14

- 12:00 Community Sound Healing with Megan DiSabatino (Free)**
Karetsky Music Lawn, Meadows Campus
- 2:30 Spotlight Recital (Free)—Pitkin County Library**
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 6:00 A Recital by Patricia Kopatchinskaja violin and Sol Gabetta cello (\$)—Harris Concert Hall**
 LECLAIR: Tambourin in C major
 JÖRG WIDMANN: Selections from 24 Duos for Violin and Violoncello, Vol. 2
 J. S. BACH: Prelude in G major, BWV 860
 FRANCISCO COLL: Rizoma
 RAVEL: Sonata for Violin and Cello
 —
 J. S. BACH: Selections from 15 Inventions, BWV 772-786
 PATKOP: Selections from Ghiribizzi
 LIGETI: Hommage à Hilding Rosenberg
 XENAKIS: Dhipli Zyia for Violin and Cello
 C. P. E. BACH: Presto for Keyboard in C Minor, Wq 114, no. 3
 KODÁLY: Duo for Violin and Cello, op. 7
With special thanks to Arjun Gupta

WEEK 3

THURSDAY JULY 17

- 10:30 Tunes and Tales (Free; for ages 8 and under with an adult)—Pitkin County Library**
- 3:00 Spotlight Recital (Free)—Harris Concert Hall**
- 5:00 Spotlight Recital (Free)—Aspen Chapel**
- 5:15 Basalt Regional Library Recital (Free)**
- 6:00 Recital: A Baroque Evening with Nicholas McGegan conductor (\$)—Harris Concert Hall**
 Yvette Kraft violin
 (2024 Dorothy DeLay Competition Winner)
 RAMEAU/GRAHAM SADLER: Suite from *Castor et Pollux*
 J. S. BACH: Violin Concerto in E major, BWV 1042
 —
 HANDEL: Selections from Water Music Suite in F major, HWV 348
This concert will be livestreamed.
With special thanks to Linda Englander, in memory of Alan Englander
- 7:00 Woodwinds Concerto Competition (Free)**
Hurst Hall, Bucksbaum Campus
- 8:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

FRIDAY JULY 18

- 9:00 Chamber Symphony Dress Rehearsal (\$)**
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
 CHOPIN: Andante spianato et Grande polonaise brillante, op. 22
 Waltz in A-flat major, op. 42
 Ballade No. 1 in G minor, op. 23
 —
5:30 Chamber Symphony: Elgar and Vaughan Williams (\$)—Klein Music Tent
 Robert Spano conductor, Zlatomir Fung cello
 PURCELL/STUCKY: Funeral Music for Queen Mary
 ELGAR: Cello Concerto in E minor, op. 85
 —
 VAUGHAN WILLIAMS: Symphony No. 5 in D major
This concert will be livestreamed.
In recognition of the members of the AMFS National Council

SATURDAY JULY 19

- 10:00 Family Concert: Saint-Saëns's *The Carnival of the Animals* (Free)**
Klein Music Tent
 Paul-Boris Kertsman conductor
 A lively, short concert for the whole family. **Come early at 9 AM for Kids Notes preconcert activities** in the Meadows Hospitality Tent. Open to all ages.
In memory of Charles Paterson, by Fonda Paterson
Business support provided by Carl's Pharmacy and Miners' Building Hardware
- 10:00 Opera Encounters: Arias and Scenes (\$)**
Wheeler Opera House
 Ana María Martínez and Sara Erde hosts
- 1:00 Music on the Mountain (Free; gondola ticket required)**
Top of Aspen Mountain
- 1:30 Spotlight Recital (Free)**
Aspen Community Church

MONDAY JULY 21

- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 7:00 Mozart's *Così fan tutte* (\$)**
Wheeler Opera House
 Patrick Summers conductor
 Renée Fleming director
 Sara Erde choreographer
 Artists of Aspen Opera Theater and VocalARTS
 MOZART: *Così fan tutte*, K. 588
With special thanks to Nancy Swift Furlotti and the Pettit Foundation

TUESDAY JULY 22

- 9:30 Composition Program Readings (Free)**
Klein Music Tent
- 1:00 Harris Concert Hall Master Class (\$)**
 Led by Pekka Kuusisto violin
- 6:00 SPECIAL EVENT: Seong-Jin Cho plays Ravel's Complete Solo Piano Works (\$)**
Harris Concert Hall
 RAVEL: Sérénade grotesque
 Menuet antique
 Pavane for a Dead Princess
 Jeux d'eau
 Sonatine
 —
 RAVEL: Miroirs
 Gaspard de la nuit
 —
 RAVEL: Menuet sur le nom de Haydn
 Valses nobles et sentimentales
 Prélude
 À la manière de Borodine
 À la manière de Chabrier
 Le tombeau de Couperin
The appearance of Seong-Jin Cho is generously supported by Nancy Wall and Charles Wall.
- 8:00 Brass Bash I (Free)**
Hurst Hall, Bucksbaum Campus

WEDNESDAY JULY 23

- 10:30 Tunes and Tales (Free; for ages 8 and under with an adult)**
Basalt Regional Library
- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
 Munroe President and CEO Alan Fletcher speaks with violinist Blake Pouliot and conductor Matthias Pintscher.
- 3:00 Spotlight Recital (Free)**
Harris Concert Hall
- 5:00 Aspen Conducting Academy Orchestra (\$)**
Klein Music Tent
 Violin Competition Winner
 JESSIE MONTGOMERY: Coincident Dances
 FE. MENDELSSOHN: Violin Concerto in E minor, op. 64
 —
 BARTÓK: Concerto for Orchestra, BB 123
With special thanks to the Melville family
Business support provided by the Aspen Skiing Company
- 6:00 Artist Dinner with Gil Shaham and Adele Anthony violin (\$)—Private Residence**

WEEK 4

TUESDAY JULY 15

- 1:00 Harris Concert Hall Master Class (\$)**
Led by Zlatomir Fung cello
- 7:30 SPECIAL EVENT: Lerner and Loewe's *My Fair Lady* in Concert (\$)**
Klein Music Tent
- Andy Einhorn conductor
Maggie Burrows director
- A special concert performance of *My Fair Lady*, the beloved classic with book and lyrics by Alan Jay Lerner and music by Frederick Loewe. Adapted from George Bernard Shaw's play and Gabriel Pascal's motion picture *Pygmalion*. New symphonic arrangements by John Wilson based on the 1964 motion picture arrangements.
- Co-presented with Theatre Aspen. Presented through special arrangement with Music Theatre International (MTI)
- 10:00 *My Fair Lady* in Concert VIP Party (\$)**
Private Residence
- A celebration with the cast after the show! Ticket price includes performance and party.

WEDNESDAY JULY 16

- 10:30 Tunes and Tales (Free; for ages 8 and under with an adult)—Basalt Regional Library**
- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Munroe President and CEO Alan Fletcher speaks with pianist Tom Borrow and soprano Ana María Martínez.
- 3:00 Opera House Music (\$)**
Private Residence
- 3:00 Spotlight Recital (Free)—Harris Concert Hall**
- 5:00 Aspen Conducting Academy Orchestra (\$)**
Klein Music Tent
- Low Strings Competition Winner
David Coucheron violin
- DEBUSSY: Selections from Nocturnes
Low Strings Concerto to be announced
-
- RIMSKY-KORSAKOV: *Scheherazade*, op. 35
With special thanks to Dorothy and Aaron Podhurst
Business support provided by The Gant Condominium Association
- 6:30 Artist Dinner with Ana María Martínez soprano (\$)**
Private Residence
- 7:30 A Recital by Tom Borrow piano (\$)**
Harris Concert Hall
- J. S. BACH/RACHMANINOFF: Selections from Partita No. 3 for Unaccompanied Violin in E major, BWV 1006
- J. S. BACH/FEINBERG: Largo from Trio Sonata No. 5 in C major, BWV 529
- SCHUBERT/LISZT: from 12 Lieder von Franz Schubert, LW A42
Ständchen
Auf dem Wasser zu singen
- SCHUMANN/LISZT: Frühlingsnacht, LW A257
Widmung, LW A133
- J. S. BACH/BUSONI: Chaconne from Partita No. 2 for Unaccompanied Violin in D minor, BWV 1004
-
- R. SCHUMANN: Fantasy in C major, op. 17
Business support provided by The Hotel Jerome

SUNDAY JULY 20

- 4:30 Chamber Music (\$)—Harris Concert Hall**
Aspen Contemporary Ensemble
Timothy Weiss conductor, Zlatomir Fung cello
Yoheved Kaplinsky piano, David Coucheron violin
Rebecca Humphrey Diederich cello
Robert Spano piano
- LOTTA WENNÄKOSKI: Hele
BEETHOVEN: Cello Sonata in A major, op. 69
FE. MENDELSSOHN: Piano Trio No. 1 in D minor, op. 49
With special thanks to Scott Francis and Susan Gordon, Francis Family Foundation
- 6:30 Sonata Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 7:30 A Recital by the Brentano Quartet (\$)**
Harris Concert Hall
- Mark Steinberg violin, Serena Canin violin,
Misha Amory viola, Nina Maria Lee cello
- SCHUBERT: String Quartet No. 13 in A minor, "Rosamunde," D. 804, op. 29
WEBER: Five Pieces, op. 5
-
- BRAHMS: String Quartet No. 3 in B-flat major, op. 67
- 9:30 Festival Orchestra Dress Rehearsal (\$)**
Klein Music Tent
- 10:00 Piano Department Master Class (Free)**
Edlis Neeson Hall, Bucksbaum Campus
Led by Arie Vardi piano
- 11:00 Breath Work Master Class (Free)**
Harris Concert Hall
- Stephen King instructor
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
- Katie Brill speaker
- 4:00 Festival Orchestra: Seong-Jin Cho Plays Mendelssohn (\$)**
Klein Music Tent
- Fabien Gabel conductor
Ana María Martínez soprano
Seong-Jin Cho piano
- R. STRAUSS: Tod und Verklärung (Death and Transfiguration), op. 24
RAVEL: *Shéhérazade*
-
- FE. MENDELSSOHN: Piano Concerto No. 1 in G minor, op. 25
RAVEL: *Daphnis et Chloé* Suite No. 2
The appearance of Seong-Jin Cho is generously supported by Nancy Wall and Charles Wall.
With special thanks to Richard Edwards and Kevin Ramnaraine and to The John P. and Anne Welsh McNulty Foundation
- 7:00 Art Song Showcase (Free)**
Aspen Chapel

THURSDAY JULY 24

- 7:00 Mozart's *Così fan tutte*, K. 588 (\$)**
Wheeler Opera House
- Patrick Summers conductor
Renée Fleming director
Sara Erde choreographer
- Artists of Aspen Opera Theater and VocalARTS
- With special thanks to Alexandra Munroe and Robert Rosenkranz
- 7:30 A Recital by the American Brass Quintet (\$)**
Harris Concert Hall
- MARENZIO/RAYMOND MASE: Scendi dal paradiso
MAZZI/RAYMOND MASE: Canzon Prima a 5
G. GABRIELI/RAYMOND MASE: Sacro tempio d'honor
CANGIASI/RAYMOND MASE: Canzon "La Girometta"
GASTOLDI/RAYMOND MASE: Balletti
DAVID SNOW: Dance Movements
PHILIP LASSER: *Common Heroes, Uncommon Land*
-
- TYSHAWN SOREY: Largo (for Quincy Hilliard) (AMFS Co-Commission, Aspen Premiere)
JOAN TOWER: Copperwave
With special thanks to Sam Brown and Alison Teal
- 10:30 Tunes and Tales (Free; for ages 8 and under with an adult)—Pitkin County Library**
- 3:00 Salon Showcase House Music (\$)**
Private Residence
- Jessie Montgomery composer, violin
- 3:00 American Brass Quintet Seminar @Aspen Recital (Free)—Harris Concert Hall**
- 5:00 Spotlight Recital (Free)—Aspen Chapel**
- 5:15 Basalt Regional Library Recital (Free)**
- 6:00 A Recital by the Aspen Contemporary Ensemble (\$)—Harris Concert Hall**
Timothy Weiss conductor
- TYSHAWN SOREY: For George Lewis
- 7:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 8:00 Wind Orchestra Recital (\$)—Klein Music Tent**
Joaquín Valdepeñas conductor
- FRANÇAIX: 9 pièces caractéristiques
STRAVINSKY: Octet
DVOŘÁK: Wind Serenade in D minor, B. 77, op. 44

FRIDAY JULY 25

- 9:00 Chamber Symphony Dress Rehearsal (\$)**
Klein Music Tent
- 12:30 The Art of Listening (Free)—Crossroads Church**
Graeme Boone speaker
- 2:30 Spotlight Recital (Free)—Pitkin County Library**
- 4:30 Overtures: Preconcert Chamber Music (Free)**
Harris Concert Hall
- CHOPIN: Fantasy in F minor, op. 49
Mazurka in C-sharp minor, op. 50, no. 3
Selections from 12 Études, op. 25
- 5:30 Chamber Symphony: Brahms's Third Symphony, Ravel, and More (\$)**
Klein Music Tent
- Matthias Pintscher conductor, Blake Pouliot violin
- RAVEL: *Mother Goose* Suite
MATTHIAS PINTSCHER: Assonanza for Violin and Orchestra
RAVEL: *Tzigane*, rapsodie de concert
-
- BRAHMS: Symphony No. 3 in F major, op. 90
This concert will be livestreamed.
With special thanks to Harriett Gold, in memory of Richard Gold, and to Shirley and Barnett C. Helzberg, Jr.

SATURDAY JULY 26

- 10:00 Opera Encounters: Historic Singers Lecture (\$)**
Wheeler Opera House
Patrick Summers *speaker*
- 1:00 Composition Program Readings (Free)**
Klein Music Tent
- 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 (\$)**
Harris Concert Hall
Paul-Boris Kertsman *conductor*
Blake Pouliot *violin*, Jonathan Haas *percussion*
Zhenwei Shi *viola*, Choong-Jin Chang *viola*
Victoria Chiang *viola*, Masao Kawasaki *viola*
Cameron Stowe *piano*, Anton Nel *piano*
HARRISON: Concerto for Violin and Percussion
BOWEN: Fantasia for Four Violas, op. 41 no. 1
MICHAEL KIMBER: Violas on Fire!
SCHUBERT: Fantasy in F minor, D. 940, op. 103

- 7:00 Mozart's *Così fan tutte* (\$)**
Wheeler Opera House
Patrick Summers *conductor*
Renée Fleming *director*
Sara Erde *choreographer*
Artists of Aspen Opera Theater and VocalARTS
MOZART: *Così fan tutte*, K. 588
- 7:30 A Recital by Pekka Kuusisto violin and Nico Muhly piano (\$)—Harris Concert Hall**
Paul-Boris Kertsman *conductor*
J. S. BACH: Largo from Sonata in C major, BWV 1005
TIPPETT: A Lament. Andante espressivo from Divertimento on Sellinger's Round
ELLEN REID: Desiderium for solo violin
NICO MUHLY: Drones and Violin
IRO HAARLA/PEKKA KUUSISTO: Barcarole for solo violin
ANDREA TORRODI: Paradisfåglar I (Birds of Paradise I)
PHILIP GLASS: Mad Rush
NICO MUHLY: Shrink
With special thanks to Alexandra Munroe and Robert Rosenkranz

SUNDAY JULY 27

- 9:30 Festival Orchestra Dress Rehearsal (\$)**
Klein Music Tent
- 10:00 Piano Department Master Class (Free)**
Edlis Neeson Hall, Bucksbaum Campus
Led by Yoheved Kaplinsky *piano*
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Graeme Boone *speaker*
- 4:00 Festival Orchestra: Tchaikovsky Piano Concerto (\$)—Klein Music Tent**
Xian Zhang *conductor*
Tony Siqi Yun *piano*
JESSIE MONTGOMERY: Hymn for Everyone
PROKOFIEV: Symphony No. 6 in E-flat minor, op. 111
—
TCHAIKOVSKY: Piano Concerto No. 1 in B-flat minor, op. 23
The appearance of Tony Siqi Yun is generously supported by Nancy Wall and Charles Wall.
With special thanks to Gael Neeson and the Edlis Neeson Foundation

THURSDAY JULY 31

- 10:30 Tunes and Tales (Free; for ages 8 and under with an adult)—Pitkin County Library**
- 3:00 Spotlight Recital (Free)—Harris Concert Hall**
- 3:00 National Council House Music**
Private Residence
National Council membership required.
- 5:00 Spotlight Recital (Free)—Aspen Chapel**
- 5:15 Basalt Regional Library Recital (Free)**
- 6:00 A Recital by the Takács Quartet (\$)**
Harris Concert Hall
Edward Dusinberre *violin*, Harumi Rhodes *violin*
Richard O'Neill *viola*, András Fejér *cello*
HAYDN: String Quartet in G minor, Hob. III/74, op. 74, no. 3, "The Rider"
JANÁČEK: String Quartet No. 1 after L. N. Tolstoy, "The Kreutzer Sonata"
—
BEETHOVEN: String Quartet in C major, op. 59, no. 3, "Razumovsky"
In memory of Jim Martin
- 7:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

FRIDAY AUGUST 1

- 9:00 Chamber Symphony Dress Rehearsal (\$)**
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
CHOPIN: Ballade No. 3 in A-flat major, op. 47
Nocturne in C-sharp minor, op. 27, no. 1
Nocturne in B major, op. 62, no. 1
Scherzo No. 4 in E major, op. 54
- 5:30 Chamber Symphony: Ravel Piano Concerto with Lise de la Salle (\$)—Klein Music Tent**
Ryan Bancroft *conductor*, Lise de la Salle *piano*
GABRIELLA SMITH: Tumblebird Contrails
RAVEL: Piano Concerto in G major
—
NIELSEN: Symphony No. 4, op. 29, "The Inextinguishable"
This concert will be livestreamed.
With special thanks to Becky and Mike Murray

SATURDAY AUGUST 2

- 10:00 Opera Encounters: Arias and Scenes (\$)**
Wheeler Opera House
Patrick Summers *host*
AMFS Conducting Fellows and Collaborative Pianists
- 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 (\$)—Harris Concert Hall**
Aspen Contemporary Ensemble
Timothy Weiss *conductor*
Pierre-Laurent Aimard *piano*, Katherine Siochi *harp*
Jacob Nissly *percussion*, Adele Anthony *violin*
Brinton Averil Smith *cello*, James Dunham *viola*
Anton Nel *piano*
—
MESSIAEN: Couleurs de la Cité céleste
JEREMIAH SIOCHI: Pelagic Poem
RAVEL: Sonata for Violin and Cello
SHOSTAKOVICH: Viola Sonata, op. 147
With special thanks to Janet F. Clark

TUESDAY AUGUST 5

- 1:00 Harris Concert Hall Master Class (\$)**
Led by Jeremy Denk *piano*
- 7:30 SPECIAL EVENT: An Evening with Lang Lang piano (\$)—Klein Music Tent**
FAURÉ: Pavane in F-sharp minor, op. 50
R. SCHUMANN: Kreisleriana, op. 16
—
CHOPIN: Mazurka in F minor, op. 7, no. 3
Selections from Mazurkas, op. 17
Selections from Mazurkas, op. 24
Selections from Mazurkas, op. 30
Selections from Mazurkas, op. 33
Mazurka in F-sharp minor, op. 59, no. 3
Polonaise in F-sharp minor, op. 44
The appearance of Lang Lang is generously supported by Nancy Wall and Charles Wall.

9:00 An Evening with Lang Lang VIP Party (\$)
Private Residence
Toast the artist and mingle with Hennessy's rarest cognac in hand. Ticket price includes performance and party.

WEDNESDAY AUGUST 6

- 10:00 Piano Department Master Class (\$)**
Harris Concert Hall
Led by Anton Nel *piano*
- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Munroe President and CEO Alan Fletcher talks with pianist Jeremy Denk and conductor Stéphane Denève.
- 3:00 Spotlight Recital (Free)—Harris Concert Hall**
- 5:00 Aspen Conducting Academy Orchestra (\$)**
Klein Music Tent
Woodwind Competition Winner
MAGNUS LINDBERG: Arena
Woodwind Concerto to be announced
—
BEETHOVEN: Symphony No. 7 in A major, op. 92
- 6:00 Piano Concerto Competition (Free)**
Hurst Hall, Bucksbaum Campus
- 7:00 Recital: Handel's *Messiah* (\$)—Harris Concert Hall**
Jane Glover *conductor*, Jennifer Robinson *soprano*
Ashlyn Brown *mezzo-soprano*, Jonghyun Park *tenor*
Jared Werlein *bass-baritone*, Music of the Baroque Chorus, Aspen Festival Ensemble
HANDEL: *Messiah*, HWV 56

THURSDAY AUGUST 7

- 3:00 Spotlight Recital (Free)**
Harris Concert Hall
- 5:00 Spotlight Recital (Free)**
Aspen Chapel
- 5:00 AMFS Guitar Students in Recital (Free)**
Anderson Ranch Arts Center
- 5:15 Basalt Regional Library Recital (Free)**
- 6:00 A Recital by Van Cliburn Competition Winner Aristo Sham piano (\$)**
Harris Concert Hall
J. S. BACH/RACHMANINOFF: Selections from Partita No. 3 for Unaccompanied Violin in E major, BWV 1006
J. S. BACH/BUSONI: Chaconne from Partita No. 2 for Unaccompanied Violin in D minor, BWV 1004
RAVEL: Gaspard de la nuit
—
BEETHOVEN: Piano Sonata No. 29 in B-flat major, op. 106, "Hammerklavier"
With special thanks to Stephen Brint and Mark Brown
- 7:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

MONDAY JULY 28

- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 5:00 Brass Concerto Competition (Free)**
Hurst Hall, Bucksbaum Campus
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 6:00 A Recital by Mikhail Voskresensky piano (\$)**
Harris Concert Hall
BEETHOVEN: Piano Sonata No. 25 in G major, op. 79
CHOPIN: Piano Sonata No. 3 in B minor, op. 58
—
MOZART: Fantasia in C minor, K. 396
TCHAIKOVSKY: Selections from *Les saisons*, op. 37b
GRIEG: Piano Sonata in E minor, op. 7
With special thanks to Maja and Nicholas Paepcke DuBrul

TUESDAY JULY 29

- 1:00 Harris Concert Hall Master Class (\$)**
Led by Mikhail Voskresensky piano
- 6:00 A Recital by Gil Shaham violin and Adele Anthony violin (\$)**
Harris Concert Hall
Paul-Boris Kertsman conductor
ARVO PÄRT: Fratres for Violin, String Orchestra and Percussion
J. S. BACH: Concerto for Two Violins in D minor, BWV 1043
AVNER DORMAN: *A Time to Mourn and a Time to Dance* (AMFS Co-Commission)
—
KREISLER: Violin Concerto in C major in the Style of Vivaldi
JULIAN MILONE: En Coulisses for twelve violins
VIVALDI: Concerto for Four Violins in B minor, RV 580, op. 3, no. 10
With special thanks to Doren Pinnell, in loving memory of Sheldon Pinnell, MD

WEDNESDAY JULY 30

- 10:30 Tunes and Tales (Free; for ages 8 and under with an adult)**
Basalt Regional Library
- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Munroe President and CEO Alan Fletcher talks with *Siddhartha*, She composer Christopher Theofanidis and librettist Melissa Studdard.
- 3:00 Spotlight Recital (Free)**
Harris Concert Hall
- 7:30 A Recital by Pierre-Laurent Aimard piano (\$)**
Harris Concert Hall
BOULEZ: 12 Notations
DEBUSSY: Selections from 12 Études
BOULEZ: Piano Sonata No. 1
—
SCHOENBERG: Five Piano Pieces, op. 23
BOULEZ: Incises
MESSIAEN: 4 Études de rythme
The appearance of Pierre-Laurent Aimard is generously supported by Nancy Wall and Charles Wall.

- 6:30 Sonata Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 8:00 Siddhartha, She (\$)—Klein Music Tent**
Aspen Festival Orchestra
Robert Spano conductor
Caitlin Lynch soprano
Maya Kherani soprano
Kelley O'Connor mezzo-soprano
Tamara Mumford mezzo-soprano
Key'mon W. Murrell countertenor
Nmon Ford baritone
gloATL, Lauri Stallings choreographer
Kantorei, Joel Rinsema chorus director
Anne Patterson scenic designer
Patrick Harlin sound design
Grant Loehning chorus master
An immersive new theatrical oratorio.
CHRISTOPHER THEOFANIDIS/LIBRETTIST
MELISSA STUDDARD: *Siddhartha, She* (World Premiere, AMFS Co-Commission)
The premiere of Siddhartha, She is generously supported by Alexandra Munroe and Robert Rosenkranz.

SUNDAY AUGUST 3

- 9:30 Conducting Academy Orchestra Dress Rehearsal (\$)—Klein Music Tent**
- 10:00 Piano Department Master Class (Free)**
Edlis Neeson Hall, Bucksbaum Campus
Led by Hung-Kuan Chen piano
- 2:30 Ice Cream Social (Free)**
Karetsky Music Lawn
Sponsored by Gerri Karetsky
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Paul-Boris Kertsman speaker
- 4:00 Conducting Academy Orchestra: Shaham Plays Bruch Violin Concerto (\$)**
Klein Music Tent
Robert Spano conductor, Gil Shaham violin
MISSY MAZZOLI: These Worlds in Us
BRUCH: Violin Concerto No. 1 in G minor, op. 26
—
BERLIOZ: Symphonie fantastique, op. 14
With special thanks to Mona Look-Mazza and Tony Mazza, and to Carrie and Joe Wells
- 7:00 Art Song Showcase (Free)—Aspen Chapel**

MONDAY AUGUST 4

- 7:30 AM, 1:00 PM, 7:30 PM: Birdsong Music (Free)**
Aspen Center for Environmental Studies at Hallam Lake
Pierre-Laurent Aimard piano
MESSIAEN: Selections from Catalogue d'oiseaux
The appearance of Pierre-Laurent Aimard is generously supported by Nancy Wall and Charles Wall.
This event is made possible by the Gail and Alfred Engelberg Collaboration Fund.
- 2:30 Spotlight Recital (Free)—Pitkin County Library**
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 6:00 A Recital by the Percussion Ensemble (\$)**
Harris Concert Hall
Jonathan Haas conductor
PHILIP GLASS/JONATHAN HAAS: Train to São Paulo from Powaqgatsi
JAVIER DIAZ: Alchemy
STEWART COPELAND: The Bells
TAN DUN: Elegy: Snow in June
PHIL COLLINS/JAVIER DIAZ: In the Air Tonight
With special thanks to Phyllis and David Scruggs

FRIDAY AUGUST 8

- 9:00 Chamber Symphony Dress Rehearsal (\$)**
Klein Music Tent
- 12:30 The Art of Listening (Free)**
Crossroads Church
Harlow Robinson speaker
- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 4:30 Overtures: Preconcert Chamber Music (Free)**
Harris Concert Hall
CHOPIN: Scherzo No. 2 in B-flat minor, op. 31
Barcarolle in F-sharp major, op. 60
Nos. 1–12 from 24 Preludes, op. 28
- 5:30 Chamber Symphony: Glover Leads Schubert's "The Great" Symphony (\$)—Klein Music Tent**
Jane Glover conductor
Jeremy Denk piano
ANNA CLYNE: ATLAS, Concerto for Piano and Orchestra (AMFS Co-Commission)
—
SCHUBERT: Symphony No. 9 in C major, D. 944, "The Great"
With special thanks to Mary E. Giese, in memory of Erik Giese

SATURDAY AUGUST 9

- 10:00 Opera Encounters: Arias and Scenes (\$)**
Wheeler Opera House
Enrique Mazzola host
AMFS Conducting Fellows and Collaborative Pianists
- 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 (\$)**
Harris Concert Hall
Aspen Contemporary Ensemble
Timothy Weiss conductor, Xak Bjerken piano
Kathleen Winkler violin, Stephen Wyrzynski viola
Darrett Adkins cello, Anton Nel piano
James Dunham viola, Michael Mermagen cello
STEPHEN HARTKE: Ship of State
FAURÉ: Piano Quartet No. 1 in C minor, op. 15
R. SCHUMANN: Piano Quartet in E-flat major, op. 47
- 7:00 Woodwind Bash (Free)**
Edlis Neeson Hall, Bucksbaum Campus

- 7:30 Davóné Tines—Recital No. 1: MASS (\$)**
Harris Concert Hall
Davóné Tines bass-baritone, John Bitoy piano
I. PRELUDE—J. S. BACH/BUSONI: Savior of the nations, come, BWV 659
II. KYRIE—CAROLINE SHAW: Kyrie
HANDEL: Leave Me Loathsome Light, from *Semele*, HWV 58
III. AGNUS DEI—CAROLINE SHAW: Agnus Dei
TYSHAWN SOREY: after Were You There, from *Songs for Death*
BONDS: To a Brown Girl Dead
TYSHAWN SOREY: after Swing Low, from *Songs for Death*
IV. CREDO—CAROLINE SHAW: Credo
J. S. BACH: Mache dich, mein Herze, rein, from *St. Matthew Passion*, BWV 244
V. GLORIA—CAROLINE SHAW: Gloria
TRADITIONAL/HOGAN: Give Me Jesus
VI. SANCTUS—CAROLINE SHAW: Sanctus
EASTMAN: Prelude to The Holy Presence of Joan d'Arc
VII. BENEDICTUS—IGEE DIEUDONNÉ/DAVÓNÉ TINES: VIGIL

SUNDAY AUGUST 10

- 9:30 Festival Orchestra Dress Rehearsal (\$)**
Klein Music Tent
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Harlow Robinson *speaker*
- 4:00 Festival Orchestra: Hadelich Plays Tchaikovsky's Violin Concerto (\$)**
Klein Music Tent
Stéphane Denève *conductor*
Augustin Hadelich *violin*
JENNIFER HIGDON: blue cathedral
TCHAIKOVSKY: Violin Concerto in D major, op. 35
—
R. STRAUSS: Eine Alpensinfonie, op. 64
The appearance of Stéphane Denève is generously supported by Lugano Diamonds.
With special thanks to Ms. Sheila Johnson and Hon. William Newman

WEEK 7

MONDAY AUGUST 11

- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 6:00 Music with a View (Free)**
Aspen Art Museum

6:00 2025 SEASON BENEFIT: A Feast of Music (\$)

Step into an unforgettable celebration saluting AMFS Munroe President and CEO Alan Fletcher's 20th season of leadership. This cherished event on the Matthew and Carolyn Bucksbaum Campus will feature performances by pianist Yefim Bronfman, violinist Augustin Hadelich, and others along with an impeccable culinary journey accompanied by fine wines.

For benefit information and tickets contact Chandler Martin at (970) 205-5065 or by email at cmartin@aspenmusic.org.

TUESDAY AUGUST 12

- 1:00 Harris Concert Hall Master Class (\$)**
Led by Yefim Bronfman *piano*
- 6:00 A Recital by Augustin Hadelich violin and Orion Weiss piano (\$)—Harris Concert Hall**
IVES: Violin Sonata No. 4, op. 63, "Children's Day at the Camp Meeting"
STEPHEN HARTKE: Netsuke
DANIEL BERNARD ROUMAIN: Filter
—
BARBER: Excursion in G-flat major, op. 20, no. 3
JOHN ADAMS: Road Movies
COPLAND: Nocturne
Ukelele Serenade
Hoe Down, from *Rodeo*
BEACH: Romance, op. 23
With special thanks to Joan Fabry and Michael Klein
- 8:00 Wind Orchestra Recital (\$)—Klein Music Tent**
Joaquín Valdepeñas *conductor*
GOUNOD: Petite symphonie
R. STRAUSS: Sonatina No. 1 in F major, "Aus der Werkstatt eines Invaliden" (From the Workshop of an Invalid)

FRIDAY AUGUST 15

- 9:00 Aspen Chamber Symphony Dress Rehearsal (\$)**
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
CHOPIN: Scherzo No. 3 in C-sharp minor, op. 39
Mazurka in F major, op. 68, no. 3
Mazurka in B-flat minor, op. 24, no. 4
Nos. 13–24 from 24 Preludes, op. 28
- 5:30 Chamber Symphony: Cellist Sheku Kanneh-Mason (\$)—Klein Music Tent**
Vasily Petrenko *conductor*
Sheku Kanneh-Mason *cello*
Harp Competition Winner
PROKOFIEV: Symphony No. 1 in D major, op. 25, "Classical"
SAINT-SAËNS: Cello Concerto No. 1 in A minor, op. 33
—
DEBUSSY: Danse sacrée et danse profane
STRAVINSKY: Symphony in C
With special thanks to Deborah and Richard Felder

SATURDAY AUGUST 16

- 9:00 Composer Workshop (Free)**
Klein Music Tent
- 10:00 Opera Encounters: Arias and Scenes (\$)**
Wheeler Opera House
Matthew Polenzani and Mo Zhou *hosts*
- 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 (\$)**
Harris Concert Hall
Aspen Contemporary Ensemble
Timothy Weiss *conductor*
Tivoli Treloar *mezzo-soprano*, Alexander Kerr *violin*
Victoria Chiang *viola*, Michael Mermagen *cello*
Anton Nel *piano*, Darrett Adkins *cello*
Robert Spano *piano*
—
SAMUEL ADAMS: First Work (World Premiere, AMFS Co-Commission)
MOZART: Piano Quartet in G minor, K. 478
BRAHMS: Cello Sonata No. 2 in F major, op. 99

- 6:30 Sonata Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 7:30 A Recital by Alexander Malofeev piano (\$)**
Harris Concert Hall
Jessie Fellows *violin*
Yvette Kraft *violin*
James Dunham *viola*
Brinton Averil Smith *cello*
—
SCHUBERT: Three Piano Pieces, D. 946
KABALEVSKY: Piano Sonata No. 3 in F Major, op. 26
—
SHOSTAKOVICH: Piano Quintet in G minor, op. 57
This concert will be livestreamed.
The appearance of Alexander Malofeev is generously supported by Nancy Wall and Charles Wall.

WEDNESDAY AUGUST 20

- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Munroe President and CEO Alan Fletcher talks with Music Director Robert Spano and violinist Robert McDuffie.
- 5:00 Aspen Conducting Academy Orchestra (\$)**
Klein Music Tent
Piano Competition Winner
FE. MENDELSSOHN: Selections from *A Midsummer Night's Dream*, op. 61
LISZT: Piano Concerto No. 1 in E-flat major, LW H4
—
G. MAHLER: Symphony No. 4 in G major
- 7:30 A Recital by Robert McDuffie violin (\$)**
Harris Concert Hall
Derek Wang *piano*, Mike Mills *bass guitar*
TARTINI ED. KREISLER: Violin Sonata in G minor, "Devil's Trill"
TARTINI: Violin Sonata in G minor, "Devil's Trill" in the Baroque style
MIKE MILLS: Concerto for Violin, Rock Band, and String Orchestra
The appearances of Robert McDuffie and Mike Mills are generously supported by Amy and Gilchrist Berg.
- 7:30 Brass Bash II (Free)**
Hurst Hall, Bucksbaum Campus

THURSDAY AUGUST 21

- 3:00 AOTVA/Composer Project Recital (Free)**
Harris Concert Hall
- 3:00 Spotlight Marathon (Free)**
Hurst Hall, Bucksbaum Campus
- 5:00 Spotlight Recital (Free)**
Aspen Chapel
- 6:00 A Recital by Aubree Oliverson violin and Yanfeng Tony Bai piano (\$)**
Harris Concert Hall
HANDEL: Violin Sonata in D major, HWV 371
STRAVINSKY: Divertimento
GARDEL/JOHN WILLIAMS: Tango (Por una cabeza)
—
J. S. BACH/BUSONI: Chaconne from Partita No. 2 for Unaccompanied Violin in D minor, BWV 1004
KREISLER: Praeludium and Allegro
MESSIAEN: Thème et variations
VIARDOT: Berceuse from Six Morceaux, VVV 3003
SAINT-SAËNS/BIZET: Introduction et Rondo capriccioso, op. 28
- 6:00 Artist Dinner with Yefim Bronfman piano (\$)**
Private residence

FRIDAY AUGUST 22

- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 3:00 First Glimpse Composition Recital II (Free)**
Harris Concert Hall

7:30 SPECIAL EVENT: Patti LuPone: A Life in Notes
Klein Music Tent

Conceived and directed by Scott Wittman
Music direction and arrangements by Joseph Thalken
Written by Jeffrey Richman

In her new concert, Patti LuPone: A Life in Notes, the three-time Tony Award winner performs an array of songs that serve as touchstones and reflections on her life.

WEDNESDAY AUGUST 13

- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Munroe President and CEO Alan Fletcher speaks with conductors Vasily Petrenko and Enrique Mazzola.
- 3:00 First Glimpse Composition Recital I (Free)**
Harris Concert Hall
- 3:00 Opera House Music (\$)**
Private Residence
- 5:00 Aspen Conducting Academy Orchestra (\$)**
Klein Music Tent
Brass Competition Winner
MAX VINETZ: Swell
(World Premiere, AMFS Co-Commission)
Brass Concerto to be announced
- TCHAIKOVSKY: Symphony No. 4 in F minor, op. 36
- 6:30 Artist Dinner with Robert McDuffie violin (\$)**
Private Residence

- 7:30 A Recital by Sharon Isbin guitar (\$)**
Harris Concert Hall
Elizabeth Schulze *conductor*
Jonathan Haas *percussion*
GRANADOS/LLOBET: Spanish Dance No. 5, "Andaluza"
ALBÉNIZ/SEGOVIA: Mallorca, barcarolle, op. 202
VILLA-LOBOS: Selections from 12 Etudes
LAURO: Vals Venezolano No. 3, "Natalia"
SÁVIO: Batucada
KAREN LEFRACK: Habanera Nights
Urban Tango
Miami Concerto for Guitar and Chamber Orchestra

THURSDAY AUGUST 14

- 3:00 Guitar Recital (Free)**
Harris Concert Hall
- 5:00 Spotlight Recital (Free)**
Aspen Chapel
- 5:15 Basalt Regional Library Recital (Free)**
- 6:00 Artist Dinner with Sheku Kanneh-Mason cello (\$)**
Private Residence
- 6:00 A Recital by Yefim Bronfman piano (\$)**
Harris Concert Hall
R. SCHUMANN: Arabeske in C major, op. 18
BRAHMS: Piano Sonata No. 3 in F minor, op. 5
- DEBUSSY: Images Series 2
PROKOFIEV: Piano Sonata No. 7 in B-flat major, op. 83
The appearance of Yefim Bronfman is generously supported by Nancy Wall and Charles Wall.
- 7:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

SUNDAY AUGUST 17

- 9:30 Festival Orchestra Dress Rehearsal (\$)**
Klein Music Tent
- 10:00 Piano Department Master Class (Free)**
Edlis Neeson Hall, Bucksbaum Campus
Led by Julian Martin *piano*
- 1:00 Composition House Music (\$)**
Private Residence
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Joseph Pfender *speaker*
- 4:00 Festival Orchestra: Ravel's Boléro, Alisa Weilerstein (\$)**—*Klein Music Tent*
Ludovic Morlot *conductor*, Alisa Weilerstein *cello*
RAVEL: Une barque sur l'océan
LUTOSŁAWSKI: Cello Concerto
DEBUSSY: Jeux
RAVEL: Boléro
With special thanks to Soledad and Bob Hurst
- 7:00 Art Song Showcase (Free)**—*Aspen Chapel*
- 7:00 Woodwind Bash II (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 7:00 A Recital by Aaron Patterson organ (Free)**
Aspen Community Church
Works by J.S. Bach, Buxtehude, Howells, and others

MONDAY AUGUST 18

- 2:30 Spotlight Recital (Free)**—*Pitkin County Library*
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 6:00 Music from Hollywood's Second Golden Age of Film with Scott Dunn piano (\$)**
Harris Concert Hall
HERRMANN/SCOTT DUNN: Prelude from *Psycho*
COPLAND: Three Piano Excerpts from *Our Town*
E. BERNSTEIN/SCOTT DUNN: Three Scenes from *To Kill a Mockingbird*
NORTH/SCOTT DUNN: Six Sequences for piano from *A Streetcar Named Desire*
- ROSENMAN/SCOTT DUNN: Five Scenes from *Rebel Without a Cause*
RAKSIN: A Song After Sundown, from *Too Late Blues*
RAKSIN/SCOTT DUNN: Theme from *Laura*
ROSENMAN/SCOTT DUNN: Finale from *East of Eden*
With special thanks to Glenn Bucksbaum, in loving memory of Melva Bucksbaum
- 6:00 Music with a View (Free)**
Aspen Art Museum

TUESDAY AUGUST 19

- 10:00 Piano Department Master Class (\$)**
Harris Concert Hall
Led by Soyeon Lee *piano*
- 1:00 Harris Concert Hall Master Class (\$)**
Led by Robert McDuffie *violin*
- 7:30 Puccini's La bohème (\$)**
Klein Music Tent
Aspen Chamber Symphony
Enrique Mazzola *conductor*
Katherine M. Carter *director*
Matthew Polenzani *tenor*
Young Artists of Aspen Opera Theater and VocalARTS
- PUCCINI: *La bohème*
With special thanks to Mrs. Mercedes T. Bass - Mercedes T. Bass Charitable Corporation

SATURDAY AUGUST 23

- 10:00 Opera Encounters: Arias and Scenes written by AMFS Composition Fellows (\$)**
Wheeler Opera House
Christopher Theofanidis and Christopher Stark *hosts*
- 1:30 Spotlight Recital (Free)**
Aspen Community Church
- 4:30 Chamber Music (\$)**
Harris Concert Hall
Aspen Contemporary Ensemble
Timothy Weiss *conductor*
Demarre McGill *flute*
Emily Levin *harp*
Titus Underwood *oboe*
Nancy Goeres *bassoon*
Anton Nel *piano*
Kathleen Winkler *violin*
Michael Mermagen *cello*
CHRISTOPHER STARK: Prehistoric Songs and Dances That Never Existed (AMFS Co-Commission)
MORLOCK: Vespertine
COLERIDGE-TAYLOR: Five Negro Melodies for Piano Trio, op. 59
BRAHMS: Piano Trio No. 2 in C major, op. 87
With special thanks to Marsha and David Dowler

- 7:30 A Recital by the Isidore Quartet (\$)**
Harris Concert Hall
Adrian F. Steele *violin*
Phoenix Avalon *violin*
Devin Jonathan Moore *viola*
Joshua McClendon *cello*
HAYDN: String Quartet in B-flat major, Hob. III/78, op. 76, no. 4, "Sunrise"
SCHULHOFF: Five Pieces for String Quartet
- DVOŘÁK: String Quartet No. 13 in G major, B. 192, op. 106
With special thanks to Drs. Amy D. Ronner and Michael P. Pacin

SUNDAY AUGUST 24

- 9:30 Festival Orchestra Dress Rehearsal (\$)**
Klein Music Tent
Robert Spano *conductor*
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Erin Pratt *speaker*
- 4:00 Festival Orchestra: Beethoven's "Emperor" and Holst's "The Planets" (\$)**
Klein Music Tent
Robert Spano *conductor*
*Paul-Boris Kertsman *conductor*
Yefim Bronfman *piano*
*WAGNER: Prelude to *Die Meistersinger von Nürnberg*
BEETHOVEN: Piano Concerto No. 5 in E-flat major, op. 73, "Emperor"
- HOLST: The Planets, op. 32
Part of this concert will be livestreamed.
With special thanks to Nancy Wall and Charles Wall.

SHEPHERD

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Ken Cowan, Professor of Organ
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Timothy Pitts, Professor of Double Bass
Brinton Averil Smith, Associate Professor
of Cello
Patrick Summers, Distinguished Lecturer
in Opera Studies
Kathleen Winkler, Professor of Violin

Welcoming New Faculty to the Shepherd School

MIGUEL HARTH-BEDOYA
Distinguished Resident Director of
Orchestras & Professor of Conducting

David Chan, Professor of Violin
Elizabeth Freimuth, Professor of Horn
Erin Hannigan, Professor of Oboe
Allegra Lilly, Associate Professor
of Harp
Nick Platoff, Associate Professor
of Trombone
Valentin Radutiu, Professor
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Miguel Harth-Bedoya



OVERVIEW: THE SCHOOL

The Aspen Music Festival and School provides unparalleled training for aspiring young musicians. This summer ~480 top students from around the globe are coming to Aspen to study and perform. Students are attracted not only by 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 120 artist-faculty from top conservatories and orchestras around the world make Aspen their summer home not only to enhance 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 2026 season are program-specific and range from September 2025 to early January 2026. 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 ~480 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 2026 son específicos del programa y van desde septiembre de 2025 hasta principios de enero de 2026. 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

Instrumental and Orchestral 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. This year's ensemble consists of returning AMFS students who have demonstrated an interest in and an aptitude for contemporary music. *ACE performs 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 that attracts many singers on the cusp of their professional careers. Weekly Opera Encounters programs on Saturdays at 10 am showcase faculty coaching ravishing voices in the vocal arts repertoire. *This year's AOTVA operas are Mozart's *Così fan tutte* (July 21, 23, and 26) and Puccini's *La bohème* (August 19).*

The Center for Advanced Quartet Studies (AQS) is on hiatus for the 2025 season.

American Brass Quintet Seminar @Aspen (ABQS@A) is a four-week intensive 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. *The ABQ season finale recital is on July 24 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 14 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 on the Overtures preconcert recital series on Friday evenings before Aspen Chamber Symphony concerts. They also perform regularly in Spotlight Recitals on Monday, Wednesday, Thursday, Friday, and Saturday afternoons, in Harris Concert Hall, Aspen Chapel, Aspen Community Church, the Aspen Center for Physics, and the 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, such as vocal and instrumental accompaniment, art song, duo work, orchestral piano, and piano chamber music. *Pianists perform regularly and play with other instrumentalists and vocalists in private and group instruction and on Spotlight recitals, Sonata 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. *First Glimpse Composition Recitals (chamber music) are on August 13 and 22 in Harris Concert Hall. Art song recitals with the AOTVA program are on August 21 in Harris Concert Hall and August 23 in the Wheeler Opera House. A Composer Workshop (full orchestra) takes place on August 16 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 student from the Susan and Ford Schumann Center for Composition Studies. The Fellow is selected by a jury including Munroe 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 2024 recipient of the Hermitage Composition Prize was Hannah Rice. 2025 marks the twelfth anniversary of this distinguished collaboration.

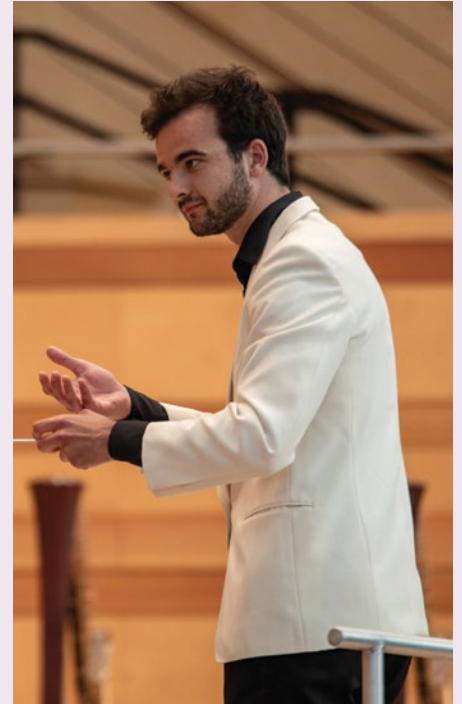
ASPEN CONDUCTING ACADEMY

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 four 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 2025 Paul-Boris Kertsman (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 2024 Heidi Cahyadi received the Robert J. Harth Conductor Prize, Mariano García Valladares received the Robert Spano Conductor Prize, and Ken Yanagisawa 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.



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, or gathering at the Klein Music Tent for *Con Alma: A Mariachi Celebration!* (July 2), 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.

Support for AMFS Education and Community Programs comes from Betty Wold Johnson Foundation, Nancy Swift Furlotti and the Pettit Foundation, First Western Trust, 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, Hensley and James Peterson, and the Equity in Arts Learning for Colorado Youth Program.

FESTIVAL FOR KIDS

Family Concert—This short concert is designed to introduce kids to the world of classical music with Saint-Saëns's *Carnival of the Animals*. Arrive early or stay after for musical activities designed to prepare kids for what they see and hear during the concert. *Saturday, July*

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 Mountain, siendo transportado por la historia y la canción en Tunes and Tales o reuniéndose en el Klein Music Tent para *Con Alma: A Mariachi Celebration* (julio 2), 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.

El apoyo a los programas comunitarios y educativos de AMFS proviene de Betty Wold Johnson Foundation, Nancy Swift Furlotti and the Pettit Foundation, First Western Trust, 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, Hensley y James Peterson, y el Equity in Arts Learning for Colorado Youth Program.

FESTIVAL PARA NIÑOS

Concierto familiar—Este breve concierto está diseñado para introducir a los niños al mundo de la música clásica con *Carnaval de los*

19 at 10 am at the Klein Music Tent. Activities on the David Karetsky Music Lawn from 9:15–11:15 am. Free, open to all ages. In memory of Charles Paterson, by Fonda Paterson. Business support provided by Carl's Pharmacy and Miners' Building Hardware.

Con Alma: A Mariachi Celebration!—Denver-based Mariachi Sol de mi Tierra performs as the culminating event of the AMFS Mariachi Workshop. Local students (grades 5+), adults, and Aspen Santa Fe Ballet Folklórico join the professional mariachi 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 2, 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. Presented in partnership with Querencia Private Golf & Beach Club in Los Cabos, Mexico. Funded in part by the Equity in Arts Learning for Colorado Youth Grant, Creative West, and the National Endowment for the Arts. Additional business support from Pitkin County Dry Goods.*

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 young artists. *Monday, July 7, and Thursdays, July 17, 24, and 31, 10:30 am at Pitkin County Library (Aspen). Wednesdays, July 9–30, 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. July 7–11 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 students (grades 1–12) 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 young artist 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 young artists. Participants additionally receive a special AMFS season pass and access to P.A.L.S.-specific activities like studio classes and backstage tours. *The P.A.L.S. program is generously underwritten by Les Dames d'Aspen.*

Festival Lessons—Music lessons with AMFS young artists 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.

animales de Camille Saint-Saëns. 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 19 de julio a las 10 am en Klein Music Tent. Actividades en el David Karetsky Music Lawn de 9:15 a 11:15 horas. Gratis, abierto a todas las edades. En memoria de Charles Paterson, por Fonda Paterson. Apoyo empresarial proporcionado por Carl's Pharmacy y Miners' Building Hardware.

Con Alma: ¡Una celebración de mariachi!—Mariachi Sol de mi Tierra, con sede en Denver, se presentará como el mariachi principal del Taller de Mariachi AMFS para músicos de escuelas secundarias y preparatorias. Estudiantes de música local y bailarines del conjunto Folklórico 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 2 de julio en Klein Music Tent. Fiesta 4 – 7pm. Concierto a las 5:30 pm. Ambos eventos son gratuitos y están abiertos a todas las edades. Presentado en colaboración con Querencia Private Golf & Beach Club, Los Cabos, Mexico. Financiado en parte por Equity in Arts Learning for Colorado Youth Grant, Creative West, y the National Endowment for the Arts. Soporte comercial adicional de Pitkin County Dry Goods.*

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. *7, 17, 24, y 31 de julio, a las 10:30 am en la biblioteca del condado de Pitkin (Aspen). Miércoles 9–30 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 7 al 11 de julio en la Iglesia Episcopal de Cristo (Aspen).*

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 establecer una

Con Alma: AMFS Mariachi Workshop—Explore Mariachi music with the AMFS and perform alongside a professional mariachi ensemble! This free three-day workshop 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 (grades 5+) must have at least one year of experience on their instrument. A Mariachi Development training for music educators, college students, arts administrators, and adult participants will be offered on Sunday, June 29. Most instruments are welcome and prior Mariachi experience is not necessary! *June 30–July 2 at Basalt High School. Community performance on July 2, 5:30 pm at the Klein Music Tent with Mariachi Sol de mi Tierra and Aspen Santa Fe Ballet Folklórico.*

Presented in partnership with Querencia Private Golf & Beach Club in Los Cabos, Mexico. Funded in part by the Equity in Arts Learning for Colorado Youth Grant, Creative West, and the National Endowment for the Arts. Additional business support from Pitkin County Dry Goods.

MORE!

Music on the Mountain—AMFS young artists 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, July 12–August 16, 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 \$13 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 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.*



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 festival 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.

Con Alma: Taller de Mariachi—¡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. Los estudiantes deben tener al menos un año de experiencia en su instrumento. El domingo 29 de junio se ofrecerá una capacitación sobre desarrollo de Mariachi para educadores musicales, estudiantes universitarios, y otros. ¡La mayoría de instrumentos son bienvenidos y no se requiere ninguna experiencia previa de Mariachi! *Del 30 de junio al 2 de julio en Basalt High School; Actuación comunitaria el 2 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.*

Presentado en colaboración con Querencia Private Golf & Beach Club, Los Cabos, Mexico. Financiado en parte por Equity in Arts Learning for Colorado Youth Grant, Creative West, y the National Endowment for the Arts. Soporte comercial adicional de Pitkin County Dry Goods.

¡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, 12 de julio al 16 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 (4–18 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 Music Tent. El césped y el jardín están siempre abiertos para los invitados que desean escuchar y disfrutar tranquilamente del concierto. Porfavor 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.*

SCHOOL YEAR PROGRAMS AND COMMUNITY ENGAGEMENT

AfterWorks—AfterWorks offers in-school and after-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.

Support for AMFS Education and Community Programs comes from Betty Wold Johnson Foundation, Nancy Swift Furlotti and the Pettit Foundation, First Western Trust, 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, Hensley and James Peterson, and the Equity in Arts Learning for Colorado Youth program.

Beginning Strings is open to elementary and middle school students who wish to study violin, viola, cello, or bass. The 2024–25 curriculum enrolled 160 students in group classes, private lessons, and performance opportunities from October through May.

Chamber Music Lab is a small ensemble learning experience designed for intermediate string players. Student groups develop listening skills, instrument technique, and musicianship with a dedicated coach. Advancing students may join the Youth Leadership Council, providing additional opportunities to develop their confidence as mentors and collaborative musicians. Nine ensembles from Aspen to Glenwood Springs met weekly during the 2024–25 academic year, including our own *El Proyecto de Mariachi*.

Lead Guitar brings classical guitar instruction to students through twice-weekly classes, chamber music instruction, and performance opportunities. Lead Guitar was offered at five schools during the 2024–25 academic year with 71 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 choirs met in eight schools during the 2024–25 academic year with 165 singers enrolled. The spring concert featured students from Aspen to Glenwood Springs singing repertoire across genres and cultures.

ArtistYear—Since 2017 ArtistYear AmeriCorps and AMFS have partnered to support arts education instruction for K–12 students in Colorado's Roaring Fork Valley. Recent college music graduates are placed as Resident Teaching Artists (RTAs) in public school classrooms in Basalt, Carbondale, and Glenwood Springs and in AMFS after-school music education programs. During their ArtistYear RTAs reach and develop relationships with hundreds of students each week, sharing the gift of music with children. During the 2024–25 school year, vocalists Madisen Ciesielski and Madison McCutcheon

PROGRAMAS DEL AÑO ESCOLAR Y PARTICIPACIÓN COMUNITARIA

AfterWorks—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.

El apoyo a los programas comunitarios y educativos de AMFS proviene de Betty Wold Johnson Foundation, Nancy Swift Furlotti and the Pettit Foundation, First Western Trust, 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, Hensley y James Peterson, y el Equity in Arts Learning for Colorado Youth Program.

Beginning Strings (Primeras Cuerdas) está abierto a estudiantes de primaria y secundaria que desean aprender violin, viola, violonchelo, o contrabajo. El programa 2024–2025 contó con 160 alumnos matriculados en clases grupales, clases particulares y presentaciones de octubre a mayo.

Chamber Music Lab (Laboratorio de Música de Cámara) es una pequeña experiencia de aprendizaje de conjuntos diseñados para músicos de cuerdas intermedias. Los grupos estudiantiles desarrollan habilidades de escucha, técnica instrumental y musicalidad con un instructor dedicado. Los estudiantes que avanzan pueden unirse al Consejo de Liderazgo Juvenil, lo que les brinda oportunidades adicionales para desarrollar su confianza como mentores y músicos colaboradores. Nueve conjuntos, desde Aspen hasta Glenwood Springs, se reunieron semanalmente durante el año académico 2024–25, incluyendo El Proyecto de Mariachi.

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 2024–25 con 71 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 (grados 3–5) y Cantantes Maroon Bel Canto (grados 6–8). El coro después de la escuela se reunió en ocho escuelas durante el año académico 2024–25 con 165 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.

Artista del Año—El Festival de Música y Escuela de Aspen se asocia con Artista del Año, la primera organización de servicio nacional apoyada por AmeriCops dedicada a los artes, para traer instructores al valle de

were placed full-time at Basalt Elementary School and Basalt High School respectively, increasing access to arts education in the Roaring Fork School District. They also directed ensembles in the Maroon Bel Canto Children's Chorus and Singers divisions and engaged with the Aspen Art Museum and the Belly Up Aspen live music venue.

Musical Connections—The Musical Connections program supports local music educators by bringing arts enrichment to their classrooms. In the 2024–25 school year Musical Connections hosted the Ivalas Quartet (AMFS alumni), whose three-day residency visited six schools across three districts. In the spring University of Colorado Boulder graduate wind and brass quintets performed for students and the public from Aspen to Eagle and gave a free community recital at the Pitkin County Library. Local singer-songwriter Natalie Spears and an AMFS-affiliated string quintet engaged students in Carbondale with a multidisciplinary presentation on music and the natural environment. In May the AMFS facilitated Carnegie Hall's Link Up program in two schools. In partnership with the Grand Junction Symphony Orchestra 130 elementary students traveled to Grand Junction to sing, dance, and perform alongside the Grand Junction Symphony Orchestra. *Significant underwriting of Musical Connections is provided by Creative West and the National Endowment for the Arts.*

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, ArtistYear AmeriCorps, Aspen Art Museum, Aspen Center for Environmental Studies, Aspen Santa Fe Ballet, Aspen Science Center, Aspen School District, Basalt Regional Library, Belly Up Aspen, Bravo! Vail Education and Engagement Programs, Carnegie Hall's Link Up, Garfield County Department of Human Services, Jazz Aspen Snowmass, Justice for Migrant Women, Lead Guitar National, Grand Junction Symphony Orchestra, Palm Tree Festival, Pitkin County Library, Princeton University, Raising a Reader, Raizado Festival, Roaring Fork School District, Roaring Fork Youth Orchestra, Summit 54 Summer Advantage, and the University of Colorado Boulder College of Music. *Thank you for collaborating!*

Roaring Fork. Los instructores asociados trabajan junto a educadores de música en las escuelas de Basalt, Carbondale, y Glenwood Springs e imparten lecciones privadas y colectivas a través de los programas del AfterWorks del Festival. En el año escolar 2024–25 de ArtistYear/AMFS incluyó vocalistas, Madisen Ciesielski y Madison McCutcheon.

Conexiones Musicales—El programa Conexiones Musicales apoya a los educadores musicales locales llevando el enriquecimiento artístico a sus aulas. En 2024–25, Conexiones Musicales recibió al Cuarteto Ivalas (exalumnos de AMFS) para una residencia de tres días en seis escuelas. En primavera, quintetos de viento y metal de graduados de la Universidad de Colorado Boulder se presentaron para estudiantes y el público desde Aspen hasta Eagle. La cantautora local Natalie Spears y un cuarteto de cuerdas afiliado a AMFS animaron a los estudiantes de Carbondale con una presentación sobre música y el medio ambiente natural. En mayo, AMFS facilitó el programa Link Up del Carnegie Hall: 130 estudiantes de primaria viajaron para cantar, bailar y actuar junto a la Orquesta Sinfónica de Grand Junction. Otras ofertas de Conexiones Musicales incluyeron la Banda de Honor y los Coros de All-Valley, y Apoyo Educativo. *Creative West y el Fondo Nacional para las Artes proporcionan una financiación significativa de Conexiones Musicales.*

Socios Comunitarios—El departamento de Educación y Comunidad del Festival de Música y Escuela de Aspen se ha asociado con las siguientes organizaciones para proporcionar programación comunitaria en los últimos doce meses: Anderson Ranch Arts Center, ArtistYear AmeriCorps, Aspen Art Museum, Aspen Center for Environmental Studies, Aspen Santa Fe Ballet, Aspen Science Center, Aspen School District, Basalt Regional Library, Belly Up Aspen, Bravo! Vail Education and Engagement Programs, Carnegie Hall's Link Up, Garfield County Department of Human Services, Jazz Aspen Snowmass, Justice for Migrant Women, Lead Guitar National, Grand Junction Symphony Orchestra, Palm Tree Festival, Pitkin County Library, Princeton University, Raising a Reader, Raizado Festival, Roaring Fork School District, Roaring Fork Youth Orchestra, Summit 54 Summer Advantage, y la University of Colorado Boulder College of Music. *¡Gracias por colaborar!*



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 2025 include Jonathan Bellman, Graeme Boone, Katie Brill, Paul-Boris Kertsman, Joseph Pfender, Erin Pratt, and Harlow Robinson.

Open Rehearsals | Klein Music Tent | Aspen Chamber Symphony | Fridays, 9 am | Aspen Festival Orchestra | Sundays, 9:30 am | \$23: Observe the interplay between conductor and instrumentalists as they refine the performance for that day's concert.

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 Stéphane Denève, Jeremy Denk, Ana María Martínez, Enrique Mazzola, Steven Osborne, Matthias Pintscher, Melissa Studdard, and Christopher Theofanidis.

The Art of Listening | Crossroads Church | Fridays, July 11–August 15, 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.*

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 art-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.*

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.

Executive Committee

Elaine LeBuhn, *chair*
William Broeder*
Matthew Bucksbaum*
Edward A. Hansen*
Lowell H. Lebermann*

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Carolyn Walton Cole
Brenda and J. Lester Crain, Jr.
Lorraine* and Alexander Dell
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Mary and Patrick Scanlan
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June and Paul Schorr
Barbara Shook*
Shirley and Albert H.* Small
Judith Z. Steinberg and Paul
J. Hoenmans*
Margaret and Philip Verleger
Dorothy Wildman and
Albert Sanford
Dee and Charles* Wylly
Martha and David* M. Yocum

* denotes deceased

ALUMNI ASSOCIATION

Since the AMFS's inception, its alumni have played significant roles in the artistic world, among them: conductor James Conlon; 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 2025 season include violinists Adele Anthony, Robert McDuffie, Gil Shaham; cellist Alisa Weilerstein; bassist Edgar Meyer; guitarist Sharon Isbin; pianists Conrad

Tao and Jeremy Denk; conductors James Conlon, Fabien Gabel, Lawrence Isaacson, Marie Jacquot; and countertenor Key'mon Murrah.

Artist-faculty alumni include 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 62–63. Faculty appear in performance in orchestral concerts as well as chamber music concerts on July 7, 12, 19, 26; August 2, 9, 16, and 23. Stay connected by scanning the QR code:



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. 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 from their daughter Dena Kaye in 1992, and Kathryn Kettering Reid's gift to the Library of the 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 AMFS received a generous grant in 2010 from the Sidney E. Frank Foundation that enabled the completion of the Audio Archive, making it publicly available.

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, and Bing Wang; violist Victoria Chiang; cellists Desmond Hoebig and Brinton Averil Smith; flutist Mark Sparks; bassoonist Nancy Goeres; trumpeter Stuart Stephenson; 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.



2025 PROGRAM BOOK STUDENT LIST

Orchestral Program**Flute**

Chris Boyadjiev
Hyeonjeong Choi
Kyungmin "Gammi" Eom
Eunah Kim
Minseo Kim
Choyi Lee
Dylan Masariego
Alejandro Meza Robles
Hanna Oyasu
Lyric Rivera

Piccolo

Phoebe Rawn

Oboe

Leonardo De La Cruz
Alexis Doremus-Wessels
Haley Hoffman
Rebecca Nelsen
Christian Paniagua
Spencer Rubin
Will Simpfendorfer
Antonio Urrutia Mendoza
Zach Xia

English horn

Alexander Lenser

Clarinet

Jiho An
Chris Dechant
Alexander Erlich-Herzog
Gregory Hamilton
Pin Kan
Henry Lazzaro
Jazmin Pascual Flores
Ben Quarles
Tse Ho San Toby

Bassoon

Alexis Cerise
Graydon Thomas Harrison
Lauren Henning
Andrew Nelson
Andrew Salaru
Derek Schraufstetter
Austin Struble
Efraín Vidal
Kahlan Yenney

Horn

Sophie Choy
Oscar Delgado
Caroline Finamore

Emily Jean Howell
Thalia Lovely
Engelberth Mejia-Gonzalez
Owen Menard
Steven Phan
Dana Reckard
Max Stephen Robichaux
Sebastian Ruiz
Eric Russell
Shin Yu Wang
Yuan Hong (Yolanda) Zheng
Qianbin Zhu

Trumpet

Sam Atlas
Brendan Breen
Fish Brosmer
Diogo Muggiati-Feldman
Sam Ferguson
Calvin Godfrey
EJ Miranda
Mario Mojica
Kyle Nix
Freddie Poor
Brandon Richardson

Tenor trombone

Malik Hamza
David Johnston
Alex J Karstedt
Shiv Love
Marlia Nash
Jacob Ogbu

Bass trombone

Timmy Grabow
Jordan Strominger
Noah Urquidi

Tuba

Juan Enrique Alonso
Seth Carter
Benjamin Liberti

Violin

Filippo Aldrovandi-Reina
Carina Bagdasarian
Iseult Brancovan
Bradley Adam J Bascon
Rebecca Beato
Bianna Bell
Myles Bell
Faith Borkowski
Whitney Bruch
Bailey Bryant
Kai Bryngelson

Elle Cho
Derek Choi
Olivia Choi
Rachel Christensen
Chieh-Yu (Jessica) Chung
Micaela Chyu
Bianca Ciubancan
Lana Crosson
Anthony Dorsey
Sydney Ebersohl
Ana Isabella España
Nesya Fertel
Yue Ning Foo
Madelyne Garnot
Mika Gibbs
Guy Grisham
Sarah Guo
Abigail Huang
Ken Hung
Samuel Igbo
Bill Jang
Rachel Jung
Seunghyun Kang
Dawid Kasprzak
Theresa Katz
Ellie Kennedy
Sunny Khurana
Christy Kim
Minjung Kim
Seaena Kim
Yoon Ha Kim
Christophe Koenig
Riku Korenaga
Yvette Kraft
Eunice Lee
Yuro Lee
Jisun Lee
Kasey Li
Tong Li
Wilson Li
Alex Lu
Joe MacDonald
Sofia Malvinni
Camille McLean
Kirara Nakagawa
Lina Nakano
Kelvin Ng
Takeru Niihara
Xinzhe Ning
Abigail Park
Sebastian Park
Laura Pollack
James Irvin Robinson

Sarah Schmainda
Augusta Schubert
Beatrice Seidenberg
Kaia Selden
Ellen Joowon Seok
Gabrielle Shin
Sofia Skoldberg
Keshav Srinivasan
Mari Stanton
Kaito Stohr
Jerusha Taylor
Brooklynn Thatcher
Lilyanne Thoroughman
Carlysta Tran
Erin Tsui
Sylianne Marie
Lauryn Varnell
Romeo Vashishth
Jingjia Wang
Lucas Wang
Audrey Weizer
Adam Weller
Wing Hong Wong William
Kaiyuan Wu
Zhang XiaoWen
William Yeh
Linghe Zhang
Lewis Zhu

Viola

Lilian Bostrom
Natalie Brennecke
Stephen Chang
Ying-Chen Chen (Reese)
Christian Curran
Jacob Davis
Moussa Gueye
Hope Hyink
Wyatt Johnson
Seoyeon Jun
Vladimir Kharatyan
Conor McAvinue
Henry Pink
Logan Purser
Aya Sagiv
A. Jesse Schopflocher
Katherine Snelling
Grace van der Sloot
Lillianna Wodzisz
Zhen Xu
Alexandra Yeoh
Jieun Yoo
Steven Zhang

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FESTIVAL FEATURE: Experience founder Robert McDuffie at the Aspen Festival in a stirring concert August 20 at 7:30 p.m. at Harris Concert Hall

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JOIN US: Apply by Dec. 1, 2025. Auditions held March 15, 2026

Faculty Artists

Robert McDuffie, *violin*, Founder, concert violinist

Amy Schwartz Moretti, *violin*, Artistic 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

Yaniv Segal, *conductor*, Director of Orchestral Training

Daniel Tosky, *double bass*, Atlanta Symphony Orchestra

Kyung-A Yoo, *piano*, collaborative piano

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Ning Zhang
Pengxi Zhu

Cello

Danbi Cha
Chang Jia Yun
Lucas Chen
Nicholas Chung
Dennis P. Fleitz
Vincent Garcia-Hettinger
Campbell Gardiner
Madeleine Hearn
Nicholas Hilliard
Chaehyun Hong
Jihee Hong
Hannah Jeong
Seohyun Kang
Han Eum Kim
Soolim Kim
Natalie Kwok
Benjamin Lanners
Ethan Lee
Saebom Lee
Ethan Takao Murphy
Robert Paddock

Sanghyeok Park
Eric Schindler
Emanuel Schmidt

Double bass

Ande Bernal
Calder Carey
Alexander Carroll
Luke Faessler
Paul Gong
Israel MacDonald
Dennis McIntyre
Mark McNulty
Devin O'Brien
Kyungwon Park
Jakob Phipps
Kevin Porter
Jared Prokop
Claire Russell
Lauren Seery
Joshua Thrush

Harp

Chai Lee
Zane Mallett
Naomi Sun

Krissy Teng
Jane Yoo

Percussion

Carlos Alvarez
Jacob Chang
Victor Diaz
John Hanchey
Adriana Harrison
Will Howald
Jordan Katz
Heeyeon Kim
Cameron Marquez
Emma Dell Mitchell
Marcos Salgado
Christian Santos
Kyle Scully
Tan Han Ming (Kevin)
Mitchell Vogel
Jay Walton

Guitar

Suvan Agarwal
Gwenyth Aggeler
Solis Dornan
Qiancheng Gong

Andres Guerra
Madeline Hall
Ilan Nevo
Hao Yang
Xingxing Yao

Solo piano

Meihui An
Alexandra Burch
Joseph Yourong Cai
Vicky Cai
Alexander Chan
Oliver Chen
Tristen Chen
Chin-Hsuan (Sharon) Cheng
David Fu
Katya Grabova
Kako Hayashi
Yuval Chen
Geoffrey Hill
Hanxi Huang
Ryan Huang
HyunJee Jung
Kayden Kelly
Anna Kesselman

Derek Jisung Lee
 Bella Lei
 Andrew Sijie Li
 Curtis Li
 Jessie Li
 Shuailin Li
 Yuchen (Vincent) Li
 Jiani Liang
 Rongrong Liang
 Audrey Lin
 Edward "Teddy" Liu
 Sadra Mahshidfar
 Pablo Molano
 Taiyo Oishi
 Isaac Parlin
 Peter Parra
 Yako Perlov
 Lucas Peters
 Luca Pompilio
 Aidan Purtell
 Jairus Joseph-Sioeli Rhoades
 Jacob Rockower
 Ryan Schuering
 Sophia Shao
 Shin Young-Ho
 Ryan Wang
 Taige Wang
 Yinghan Wang
 Angelina Cheng Wong
 William Wu
 Yao Xiao
 Jiacheng Xiong
 Shiv Raj Yajnik
 Alex Yang
 Jialin Yao
 Bridget Yee
 Sencheng Zhang
 Enzo Zhao
 Yicheng Zhao
 Junyan Zhou
 Mingke Zhu

Collaborative Piano

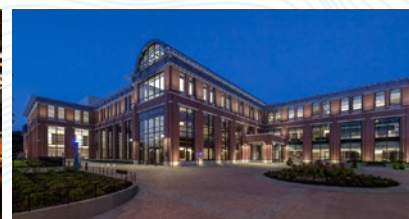
Sakurako Jayne Abe, *opera coaching*
 Marissa Carlson, *opera coaching*
 Andrew Chen, *vocal collaboration*
 Anna Gershtein, *opera coaching*
 Jin Jeong, *instrumental and vocal collaboration*
 Haeun Jung, *instrumental collaboration*
 Myungseo Kenzie Kim, *opera coaching*
 Ka-Ming (Samuel) Leung, *orchestral piano*
 Jeongmin Oak, *instrumental and vocal collaboration*
 Shao-Chu Pan, *instrumental collaboration*



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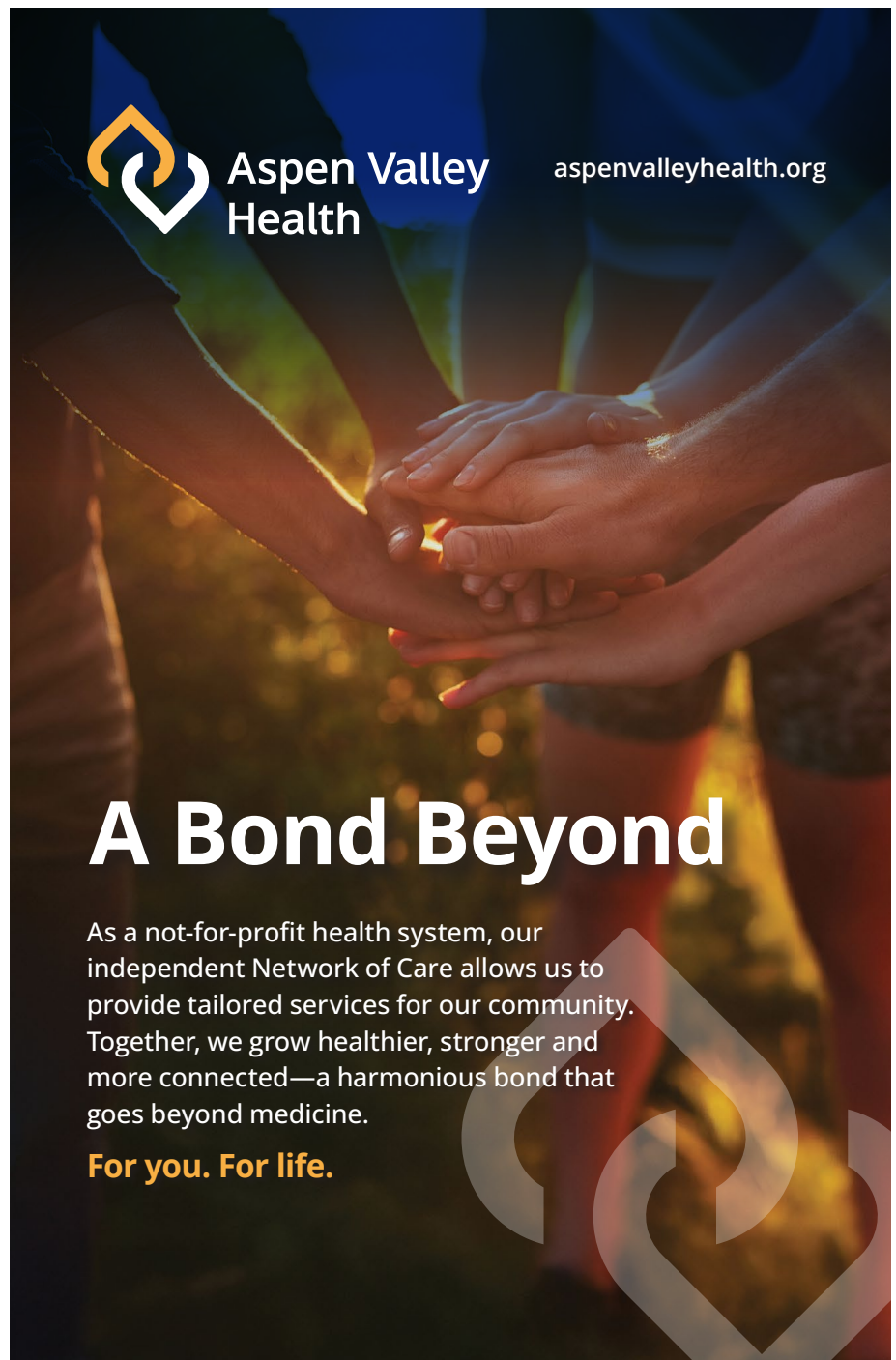
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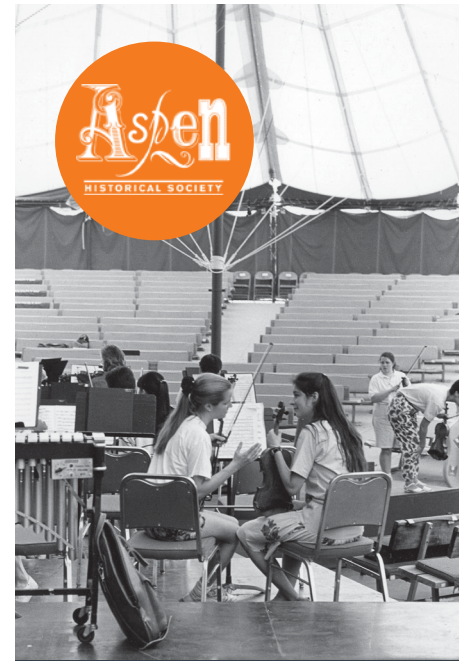
Richard S. Braddock Sr. was a friend and long-time supporter of the Aspen Music Festival and School. He is survived by his cherished wife of 47 years, Susan Braddock, who has been on the Board of the AMFS. Born in Oklahoma on November 30, 1941, Rick was the son of Robert Louis Braddock and Mary Alice Braddock (née Krueger). He grew up in Old Greenwich, Connecticut. After graduating from Dartmouth College and Harvard's MBA program, he began his business career at General Foods in 1965. He then moved to Citibank, where he led the credit card division before eventually becoming President. After Citibank Rick applied his expertise as a marketing strategist and his passion for scaling businesses as a leader, investor, philanthropist, and board member. Rick served as chair of multiple companies, including Priceline and Fresh Direct. He took great pride in serving on the Cristo Rey Network Board of Trustees and founding the Braddock Scholars program at the Aspen Institute.

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Alan S. Englander was an enthusiastic supporter of the Aspen Music Festival and School. Together with his wife Linda he was a member of the Hurst Chair's Circle of the National Council and funded the Ed Berkeley Fellowship for Opera. He sat for numerous terms on the Board, serving on its Finance and Audit Committees. Alan earned his MBA from Columbia University and embarked on a distinguished career in the investment sector, working for Arthur Andersen & Co. and J. H. Whitney & Co. before becoming partner at Prescott Investors. His philanthropic efforts were numerous, including support for the New York City Ballet, National Multiple Sclerosis Society, and various Jewish charitable organizations. He took particular pride in establishing a scholarship at Yale that enabled first-generation college students to pursue their education there.

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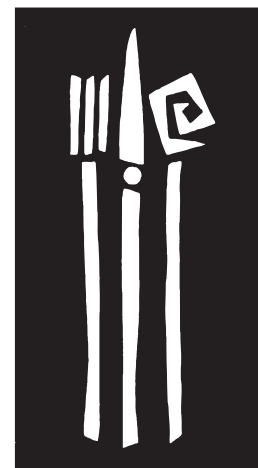
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AARON HENRY FLECK

Aaron Henry Fleck was a treasured member of the AMFS community. Along with his wife Barbara Fleck, he answered the call through decades of giving. Their significant support of the "Future in Concert" campaign helped build the Tent. Barbara Fleck served on the AMFS Board of Trustees for six years. Born in Cleveland in 1921, Aaron was inspired by his parents' charity and service to others—values that came to define him. Aaron's professional path began with work as a respected workmen's compensation lawyer before transitioning to investment upon his retirement. In 1960 Aaron married the love of his life, Barbara Gwen Orbits, with whom he had three daughters, Kathryn, Lisa, and Pam. In the 1980s they bought a home in Aspen; they relocated permanently in 2002. Aaron founded a men's group in which he fostered lively discussions on every topic from business and investing to antisemitism and war. He left an enduring impact on individuals and communities around the world.

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WILLIAM R. FRAZER

William R. Frazer was a long-term AMFS attendee, donor, National Council member, and member of our Gordon and Lillian Hardy Planned Giving Society. Bill was a respected and beloved member of the scientific community in Aspen, where he lived full-time from 2001–21. He served on the Boards of Trustees of both the Aspen Center for Physics and the Aspen Science Center. He was also senior vice president (emeritus) of the University of California system and professor of physics (emeritus) at UC Berkeley. As provost of the University of California's nine-campus system from 1981 to 1991 Bill was responsible for oversight of the scientific programs of the Los Alamos, Livermore, and Berkeley National Laboratories. Bill began his academic career in 1960 as a member of the department of physics of the University of California, San Diego, where he conducted research and published extensively on the theory of the elementary particles.

IN MEMORIAM

JAMES ROBERT MARTIN

James "Jim" Robert Martin was a long-time friend and supporter of the Aspen Music Festival and School, a member of the AMFS National Council, and co-host of the annual Opera Benefit. Jim grew up on the Martin Farm in Fountaintown, Indiana, receiving his B.A. from DePauw University and an MBA from Indiana University. Jim then started work in Los Angeles and married Judith Gardiner Martin. After his daughter Julia was born, Jim took over the sign-making company Plasti-Line in Knoxville, Tennessee, where Jim's son Justin was born. Jim loved skiing in Aspen with his children and enjoying the outdoors together—it was essential for him to spend downtime with his family. Jim loved traveling the world with his partner Denise Monteleone. He was a member of the Aspen Art Museum and President of the Knoxville Symphony Board, where he led a conductor search. He was also on the board of the Knoxville Museum of Art and the American Symphony Orchestra League in New York. Jim loved the AMFS program, its music, and the music professionals that perform every summer a few blocks from his home.

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For more information or to make your gift, contact Susanne Morrison, campaign administrator in the advancement department of the AMFS, at (970) 205-5011 or at smorrison@aspenmusic.org.



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The Aspen Music Festival and School wishes to recognize the extraordinary contributors who made it possible to redevelop our campus and add much-needed funds to our endowment between December 2007 and May 2019. We would also like to acknowledge the many donors who gave gifts at other levels to this campaign to help bring this dream to life. A complete list of all donors may be found on our website.

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IN MEMORIAM

JOHN NELSON

Conductor John Nelson contributed to the Aspen Music Festival and School community over the course of decades. Nelson led the AMFS choral program, accepted multiple invitations (most recently in 2017) to lead the Aspen Chamber Symphony, and taught conducting at the Festival in the 1970s. Born in 1941, Nelson studied at Wheaton College and The Juilliard School. He went on to lead organizations including the Greenwich Philharmonia in Connecticut, New Jersey Pro Arte Chorale, Indianapolis Symphony Orchestra, Opera Theatre of Saint Louis, Caramoor Festival, and the Orchestre de Chambre de Paris; he also served as artistic director of Solo Dei Gloria. Mr. Nelson had a passion for Berlioz, performing and promoting the French composer's work over the course of his transatlantic career. In March 1972 Nelson made his opera debut in New York City at Carnegie Hall in a performance of Berlioz's *Les Troyens* with the Pro Arte Festival Chorus and Orchestra, later conducting the same work in his Metropolitan Opera debut. Notable recordings include Berlioz's orchestral repertoire and *Beatrice et Benedict*; Haydn's *Creation*; Beethoven's *Missa Solemnis* and symphonies; Handel's *Messiah*. For Deutsche Grammophon he recorded Handel's *Semele* with the English Chamber Orchestra and Ambrosian Opera Chorus, featuring John Aler, Kathleen Battle, Marilyn Horne, Sylvia McNair, and Samuel Ramey. This release won the 1993 Grammy Award for Best Opera Recording. He also received a Diapason d'Or de l'Année for his recording of Berlioz's *Beatrice et Benedict*.

IN MEMORIAM

JOHN PERRY

John Perry was a highly-distinguished member of the piano artist-faculty of the AMFS. After studying at the Eastman School of Music and on a Fulbright Scholarship with European pianists Władysław Kędra and Carlo Zecchi, he went on to win the Busoni, Viotti, and Marguerite Long international piano competitions. After holding positions at the USC Thornton School of Music, CSU Northridge, and the Colburn School, Perry taught for nearly three decades at the Glenn Gould School of Music within Canada's Royal Conservatory of Music. Alexander Brose, the current president and CEO of the Royal Conservatory, has praised the long-time pedagogue, writing that John Perry's "commitment to cultivating the individual voice of every student elevated the artistry of all who had the privilege of working with him."

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Linda Vitti
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Ginny West
Barbara Young
Ted Zislis

Jacqueline Audas (violin, 2016, 2018, 2021) has joined the Seattle Symphony first violin section.

Jacob Bass (conducting, violin, 2016–17; conducting, 2021–22) was appointed head coach and second kapellmeister at the Mittelsächsisches Theater in Freiberg.

Amanda Batista (soprano, 2023) was selected as 2024–25 Lindemann Young Artist.

Cameron Bonner (bassoon, 2016, 2019, 2021–23) was appointed principal bassoon with the Atlanta Symphony.

Le Bu (bass, 2019) was one of Operalia 2024's First Prize Winners.

Katerina Burton (soprano, 2022) was a Maryland District Winner of the Met Opera Laffont Competition, and also won a George and Nora London Foundation Competition award.

Yufei Chen (piano, 2023–24) was a 2025 YoungArts Winner.

Jenny Choo (opera coach, 2023–24) has been named an HGO Butler Studio Artist for 2025–26.

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

Cameron C. Daly (violin, 2013, 2015, 2016) has joined the Seattle Symphony as associate principal second violin.

Paolo Dara (viola, 2017–18) has joined the Atlanta Symphony.

Federico De Michelis (bass, 2016) made his Met debut in the fall of 2024 with a role in Osvaldo Golijov's *Ainadamar*.

Anwen Deng (piano, 2018, 2022–23) was a 2025 YoungArts Winner.

Brendon Elliott (violin, 2010, 2013, 2016) was the third-place winner of the Senior Division in the 2025 Sphinx Competition.

Po-Yu Fang (double bass, 2024) won a position in the bass section with the Singapore Symphony Orchestra.

James Feddeck (conducting, 2006–08) has been named principal conductor and musical advisor of the Cleveland Orchestra Youth Orchestra.

Kresley Figueroa (soprano, 2022–23) was a Met Opera Laffont Competition 2025 national semifinalist.

Sarah Fleiss (soprano, 2024) was a Met Opera Laffont Competition Capital District Winner.

Taichi Fukumura (conducting, 2022) has been named assistant conductor of the Cleveland Orchestra beginning in their 2025–26 season.

Baldwin Giang (composition, 2023) received the American Academy of Arts and Letters Charles Ives Scholarship.

Sofia Gotch (soprano, 2024) was a Met Opera Laffont Competition 2025 national semifinalist.

Jack Grimm (trombone, 2023) was appointed second trombone in the Philadelphia Orchestra.

Chelsea Guo (piano, 2014–16, 2021, 2023) was a Connecticut District Winner of the 2025 Met Opera Laffont Competition.

Daniel Gurevich (oboe, 2019, 2022–23) was appointed the new oboe instructor at the Interlochen Arts Academy in fall of 2024.

Matthew Hakkarainen (violin, 2019, 2022) won second prize in the 2024 Mieczysław Wajnberg International Violin Competition.

Sunghoon Han (bass, 2024) was selected as a 2024–25 Lindemann Young Artist.

Trevor Haumschilt-Rocha (baritone, 2024) won second prize in the Neue Stimmen Competition.

Nicholas Hersh (conducting, 2011–12) was named Principal Conductor of the Baltimore Symphony Academy.

Ruo Huang (composition, 1999–2002) has been appointed Composer-in-Residence by the Los Angeles Chamber Orchestra.





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Caleb Hutchings (bassoon, 2024) has received a one-year contract with the Louisiana Philharmonic Orchestra.

Seohyun Hwang (violin, 2022–24) is a winner of YoungArts 2025.

Kayden Kelly (piano, 2023) is a winner of YoungArts 2025.

Joseph Kingsbury (countertenor, 2023) is a Connecticut District Winner of the Met Opera Laffont Competition.

Ye In Kwak (opera coach, 2023) was selected as a 2024–25 Lindemann Young Artist.

Delyana Lazarova (conducting, 2019) has been appointed Principal Guest Conductor of the Utah Symphony.

Chai Lee (harp, 2022–23) has been appointed principal harp of the Kansas City Symphony.

Shuailin Li (piano, 2024) won third place in the International Piano Competition in Aarhus, Denmark.

Harrison Linsey (oboe, 2013–15) has been appointed principal oboe by the Oregon Symphony.

Tom Liu (piano, 2018, 2022) is a winner of YoungArts 2025.

Josh Lovell (tenor, 2018) won the 39th International Hans Gábor Belvedere Singing Competition.

Shengyu Meng (cello, 2022) was a semifinalist in the Irving M. Klein International String Competition 2025.

Boson Mo (violin, 2008–10, 2012) has been appointed affiliate artist by the University of Houston's Moores School of Music.

Raditya Muljadi (piano, 2024) has been named a 2025 YoungArts Winner.

Tito Muñoz (conducting, 2004–06) has been appointed interim principal conductor with the Cleveland Institute of Music.

Ethan Murphy (cello, 2023–24) was a semi-finalist in the Sphinx Competition's Senior Division.

Wilson Ng (conducting, 2016–17) was appointed conducting fellow with the London Philharmonic Orchestra for its 2025–26 season.

Rafael Noriega (bass trombone, 2024) recently won a job in the Navy Band in Washington, D.C.

Gabriela Pena-Kim (violin, 2015) has been appointed to the second violin section of the Fort Worth Symphony Orchestra.

Sun-Ly Pierce (mezzo, 2022) was an Operalia 2024 semifinalist and third prize winner.

Gracie Potter (trombone, 2021) was appointed principal trombone with the Detroit Symphony Orchestra.

Liv Redpath (soprano, 2011, 2016) has been engaged to sing Pamina in *The Magic Flute* at Staatsoper Hamburg.

Miles Reed (cello, 2022, 2024) was a semifinalist in the Irving M. Klein International String Competition 2025.

Ian Rucker (baritone, 2021) makes his Festival d'Aix-en-Provence debut this summer in the title role of *Billy Budd*.

Finn Sagal (bass-baritone, 2019, 2022) has won third prize in the Neue Stimmen Competition.

Alexis Seminario (soprano, 2024) was a Florida district winner of the Met Opera Laffont Competition.

Lauren Taylor (soprano, 2024) was a national semifinalist in the 2025 Met Opera Laffont Competition.

Brooklynn Thatcher (violin, 2024) has been named a 2025 YoungArts Winner.

Max Vinetz (composition, 2024) received the American Academy of Arts and Letters Charles Ives Scholarship.

IN MEMORIAM

LEONARD S. POLONSKY

Leonard S. Polonsky was a friend and supporter of the Aspen Music Festival and School. His efforts in our community also included the establishment of the AMFS Polonsky Foundation Fellowship. In addition to his contributions to the AMFS Mr. Polonsky's philanthropy extended to many organizations in Aspen, New York, and beyond. He helped make significant historical artifacts and documents available to the public, including Sir Isaac Newton's early papers and a letter from Christopher Columbus's maiden voyage. He made his fortune in the financial services sector when his company, Hansard Global, went public on the London Stock Exchange in 2006, earning him a profit of 99 million pounds. But his philanthropy began earlier: in 1985 he started the Polonsky Foundation in an effort to support the arts. Among its many beneficiaries was the Theatre for a New Audience in Brooklyn, where Mr. Polonsky was born. Further beneficiaries included students from British music academies who received scholarships to attend the Aspen Music Festival and School.

IN MEMORIAM

PAUL SPERRY

Paul Sperry was a concert tenor and teacher of song repertoire, and was a member of the AMFS artist-faculty. His absorbing love of American contemporary songs and the people who write and perform them defined his performing and teaching careers. He premiered dozens of new works, including Leonard Bernstein's *Dybbuk* Suite with the composer conducting the New York Philharmonic, and Bernard Rands's Pulitzer Prize-winning *Canti del Sole*. He recorded 36 albums and compiled and edited eight books of American song repertoire. He mentored generations of young singers and commissioned works from numerous composers, many of whom became friends. He served on the faculty not only of the AMFS, but also of The Juilliard School and the Pacific Music Festival in Sapporo, Japan. In promoting American contemporary music, he served as the director of Joy in Singing, president of the American Music Center, and chair of the American Composers Orchestra. He performed his final concert on his 90th birthday: April 14, 2024. Paul brought joy to all facets of his life, from his love of good food and good wine to his passion for good (and bad) jokes that he shared with friends and family, with whom he was always in touch.

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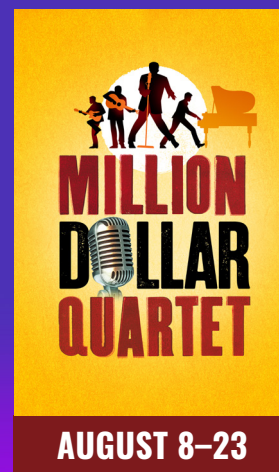
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IN MEMORIAM

JUDITH ZEE STEINBERG AND PAUL J. HOENMANS

Judith Zee Steinberg, a member of the AMFS Board of Trustees, and her husband Paul J. Hoenmans both passed away in the last year. They were deeply committed to the AMFS community and Aspen itself. After graduating from the University of Michigan and subsequent studies at Columbia University, Judith joined the Corporate Public Affairs department of Mobil Corporation, lobbying the Dutch government on behalf of the oil and gas industry. After returning to the United States, Judith devoted herself to her favorite non-profit organizations. Judith served on the boards of Colorado School of Mines, J Street, the National Public Radio Foundation, the Aspen Music Festival and School, Aspen Public Radio, Aspen Santa Fe Ballet, Jazz Aspen Snowmass, the Aspen Community Foundation, and Youth Zone. Judith was passionate about travel, performing and visual arts, fashion and design, and her trademark bichons frisés.

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

Phil Ford is an associate professor of musicology at the Indiana University Jacobs School of Music and affiliate faculty in IU's Cognitive Science Program. His musicological work has dealt especially with postwar American culture and music, as well as sound, performance, philosophy, and the intellectual history of counterculture. The main product of this research has been the monograph *Dig: Sound and Music in Hip Culture* (Oxford University Press, 2013). In public scholarship, he founded and wrote for the blog *Dial 'M' for Musicology*, a collaboration with Jonathan Bellman that ran from 2006 to 2018. Since 2018 he has co-hosted the podcast *Weird Studies* with writer/philosopher J. F. Martel. *Weird Studies* considers magical, contemplative, and otherwise supernatural styles of thought, feeling, and experience. His forthcoming book, co-authored with Martel, is titled *Weirding* (Strange Attractor).

Julian Johnson is Regius professor of music at Royal Holloway, University of London, having previously held positions at the University of Oxford and the University of Sussex. He was for many years an active composer, receiving professional performances and broadcasts in Europe, the U. S., and Japan. He has published widely on music from the late eighteenth century to the present, with a particular focus on Gustav Mahler and the wider cultural and historical significance of musical Modernism. His work engages with the philosophy of music, ideas of nature and landscape, and the relation of music to literature and visual art. He has published six books, including the widely acclaimed *Who Needs Classical Music?* (2001) and, more recently, *After Debussy* (2020). He is committed to fostering a wider public understand-

ing of music and has worked regularly with the BBC and leading orchestras as well as opera companies and major music festivals. In 2017 he was elected to a Fellowship of the British Academy.

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 orchestras, 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 for "distinguished print and media coverage of music."

Thomas May is a writer, critic, educator, and translator whose work appears in the *New York Times*, *Gramophone*, *Strings*, *Chorus America's The Voice*, and other publications. The Lucerne Festival's English-language editor, he is also U. S. correspondent for the *Strad* and program annotator for the Los Angeles Master Chorale and the Ojai Festival. His publications include *Decoding Wagner: An Invitation to His World of Music Drama* and *The John Adams Reader: Essential Writings on an American Composer*.

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 *Rethinking Mahler*. His monograph *Aaron Copland and the American Legacy of Gustav Mahler* was published in 2019 by the University of Rochester Press.

Markus Rathey is the Robert S. Tangeman professor of music history at Yale University. His research focuses on the relationship between music, religion, and society from the early modern period to the late nineteenth century. He has published extensively on the music of Johann Sebastian Bach, Heinrich Schütz, Wolfgang Amadè Mozart, and Felix Mendelssohn. His most import-

ant books include an introduction to *Bach's Major Vocal Works* (Yale University Press, 2016), a seminal study of Bach's *Christmas Oratorio* (Oxford University Press, 2016), and a book that explores Bach's music in the context of social and political discourses of his time (*Bach in the World*, Oxford University Press, 2023). He has been the president of the American Bach Society and currently serves on the editorial board of the *Yale Journal of Music and Religion*.

Harlow Robinson is an author and a lecturer as well as 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 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 Cyano-type, Polyorchard, and others. He can often be found spinning records at WPRB-Princeton, riding his bike to shows, or herding dragons and alicorns with his seven-year-old daughter.

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, 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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