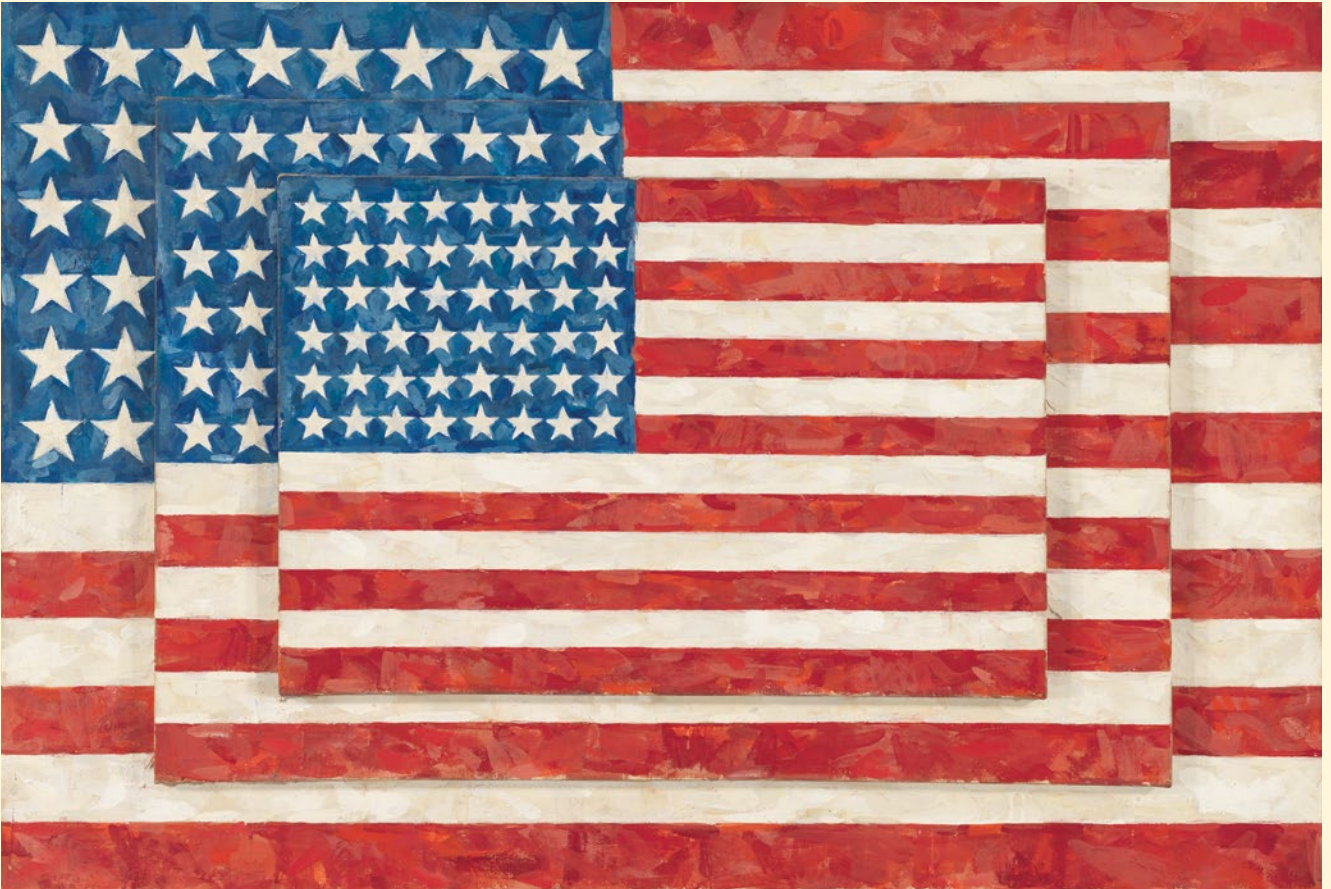




ASPEN MUSIC
FESTIVAL
AND SCHOOL



FOR ALL

JULY 1 – AUGUST 23 ★ 2026

2026 ★ ASPEN MUSIC FESTIVAL AND SCHOOL ★ JULY 1 – AUGUST 23

FOR ALL

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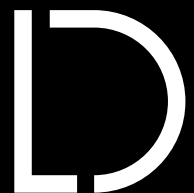
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ASPEN MUSIC FESTIVAL AND SCHOOL

JULY 1 – AUGUST 23, 2026

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Online

To view the program book online, visit:
aspenmusicfestival-for-all.onpubli.com

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

Read “Deep Focus” by scanning the QR code:



On the Cover

Three Flags, 1958 (encaustic on canvas) by Jasper Johns. *Whitney Museum of Art*; *digital image Whitney Museum of American Art / Licensed by Scala*. © 2026 Jasper Johns / Artists Rights Society (ARS), NY.



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* 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.

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

No smoking please. Children under four are not admitted.

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



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THE ASPEN PLEDGE



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I WILL PREPARE FOR ANY EXPERIENCE.



I WILL FIND ADVENTURE, BUT NOT
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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.

I WILL ACCEPT OUR DIFFERENCES
AND CELEBRATE OUR DIVERSITY.

I WILL BE KIND TO COMMUNITY MEMBERS
OF EVERY KIND.

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Alexandra Munroe

Chair of the Board

On behalf of the Aspen Music Festival and School's Board of Trustees, welcome to our 2026 season! It was in 1951, the Festival's third year in the Music Tent, that we began accepting students—thus fulfilling what would become the second mission of the Aspen Music Festival and School. While celebrating that 75-year milestone of Aspen's profoundly humanist American Dream, we turn both to a joyful anniversary of the American Declaration of Independence and to the



serious meditation on founding principles that it occasions.

The artistic theme of our 2026 season, “For All,” underlines the final two words of the Pledge of Allegiance to reflect a thoughtful celebration of this country’s 250th Anniversary. This summer some of the greatest talents of the music world—from Alexander Malofeev to Emanuel Ax to Cristian Măcelaru and many more—will light up our stages with brilliant interpretations of canonical masterworks including Rachmaninoff’s Fourth Piano Concerto, Barber’s Piano Concerto, and Dvořák’s towering *New World* Symphony. Matthew Aucoin will inaugurate our First Symphonies project with his own *Two Thresholds (Symphony)*, featuring opera superstar Joyce DiDonato; and Sarah Kirkland Snider’s opera *Hildegard* brings a new consideration of this early, visionary composer to Aspen after triumphant acclamation in Los Angeles and New York.

The AMFS stands strong at a pivotal moment in our own history, as the Munroe President and CEO, Alan Fletcher, steps down after a transformational twenty-one-year tenure. Alan has furthered excellence across all of AMFS’s core programs, advancing the future of young musicians, the field, and society through

the teaching, practice, and presentation of orchestral music at the highest level. The culture of collaboration and inspiration that he cultivated has shaped everyone who comes together every summer in this magical Valley: the staff, artist-faculty, students, Board of Trustees, patrons, and donors, as well as every community member from toddlers learning to play violin to our most loyal Festival-goers; he has left a powerful and empowering legacy for all of us. As we prepare to welcome our seventh President and CEO for the 2027 season, we feel both the promise of exciting changes, and confidence in a vibrant future for Aspen as one of the nation’s oldest and finest summer music festivals and schools.

In this moment, then, we balance respect for the past with vision for the future. We celebrate our history, local and national, while looking forward with both hope and intense focus. Thanks to the visionary generosity of many of you, our capital campaign, Aspen Promises, is on its way towards advancing our institutional excellence in a truly foundational way, and gives us every confidence in the continued thriving of this exceptional institution. From our own mountainsides, let us clearly proclaim, for next year and for the next generation: let music ring!

An Artist-Faculty Tribute to Alan Fletcher

Jonathan Haas, Music Committee Chair 2026

On behalf of the artist-faculty of the Aspen Music Festival and School, we offer our deepest appreciation and admiration for Alan Fletcher, whose leadership as President and CEO has shaped not only our institution, but a global artistic community.

At the heart of Alan’s vision has always been the student experience. He has championed music as a living, evolving force, one that thrives through education, collaboration, and bold creativity. Under his guidance Aspen has become a transformative environment where students are immersed in mentorship, discovery, and artistic growth, inspired not only to excel, but to define the future of music.

Alan’s influence is perhaps most visible in the creation of the Bucksbaum Music Cam-

pus, which has profoundly enhanced daily student and faculty life by uniting learning, rehearsal, performance, and community. Equally impactful has been the expansion of scholarships, opening Aspen’s doors to talented students from around the world and reaffirming our deep commitment to access and opportunity.

Beyond these achievements, Alan has shaped the spirit of Aspen, fostering an environment where students feel both challenged and supported and where they develop not only their craft, but a sense of purpose. As a composer he has enriched our community artistically and we have been fortunate to engage with works of striking beauty and depth. We will always cherish the warmth

and camaraderie of faculty gatherings, so often graciously hosted at the start of each summer by Alan and Ron.

Through seasons of growth and moments of uncertainty, Alan has remained a steady and forward-thinking presence. His ability to navigate complexity while keeping the Festival’s mission at heart has ensured Aspen’s continued relevance and vitality on the world stage.

As artist-faculty we are especially grateful for his advocacy for artistic excellence combined with educational rigor. He understands that great teaching and great artistry are inseparable, and he has consistently empowered us to pursue both at the highest level. We thank him.



GARY SIMMONS, *Yellow Band Fighter*, 2025. Oil on linen, 20 × 20¼ inches

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Robert Spano

Wall Family Music Director

The ratification of the Declaration of Independence occurred on July 4, 1776, and our 2026 season marks the event's 250th anniversary. The Aspen Music Festival and School has a special place in the American classical tradition—founded in 1949, it is a gathering



place for some of the most talented students, teachers, and performers in America. We take “For All,” the final words of the Pledge of Allegiance, as our theme, exploring the rich tapestry of our national experience as reflected in symphony and song, chamber music and concerto.

Throughout American history the aspirational symbolism of the Declaration of Independence has been a guiding light. In its first revolutionary statement, the young republic decisively rejected empire and its assertion of hereditary authority, instead placing political power in the inherent rights and responsibilities of the enlightened individual. Our reflection on this history includes touchstones of the symphonic repertoire—Ludwig van Beethoven's Ninth, Antonín Dvořák's *New World*, Gustav Mahler's First—and a celebration of the American tradition with Leonard Bernstein's *Jeremiah* Symphony, Samuel Barber's

Violin Concerto, and Aaron Copland's Suite from *Appalachian Spring*. We will also feature music newly co-commissioned by Aspen, including David Lang's *the wealth of nations*, Jessie Montgomery's *These Righteous Paths*, and Joan Tower's *Love Returns*. Among other significant American works, Sarah Kirkland Snider's brand-new opera *Hildegard* will provide an opportunity to reflect on that brilliant medieval composer, writer, philosopher, and mystic.

Our concerts this summer feature many impressive guest artists, with some of the finest conductors—Teddy Abrams, Jane Glover, Cristian Măcelaru, Leonard Slatkin—and many brilliant performers: Renée Fleming, Leonidas Kavakos, Alexander Malofeev, Gil Shaham, Alisa Weilerstein. I invite you to engage the American experiment once again, to be exhilarated, moved, and uplifted. Welcome to the Aspen Music Festival!

Robert Spano, AMFS Wall Family Music Director, conductor, pianist, composer, and teacher, is known worldwide for the intensity of his artistry and distinctive communicative abilities that create a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. Music director of the Fort Worth Symphony Orchestra (FWSO) since August 2022, Spano will continue there through July 2031, shaping the artistic direction of the orchestra and driving its continued growth. 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 (ASO), he now serves as its music director laureate. In 2025 he was named music director of the Washington National

Opera (WNO) and principal guest conductor of the Rhode Island Philharmonic Orchestra & Music School.

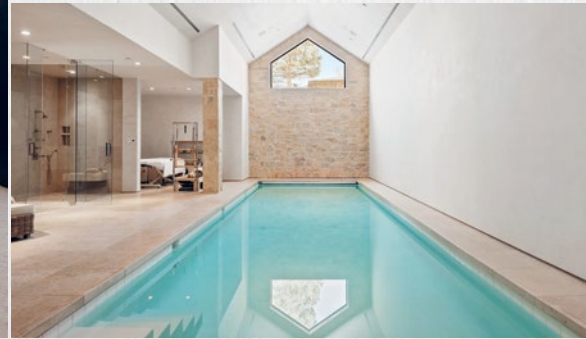
In his fifth season as music director of the FWSO, Spano leads more than six symphonic programs, including the world premiere of a cello concerto by Christopher Theofanidis and two chamber music concerts. Spano leads two productions at WNO in 2026–27. Other highlights of the season include a return to the Kansas City Symphony for a program of Britten and Vaughan Williams and a chamber music program at the Garth Newel Music Center featuring mezzo-soprano Kelley O'Connor and the Garth Newel Piano Quartet.

Robert Spano made his Metropolitan Opera debut in 2019 leading the U.S. premiere of Nico Muhly's *Marnie*. Recent concert highlights include several world-premiere performances, including new productions of Beethoven's *Fidelio* and Robert Ward's Pulitzer Prize and Tony Award-winning opera *The Crucible* at Washington National Opera; *The Sacrifice of Isaac* by Jonathan Leshnoff with the ASO; Steven Mackey's *Aluminum Flow-ers* and James Ra's *Te Deum* with the Curtis

Symphony Orchestra; Jake Heggie's *Earth 2.0* with the Fort Worth Symphony Orchestra; *Of Earth and Sky: Tales From the Motherland* by Brian Raphael Nabors with the FWSO and Rhode Island Philharmonic; and *Voy a Dormir* by Bryce Dessner at Carnegie Hall with the Orchestra of St. Luke's and 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's newest recording as a pianist and composer is a collaboration with Kelley O'Connor, *Songs of Orpheus*—a series of song cycles by Edvard Grieg, Claude Debussy, George Crumb, and Spano himself on Sono Luminus.

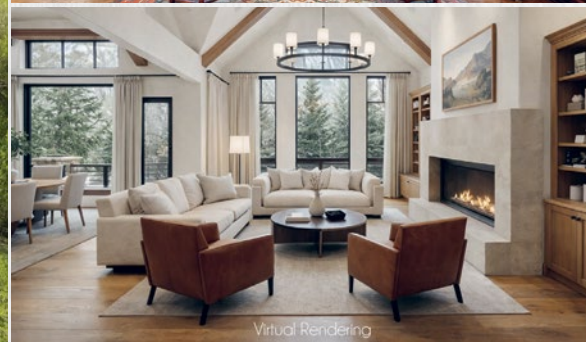
Spano is on faculty at Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Maestro Spano is a recipient of the Georgia Governor's Award for the Arts and Humanities and is one of two classical musicians inducted into the Georgia Music Hall of Fame.



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Alan Fletcher
Munroe President and CEO

250 years ago, a group of determined colonized people wrote a Declaration of Independence that set in motion a dazzling, difficult, troubling, noble experiment in nationhood unlike anything that had come before. In his new book, Walter Isaacson proposes that the Declaration's second sentence, beginning, "We hold these truths to be self-evident," is the greatest sentence in our history. For our 2026 season we turn to a different historic sentence, the Pledge of Allegiance, whose final words of hope and affirmation are "For All."

The aspiration that liberty and justice should be for all extends throughout our American history of arts. Already in 1776 people were seeking what might become a distinctively American form of music, not just a transplant or an imitation, but something integral and new. The answer has come

in wave after wave of immigration, of old traditions becoming new in this new place, mixing freely (or not so freely) with things as they were to become something new in every generation. West African drumming, Scotch-Irish folk song, Protestant hymnody, the great ritual music of native Americans, Italian opera, the music of the shtetl transformed into Tin Pan Alley, the blues, jazz, rock and roll, the grand music of Hollywood's Golden Age, hip-hop, reggaeton, the court music of Bali, Japan, Korea, China, and innumerable other sources have combined and recombined to meet the imperative that our music should be . . . ours.

Throughout this summer we will hear the genius of tremendous diversity and vitality in music. We are proud to be part of a tradition that aspires to be for now, for then, for us, and for all.

About the Cover Artist

Jasper Johns

Jasper Johns was born in 1930 in Augusta, Georgia, and raised in South Carolina. Johns studied art for three semesters at the University of South Carolina at Columbia, from 1947 to 1948. Encouraged by his professors, he moved to New York where he saw numerous exhibitions and attended the Parsons School of Design for a semester. After serving two years in the army during the Korean War,

Johns shifts visual emphasis from the flag's emblematic meaning to the geometric patterns and texture of the picture surface.

he returned to New York in 1953. He soon became friends with the artist Robert Rauschenberg, the composer John Cage, and the choreographer Merce Cunningham.

Just at this moment Johns suddenly and dramatically turned a corner. He destroyed much of his existing work and instead started painting flags, targets, letters, maps, and numbers. This departure from the Abstract Expressionism in which he had been working previously would generate his most recognizable work. Johns's early mature work, of the mid to late 1950s, invented a new style that helped to engender a number of subsequent art movements, among them Pop, Minimalist, and Conceptual Art. The new style has usually been understood to be coolly antithetical to the expressionistic gestural abstraction of the previous generation. This is partly because, while Johns's painting extended the compositional techniques of Abstract Expressionism, his use of these techniques stresses conscious control rather than spontaneity.

This new style featured one of his signature emblems: the American flag. As an iconic

image—like his targets and maps—the flag was "seen and not looked at, not examined." The execution and composition of *Three Flags* encourage close inspection. The painting draws attention to the process of its making because of how it employs *encaustic*: a mixture of pigment suspended in warm wax that congeals as each stroke is applied. The accumulated discrete marks resulting from this process create a sensuous, almost sculptural surface. That sculptural element is further highlighted by work's structural arrangement. The trio of flags—each successively diminished in scale by about twenty-five percent—projects outward, contradicting classical perspective, in which objects appear to recede from the viewer's vantage point. By shifting the visual emphasis from the flag's emblematic meaning to the geometric patterns and variegated texture of the picture surface and the canvas structure, Johns explores the boundary between abstraction and representation. As he remarked, this painting allowed him to "go beyond the limits of the flag, and to have different canvas space."

Celebrating Alan Fletcher

Alexandra Munroe, Board Chair | Michael Klein, Vice Chair | Charles Wall, Vice Chair

As we celebrate our 75th anniversary season, the Aspen Music Festival and School's role in shaping the art and artists of our time has never been more vital to the field of music—or to the promise of America we honor in 2026.

The standing of AMFS as a beloved beacon of artistic excellence in the Aspen community and the world, as a leading incubator for the contemporary field of classical music, and as an artistic home to the finest soloists, faculty, students, and tens of thousands of alumni around the world is one of Alan Fletcher's many legacies of his twenty-one-year tenure as President and CEO. With joy and regard the Board of Trustees dedicates this 2026 season to our great friend, composer, teacher, and esteemed leader—Alan Fletcher.

As the legend goes, we were founded by the visionary Paepcke family, who in 1949 convened an international convocation celebrating the 200th anniversary of Goethe in this forgotten Victorian mining town. Away from cities, surrounded by majestic nature, this gathering would bring together great minds, forge a great community of like-minded dreamers and doers, and at its center present a great summer music festival.

Why classical music? Because the power of this music and the brilliance of the artists

who make and perform it did then, and will today, advance a better society and a more intelligent and capacious culture for all.

This season we celebrate the enactment of that vision under Alan's stellar leadership and salute the flourishing hub for artistic excellence, education, and innovation he has built here since 2006. And we literally mean *built*. Over his tenure, he led the transformation of the Matthew and Carolyn Bucksbaum Campus into an extraordinary center for learning and teaching and reimaged the concert experience at the Klein Music Tent and Harris Concert Hall. Under his baton, the Aspen Promises campaign is dramatically increasing Fellowships for young artists of all backgrounds, building financial sustainability to support the institution's growth and ambitions for the next generations, expanding AMFS's community outreach and musical education to young people across the Valley, and addressing the housing needs of our students, staff, and faculty.

AMFS now draws more than 85,000 visitors over its summer season. Each year, we host over 460 young artists, 100 artist-faculty, and 100 world-renowned conductors, recitalists, and soloists, making the Festival and School the major driver of Aspen's cultural economy

and the largest artistic producer in the Valley. With the devoted support and philanthropy of the Aspen community, Alan and the AMFS team have made the Festival and School one of the greatest centers of musical excellence in the world.

We are all the beneficiaries of this miraculous feat.

Alan's phenomenal musical mind is matched by his erudition. Each year he delivers a convocation speech to the new class in the Klein Music Tent. These texts are a testament to the passion of a great artist to impart a world of knowledge to keen young students. We pledge to honor these words as we launch a new era for AMFS:

"Above all, music is an endeavor that encourages openness, listening, sensitivity, responsiveness, communication, and honesty. Let us work together to make the best music we can. Let us stand for truth, in a world that truly needs it."

One of Alan's favorite words is devotion. "Devotion signifies commitment," he spoke elsewhere, "and there are very few endeavors that humans have created that require as much commitment as music."

This summer we salute Alan's devotion to the art, practice, and performance of music—*For All*.



AMFS Trustees and staff at the 2025 Board retreat.

Renée Fleming and Patrick Summers

Mrs. Mercedes T. Bass Co-Artistic Directors, Aspen Opera Theater and VocalARTS

Dear Friends, on behalf of Aspen Opera Theater and VocalARTS (AOTVA), we are thrilled to present our contributions to the Aspen Music Festival and School's 2026 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, phenomenally gifted young



singers sharing their promise and progress with you.

The great Estonian composer Arvo Pärt said, "The human voice is the most perfect instrument of all, the instrument that is closest to us, and we respond to its finest nuances." Each year at AOTVA we strive to find that perfection and develop those nuances in the artistry of our remarkable ensemble.

This summer we present two staged operas that descend from creators of uncontested genius: possibly the greatest writer (Shakespeare) and the greatest composer (Mozart) in Western cultural history. And they share a theme: enchantment is central to both Britten's sparkling *A Midsummer Night's Dream* and Mozart's beloved *Magic Flute*. The former, presented in the iconic Wheeler Opera House, features countertenor Anthony Roth Costanzo and will be conducted by Jane Glover and directed by Simon Godwin, artistic director of the Shakespeare Theatre Company. Mozart's

The Magic Flute is a journey from Adam-and-Eve nature into a world of learning and culture, a fairy tale through life's trials that brings enlightenment. Conducted by Patrick Summers and directed by Paula Suozzi, Mozart's masterpiece will fill the Klein Music Tent stage.

Unforgettable vocal events will enrich our summer, most of all Sarah Kirkland Snider's brilliant new opera *Hildegard*. Other offerings include Saturday morning Edlis Neeson Opera Encounters, scene workshops, cabarets, and concerts by vocal stars including mezzo-soprano Joyce DiDonato, tenor Lawrence Brownlee, and choice excerpts from John Adams's groundbreaking opera *Nixon in China* featuring Renée Fleming and baritone Thomas Hampson. Our brilliant young artists, selected from all over the world, look forward to your enthusiastic welcome, and we can't wait to share their artistry with you throughout this summer's magical Aspen Music Festival.

Renée Fleming, soprano, is internationally celebrated for her vocal and dramatic artistry as well as her dedicated advocacy for the powerful impacts of the creative arts in health. A 2023 Kennedy Center Honoree and 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.

Renée's latest recital and concert program, *Voice of Nature: the Anthropocene*, inspired by her 2023 Grammy-winning album, includes an original film created by the National Geographic Society. In 2024 at the Metropolitan Opera, she reprised her role in *The Hours*, an opera based on the award-winning novel and film. This past winter she returned to the Paris Opera with her acclaimed portrayal of Pat Nixon in *Nixon in China*.

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 created a live program, *Music and Mind*, which she has presented in more than 70 cities around the world. The Renée Fleming NeuroArts Investigator

Awards, her initiative with the Aspen Institute and the NeuroArts Blueprint, funds interdisciplinary research projects by early career scientists in collaboration with creative artists.

Mrs. Mercedes T. Bass Co-Artistic Director of Aspen Opera Theater and VocalARTS, Renée is also Artist Development Advisor at Wolf Trap Opera. Renée's other awards include the Fulbright Lifetime Achievement Medal and honorary doctorates from 10 major universities. www.reneefleming.com

Patrick Summers is a renowned American conductor, pianist, author, and educator celebrated for his contributions to the world of opera and classical music. Summers serves as Mrs. Mercedes T. Bass Co-Artistic Director of Aspen Opera Theater and VocalARTS at the AMFS—alongside Renée Fleming—and holds the title of Music Director Emeritus at Houston Grand Opera, where he became music director in 1998 and served as artistic and music director from 2011 until 2026. A graduate of Indiana University's Jacobs School of Music, Summers's early career included significant engagements with San

Francisco Opera, where he served as principal guest conductor from 1999 to 2016 and was awarded the San Francisco Opera Medal. Throughout his decades-long career, Summers has led performances at opera houses and symphony halls across the globe, including the Metropolitan Opera, Lyric Opera of Chicago, Bregenz Festival, Gran Teatre del Liceu, Deutsche Oper Berlin, the LA Philharmonic, San Francisco Symphony, and the Munich Radio Orchestra, among many others. His artistry is exemplified not only by his extensive operatic repertoire but also by his deep collaborations with contemporary composers, which have resulted in the world premieres of nearly twenty works, including major operas by Jake Heggie, Carlisle Floyd, and André Previn. Beyond conducting, Summers is a sought-after teacher, lecturer, and author whose commitment to musical scholarship is demonstrated through his writings and essays on music and culture. Summers has published three novels and two volumes of poetry, and in 2026 released a collection of fifty musical essays entitled *Tapestries: Connections from an Artistic Life*.

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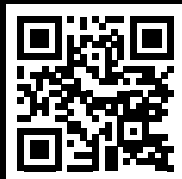


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Robert J. Hurst and Carrie Wells

AMFS National Council Co-Presidents

Summer in Aspen means the return of the Aspen Music Festival and School's favorite people: our extraordinarily talented students and young musicians, our dedicated artist-faculty members, the best international artists, and our passionate administrative staff from across the country. And of



course our beloved audience members and supporters, who visit each year to be swept away by the magic of great music all over this beautiful town.

Our orchestras, chamber ensembles, and operas get more thrilling every summer—and that's no accident. As our reputation has grown, so has the excitement around our application process, with more talented performers than ever competing to join our remarkable community each year. Studying with the world's foremost teachers and performing shoulder-to-shoulder with music superstars are huge draws for our student applicants. To help make that dream a reality for an even greater number of deserving young musicians, scholarship support plays a vital role. We'd love for you to be part of that story, whether through an annual scholarship or a named endowment fund that will champion young musicians for generations to come. Reach out to our development team—they'd be delighted to chat about how you can become part of the Festival and School's lasting legacy.

As a National Council member this season, you'll be right in the middle of the action, with access to hundreds of concerts throughout the summer and exclusive invitations to

donor receptions and special events, where you'll get to mingle with our brilliant students, celebrated artist-faculty, and a community of fellow music lovers. You'll also enjoy priority updates, inside news, student highlights, and the real behind-the-scenes scoop on AMFS happenings. Experience the joy, energy, and pure magic of music in Aspen live before your eyes. Call Lenor Leeds at (970) 205-5062 or email lleeds@aspenmusic.org for more information.

New this year, we're thrilled to offer National Council members access to a patron lounge behind the Klein Music Tent on the Paepcke Terrace on Fridays and Sundays, plus invitations to master classes and lunches right on our Bucksbaum Campus. We hope you will join us for some of this summer's best moments over great music.

Lastly, on behalf of the National Council we extend our deepest gratitude to Alan Fletcher for twenty-one extraordinary seasons of visionary leadership. Under his stewardship the AMFS has achieved unprecedented artistic excellence, completed transformative capital development plans, expanded access and education programs, and secured its position as one of the premier classical music institutions in the world. Thank you, Alan!

Mensaje del Editor

Joseph Pfender

Nuestra temporada de 2026 conmemora el 250.º aniversario de la fundación de los Estados Unidos: la ratificación de la Declaración de Independencia el 4 de julio de 1776. Hemos titulado esta temporada: «Para todos» (“For All”). Este título rinde homenaje a las palabras finales del Juramento de Lealtad, explorando la profundidad y la complejidad de nuestra experiencia nacional tal como se refleja en sinfonías, conciertos y todo tipo de música hermosa.

A lo largo de la historia estadounidense, el simbolismo aspiracional de la Declaración de Independencia nos ha servido de guía. En su primera declaración revolucionaria, la joven república rechazó de manera decisiva la autoridad del Imperio Británico, reclamando

en su lugar un poder político fundamentado en los derechos naturales individuales. Este verano, nuestra profunda reflexión sobre esta larga historia incluye obras emblemáticas del repertorio: la Novena Sinfonía de Beethoven, *la Sinfonía del Nuevo Mundo* de Antonín Dvořák, la Primera Sinfonía de Mahler y muchas otras. También celebraremos pilares de la tradición estadounidense, como la Sinfonía *Jeremiah* de Leonard Bernstein, el Concierto para violín de Samuel Barber y la Suite de *Appalachian Spring* de Aaron Copland. Asimismo, nos entusiasma coencargar obras musicales totalmente nuevas, entre las que se incluyen *the wealth of nations* de David Lang, *These Righteous Paths* de Jessie Montgomery, y *Love Returns* de Joan Tower.

Entre otras obras estadounidenses destacadas, la ópera *Hildegard*, de Sarah Kirkland Snider, narra la historia de aquella brillante compositora, escritora y filósofa cristiana de la época medieval.

Venga a escuchar a nuestras orquestas bajo la dirección de algunos de los más destacados maestros de la actualidad: Teddy Abrams, Jane Glover, Cristian Măcelaru, y Leonard Slatkin. O asista a los recitales ofrecidos por intérpretes de primer nivel como Renée Fleming, Leonidas Kavakos, Alexander Malofeev, Gil Shaham, y Alisa Weilerstein. ¡Venga y escuche el «experimento estadounidense»! Prepárese para sentirse vibrante, conmovido e inspirado. ¡Bienvenido al Festival de Música de Aspen!

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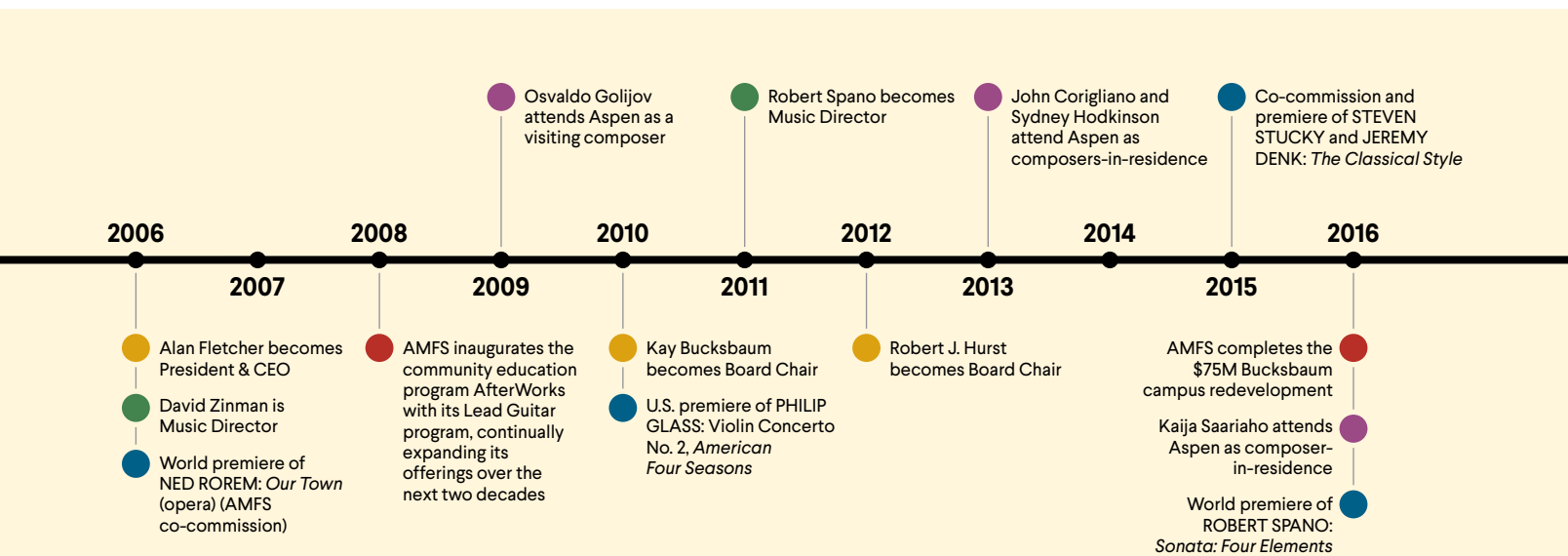
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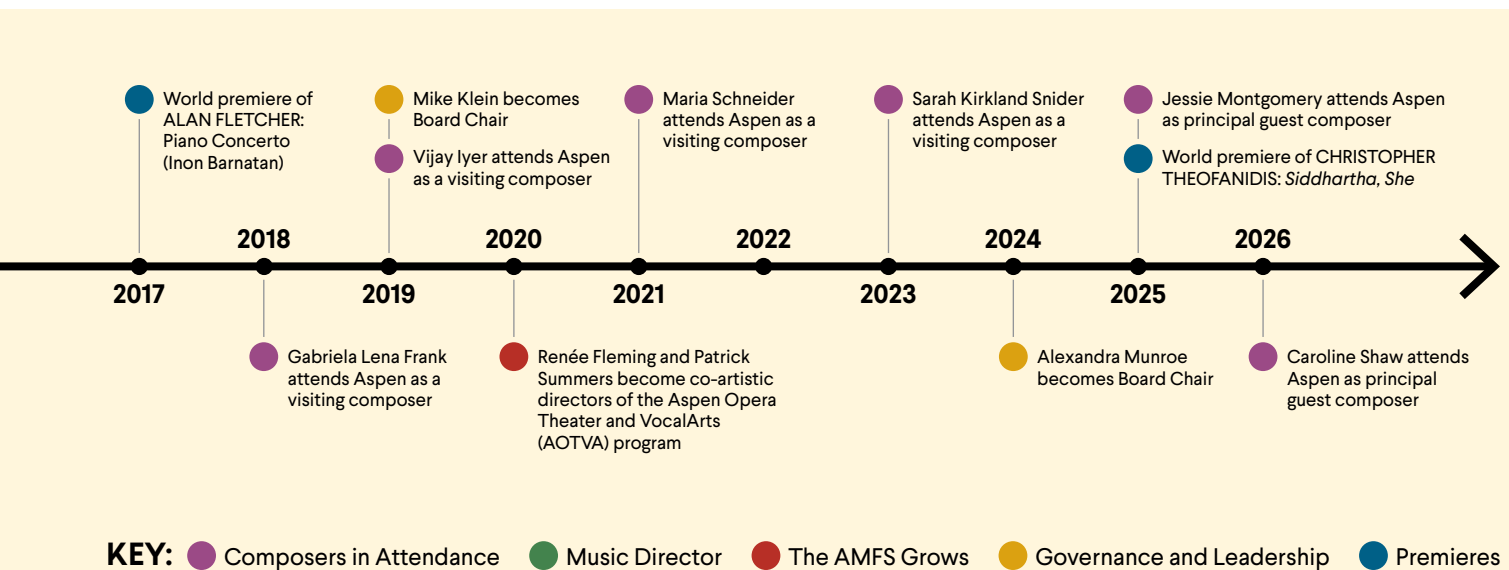


1. Backstage with longtime composer-in-residence Christopher Rouse. *Photo: Elle Logan.* 2. Fletcher with AMFS Board Chair Mike Klein. 3. Fletcher at a composition reading with Robert Spano in 2014. *Photo: Alex Irvin.* 4. Fletcher with composer Kaija Saariaho in 2016. *Photo: Elle Logan.* 5. Violinist Augustin Hadelich and conductor Joshua Weilerstein with Fletcher backstage in 2017. *Photo: Elle Logan.*





6. Fletcher with Renée Fleming and Joan Harris on the Meadows campus in 2017. Photo: Aubree Dallas. 7. Fletcher with pianist Simone Dinnerstein. 8. Fletcher with (from left) musical theater star Audra MacDonald, his husband Ronald Schiller, and conductor Andy Einhorn. 9. Fletcher with Ken Burns at a screening of the director's 2019 documentary series, *Country Music*. 10. John Rowland, megastar pianist Lang Lang, Sarah Broughton, and Fletcher in 2025.



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, the Roaring Fork valley is their ancestral home. The U.S. government forced them off the land in 1876, giving it to white-owned mining interests following Colorado statehood.

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.”

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, on which Kay and Matthew Bucksbaum would later lead the development of the Bucksbaum campus. 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, helmed by Edward Berkeley starting in 1984.

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

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

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 1876, entregándolas a intereses mineros de propietarios blancos 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.”

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. At his encouragement the Susan and Ford Schumann Center for Composition Studies expanded into an intensive full eight-week session program. A comprehensive endowment and capital campaign, organized around Matthew and Kay Bucksbaum's gift for new teaching facilities, 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 speaking to AMFS students, artist-faculty, and patrons. *Photo: Elle Logan.* 2. Founders of the Aspen Music Festival and School and the Aspen Institute, Walter and Elizabeth Paepcke. *Photo: Ferenc Berko.* 3. Music Director Robert Spano conducting the Aspen Festival Orchestra on opening Sunday in 2023. 4. Fabi and Fritz Benedict. 5. Igor Stravinsky conducting inside Eero Saarinen's tent. *Photo: Ferenc Berko.* 6. AMFS Dean Gordon Hardy with composer Aaron Copland. *Photo: Charles Abbott.* 7. Jorge Mester conducts inside Bayer-Benedict Tent in 1985. *Photo: Charles Abbott.* 8. Maestro Robert Spano conducts Hector Berlioz's Requiem in the Music Tent in 2022.

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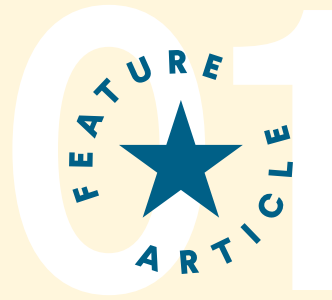
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Brooklyn Bridge, 1899 (oil on canvas) by Henry Ward Ranger. *Art Institute of Chicago*.



AMERICAN MUSIC

An International Language

BY EMILY ABRAMS ANSARI

In his poignant score for Irwin Shaw's play *Quiet City* (1939), Aaron Copland depicts the inner world of a successful American businessman whose social conscience has recently been awakened. Deep in thought one evening, the man contemplates the lives of other people across the metropolis where he lives. The solo trumpet in Copland's score explores their diverse emotions and experiences, from the anxious to the restless, the nostalgic to the optimistic. Like American music writ large and the country it represents, *Quiet City* contains multitudes—a world of voices and feelings.

When we think of the American sound and everything it stands for, Copland's music springs readily to mind. That was precisely the goal of this giant of twentieth-century music, who dedicated his career to cultivating what he called an "American accent" for music. Yet Copland was the gay son of Jewish immigrants from Russia, raised amidst the racial diversity of early twentieth-century New York City. He understood from a young age that American music's foundations would need to come from existing international models if it was to effectively

represent the diversity of the American experience. Studying with Nadia Boulanger in Paris, he wrote that composers in the United States would have to "absorb" European culture fully before they might hope to create an "unadulterated American creation."

Indeed, when you listen closely, an array of influences is audible in Copland's first self-consciously American works: the stylish elegance of the French; the pastoral, nationalist nostalgia of the English Musical Renaissance; and Russian rhythmic vitality and neo-Classicism. During the 1930s he added Latin American and Black music to the mix as he oriented away from Europe. Now more focused on rhythm, he understood American music as "partly African and partly Spanish." With this multitude of traditions in his compositional toolbox, the Dean of American Music built a national sound with a hefty dose of international inspiration.

Copland was not the only American composer with ears trained beyond the nation's borders. Although we often tell the history of music in the United States as a crescendo towards the era of musical Americanism—the quest for a distinctly American sound



Nadia Boulanger and her class, Paris, 1923, with Aaron Copland sixth from the left, behind Boulanger's left shoulder. *Copland Collection, Library of Congress Prints and Photographs Division, Washington, D.C.*

that peaked in the 1930s and 40s—most of its key figures were profoundly cosmopolitan. Their music often reflects these global connections. For this reason, and somewhat ironically, American music would never have set itself apart as a distinct national contribution were it not for its leading protagonists' international education, connections, travel, and artistic engagement.

Decades before giants like Aaron Copland, George Gershwin, and Leonard Bernstein began striving towards a national sound, a cast of non-Americans and U.S. immigrants were lighting the way. Antonín Dvořák's *Ninth Symphony From the New World* (1893) was an especially important model. Its creation was no accident: the President of the National Conservatory in New

York City had brought Dvořák to America with precisely the goal of helping to inculcate a national style. The resulting symphony showed American composers that the Eastern European approach to sonic differentiation, incorporating regional and ethnic folk songs into Austro-Germanic orchestral forms, could be equally effective in the U.S. context.

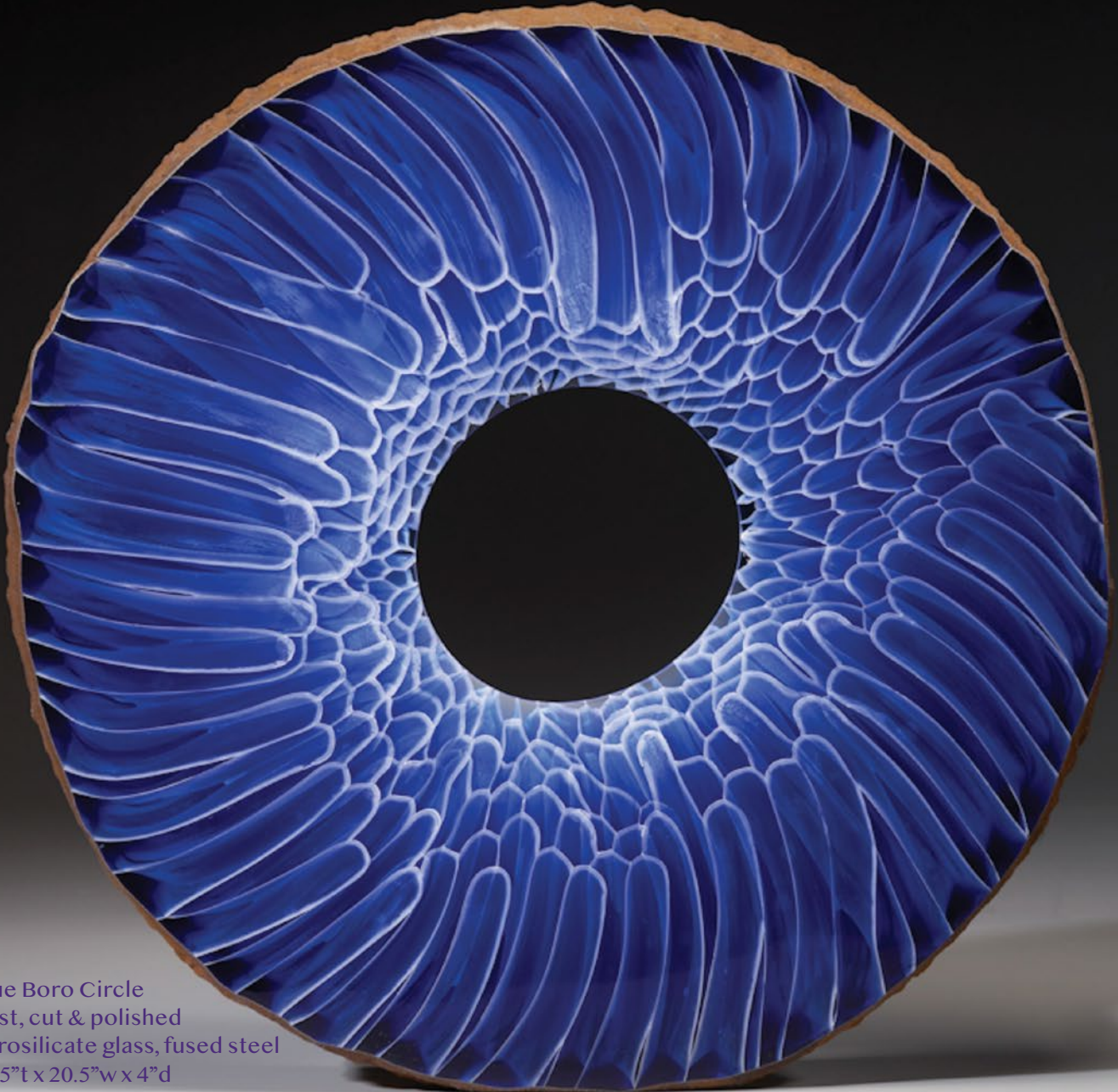
During his time in the United States (1892–95), when he would also compose his *Cello Concerto*, Dvořák researched Black and Native American traditions. His findings shaped the features of the iconic tunes of the *Ninth Symphony*, providing a blueprint for a future American music that musicians in both the United States and Europe would quickly come to know. In the decades that followed, European conductors touring the

United States with their own nationalist compositions would provide similarly compelling demonstrations of local folk coloring in orchestral music, including George Enescu in his *Romanian Rhapsodies* (1901).

Revolution and war would bring many more European musical giants to the United States over the half-century that followed—this time on a permanent basis. These refugees, exiles, and economic migrants introduced American musicians to new approaches that could be adapted to the Americanist project. The ultra-Modernist Edgard Varèse, for example, arrived from France in 1915; the Serialist innovator Arnold Schoenberg came from Austria in 1933, fleeing Nazi oppression; and the Russian neo-Classical Igor Stravinsky immigrated

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On Brooklyn Bridge, 1917 (oil on canvas) by Albert Gleizes. Guggenheim Museum.

from post-revolutionary Russia via France in 1939, shortly before the start of World War II. These composers and their cutting-edge musical languages enlivened the American concert scene and provided a significant boost to nascent university music programs. Stravinsky, for example, premiered his neo-Classical **Symphony in Three Movements** (1942–5), a work that explores the events of World War II, shortly after arriving.

While some emigré composers like Schoenberg struggled to assimilate, others were immediately inspired and engaged. These individuals were energized by America's dynamism and modernity. They believed that the center of gravity for musical innovation was now moving from Europe to the United States. Varèse's *Amériques* (1918–21) expresses this attitude in sound—a celebration of the United States as the new home, he said, for “all discoveries, all adventures . . . the unknown.”

The young William Grant Still, a student of Varèse from 1923 to 1925, inherited both his mentor's enthusiasm for America's musi-

cal possibilities and, for a time, his radical approach to composition. *Darker America* (1924) was one outcome of his tutelage. In this work Still combined Black musical idioms, which he was deeply committed to bringing into concert works, with the ultra-Modern experimentalism he had learned from Varèse.

Another significant source of inspiration for American composers was the Russian symphonic tradition. The **Fifth Symphonies** of both Dmitri Shostakovich (1937) and Sergei Prokofiev (1944), for example, provided compelling models to American composers who sought both to extend the European tradition and to forge a unique national contribution. These ambitious works advanced the quest for the great American symphony—something Copland attempted with his **Third Symphony** (1946), as did William Grant Still, Howard Hanson, Roy Harris, and Leonard Bernstein in their own mid-century symphonic works.

George Gershwin was similarly inspired by the Russian tradition while also being



Photograph of New Orleans big band, by Stanley Kubrick or Janet Mevi for *Look Magazine*, negative deposited on March 3, 1950. *Library of Congress Prints and Photographs Division, Washington, D.C.*

shaped by lengthy periods in England and France. These influences are very audible in the **Concerto in F**, written in part in Europe in 1925. But perhaps the most important ingredient in Gershwin's American sound was *Jazz*—a U.S.-born musical tradition built on African roots. During the year he wrote the Concerto, Gershwin described Jazz as an expression of “the nervous energy of modern American life.” He believed, he said, that Jazz would eventually be “absorbed” into “the great musical tradition as all other forms of music have been absorbed.” This is one case where American cultural borrowing becomes morally complex, because Gershwin never questioned the ethics of a white composer appropriating a Black tradition for distillation in an American musical melting pot.

Although many U.S. composers experimented in different ways with sounding American in the first half of the century, some were little interested in such endeavors. The neo-Romantic sound of Samuel Barber, for example, had more in common with the music of Brahms, Stravinsky, and

Elgar than that of his American contemporaries. Barber's affinity with Europe seems to have begun young: he spent years traveling and living in locations across the continent, including a stint at the American Academy in Rome in the mid-1930s. The first two movements of the **Violin Concerto** (1939) were written in Switzerland before World War II's onset forced him back across the Atlantic. Barber's 1946 score for Martha Graham's ballet *Medea*, meanwhile, shows a strong Stravinskian influence. He and Graham avoided a literal retelling of the Greek myth, focusing instead on portraying the “timeless” themes of jealousy and vengeance in the work. In this piece and many others, Barber reveals himself drawn to a nineteenth-century European idea (derived from Beethoven reception) that the greatest art music could transcend national differences to achieve a universalist message.

During the second half of the century, a new generation of composers grappled with the question of American music's place in the world. World War II and the Cold War would

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Leonard Bernstein, young conductor & musical director of New York City Symphony, photograph by Fred Palumbo published in *New York World-Telegram and the Sun*, 1945. Library of Congress Prints and Photographs Division, Washington, D.C.

The United States' own unique identity, like that of its music, comes as much from its history of engagement with the world as from cultural conversations occurring within its borders.

dramatically change many Americans' relationship to their nation, and thus to the project of crafting a distinctly American music. As a young man, Leonard Bernstein was deeply committed to continuing the Americanist project of his mentor, Copland. But as he aged he became increasingly conscious of the contradictions around this enterprise. World War II had revealed the dangers of jingoistic nationalism all too clearly, and Bernstein worked hard in the years that followed to separate his growing concerns about political nationalism from his continued commitment to cultural nationalism. As the Cold War's nuclear standoff became entrenched and Bernstein's opposition to his country's actions abroad grew, this inconsistency became increasingly difficult to sustain. While his conducting career and his work as a State Department-funded cultural diplomat brought him to every corner of the globe, Bernstein's compositions began to reveal a political orientation more focused on nuclear disarmament and international peace than American exceptionalism.

The works by Bernstein programmed at this Festival speak to these sentiments. Bernstein's *First Symphony, Jeremiah* (1942),

for example, is a hymn of sorrow for the historic destruction of Jerusalem. His 1951 *Serenade (after Plato's Symposium)* serves as a musical articulation of his love for fellow human beings. *Chichester Psalms* (1965), commissioned by Chichester Cathedral in England, combines a Hebrew text with Protestant hymn-style homophony to symbolically call for peace in Israel. The second of his *Three Meditations from MASS* (1977), arranged from a work written for the 1971 opening of the Kennedy Center, quotes the finale of Beethoven's Ninth Symphony, with its famous call for universal brotherhood. In the face of potentially world-ending destruction, this committed Americanist was human first, American second.

American composers continued to grow in confidence as the century wore on, no longer feeling the need to mark their nation's difference with self-conscious musical choices. This growing confidence nevertheless facilitated the creation of unique, compelling, and internationally significant musical languages such as Minimalism. Philip Glass, Steve Reich, and John Adams put the United States on the map with this distinct and accessible style—a boldly American rejection of the self-seriousness of European Serialism and neo-Classicism. But this American contribution again drew inspiration from a world of musical activity over many centuries. Traditional musics from Asia and Africa provided specific models for the repetitive patterns and processes that shaped Minimalism. Its leading figures were also deeply engaged by international affairs and politics, as John Adams's 1987 opera *Nixon in China* compellingly demonstrates.

As the United States marks its 250th anniversary, its rich music history offers much to celebrate. As this festival's program amply and joyfully demonstrates, the nation has produced an incredible wealth of contributions to Western classical music. But like the United States itself, American music is no island. This is a repertoire shaped as much by international artistic conversations as nationalist endeavors. Acknowledging those debts in no way undermines its distinctiveness. These great works of art remind us that the United States' unique identity comes as much from its history of engagement with the world as from cultural conversations occurring within its borders.

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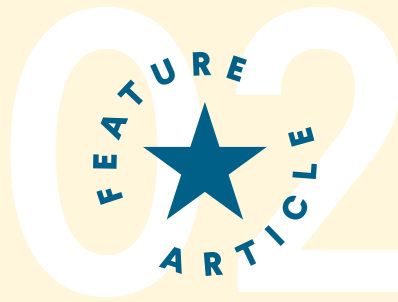


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Gala opening of J.F.K. Performing Arts Center, September 8, 1971 (photograph) by Thomas J. O'Halloran. *Library of Congress Prints and Photographs Division, Washington, D.C. U.S. News & World Report Collection.*



LEONARD BERNSTEIN

The Artist in His Time

BY NADINE HUBBS

The conductor, composer, and pianist

Leonard Bernstein (1918–1990) was American classical music’s first megastar and for a time probably the most prominent classical musician on the planet. Brilliant and charismatic, the multilingual, globe-trotting *maestro* was at once a representative of the United States and a citizen of the world. And the citizen was an activist. Bernstein believed that “an artist could after all be a responsible member of society, even a political one” and modeled this role for half a century—except for a period in the 1950s when he lay low amid Red Scare targeting. As an artist and celebrity he advocated for democracy, freedom, peace, and human dignity, and he fought racism, injustice, and—throughout the Cold War that hung over most of his lifetime—the threat of nuclear annihilation.¹

Alongside his primary career as a conductor, Bernstein maintained a major compositional career, working in a broad range of popular and classical styles and genres. His greatest hit as a composer was in musical theater: the now iconic *West Side Story* (1957). But years earlier, at age twenty-five, Bernstein had already composed a smash

hit musical, *On the Town*, and ballet, *Fancy Free*, and premiered both just months after his legendary 1943 conducting debut with the New York Philharmonic Orchestra. A wartime ballet about three Navy sailors on 24-hour shore leave in New York, *Fancy Free* (1944) was the first in a series of major collaborations between Bernstein and the dancer-choreographer Jerome Robbins. The inspiration for their ballet was Paul Cadmus’s scandal-plagued painting *The Fleet’s In!* (1934), a tableau of sailors on shore leave carousing with (in the terms of the time) a gay “fairy” and several sex workers including an apparent “transvestite.”² The ballet in turn inspired Bernstein and Robbins’s second collaboration, *On the Town* (1944), reprising the plot of sailors on shore leave.

An important influence on Bernstein’s popular style was George Gershwin (1898–1937). Bernstein played the composer’s bluesy Prelude No. 2 as a teen, wrote about Gershwin in his Harvard bachelor’s thesis, and performed *An American in Paris* and *Rhapsody in Blue* (conducting from the keyboard) throughout his career.³ Like Gershwin, Bernstein struggled against the cultural

dichotomies—of high/low, Classical/Jazz, and European/American—that dictated the terms of U.S. artistic and intellectual value for most of the twentieth century. Mentors warned him about “wasting” his talent on musical theater. And so, in the same year that his Jazz-infused musical and ballet opened, the twenty-five-year-old also conducted the orchestras of Pittsburgh, Boston, and New York in his Symphony No. 1, *Jeremiah* (1942), which won the 1944 New York Music Critics’ Circle Award for best new American composition. And he signed his first recording contract, which led to RCA Victor’s release of *Jeremiah* by the St. Louis Symphony Orchestra under the composer’s baton.

Like *On the Town* and *Fancy Free*, *Jeremiah* was a wartime work, albeit in a very different emotional register. In the words of the German conductor and pianist Christoph Eschenbach, “*Jeremiah* is a statement by an anxious, troubled soul. Bernstein was very well aware of what was going on in Europe

in 1942, that people—the Jews—were victims of a horrible, deadly kind of paganism.”⁴ In the vocal text of the symphony’s finale it is “paganism,” worship of false gods, that brings the Israelites to chaos and ruin.

The programmatic symphony unfolds in three movements: I. Prophecy, II. Profanation, and III. Lamentation. In the last of these, a mezzo-soprano soloist joins the orchestra, singing Hebrew Bible texts from the Book of Lamentations. Traditionally attributed to the prophet Jeremiah, the book tells an anguished story of the fall of Jerusalem. Eschenbach notes that the symphony is “almost operatic in its dramatic construction.” The first movement sets the scene of the drama; the second movement introduces “great conflict”; and the finale offers dramatic resolution “in the prayer,” a plea for salvation (Lamentations 5:20–21).⁵ Bernstein’s father and his mentor Fritz Reiner both urged him to add a more uplifting close, but he never did. His longtime music

advisor Jack Gottlieb, an authority on Jewish liturgical music, hears multiple motifs here as deriving from liturgical sources and Bernstein’s youthful immersion in synagogue music.⁶ Melodically, the “Jewish scale” is sometimes used in *Jeremiah* to impart a Levantine sound, but the work’s orchestration, harmony, and rhythms resonate with the tonal Americana style made famous by Aaron Copland (1900–1990) in works such as *Rodeo* (1942), *Appalachian Spring* (1944), and the Third Symphony (1946) and much imitated in Hollywood film scores.⁷

Following a real-life scene of emotion, Bernstein dedicated this symphony to his father, an Orthodox Jew who, like his wife, immigrated to the United States to escape anti-Jewish pogroms in Russian-ruled Ukraine. Sam Bernstein had disapproved of his son’s career in music, but in 1944, backstage at Carnegie Hall, he was overcome upon hearing Leonard conduct the NYPO in the *Jeremiah* Symphony and witnessing the audience’s outpouring.⁸

By 1950 World War II was history, but the Cold War was a growing threat on both personal and political fronts. Like many of his friends and associates, including Copland, Robbins, and Marc Blitzstein, Bernstein was subject to Red Scare scrutiny because of his political involvements. These artists and many of their friends and colleagues—including Samuel Barber, Paul Bowles, David Diamond, Dimitri Mitropoulos, Ned Rorem, Virgil Thomson, Carl Van Vechten, and Tennessee Williams—were, because of their queer involvements, subject to further scrutiny in what historians term the *Lavender Scare*: institutionalized anti-homosexuality that proved more repressive in this period than anti-Communism.⁹

After the string of triumphs that began with his 1943 NYPO conducting debut, Bernstein and those around him expected him to win an orchestral directorship. But he was passed over multiple times, and at least one rejection was linked to rumors about his queer activities.¹⁰ Anxious over his star pupil’s career, Serge Koussevitzky pressured Bernstein to marry. As the composer Ned Rorem recalled, “All homosexual conductors of the period” married. In fact, “marriages of convenience” were an open secret across arts and entertainment circles in the intensely homophobic mid-twentieth century. Speaking of male orchestra conductors, Rorem added, “Anything is permitted them, provided they are



Portrait of Leonard Bernstein, 1944 (Photograph) by Carl Van Vechten. *Library of Congress Prints and Photographs Division Washington, D.C.*



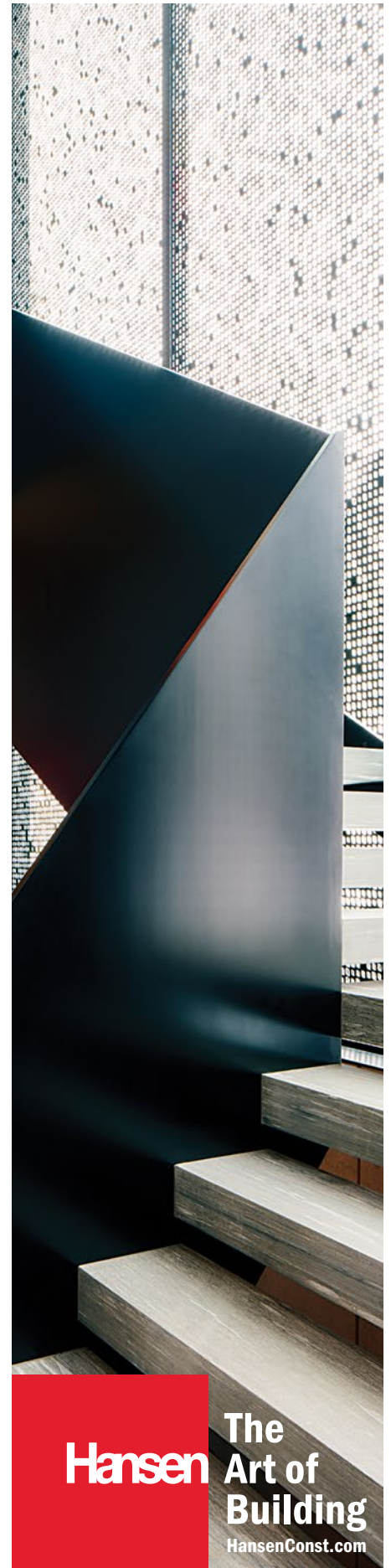
Two photographs of Isaac Stern (1920–2001) with Bernstein in Venice for the September 1954 premiere of *Serenade*. Library of Congress Prints and Photographs Division, Washington, D.C.

protected with a wedding ring.”¹¹ Bernstein married Felicia Cohn Montealegre in 1951, honeymooned in Mexico, and took a 1951–55 sabbatical from his NYPO assistant directorship to devote himself to composition. He had been blacklisted by CBS in 1950, and his political biographer, Barry Seldes, posits that he took time away from the CBS-affiliated Philharmonic to avoid further blacklisting and possible imprisonment.¹²

Bernstein’s sabbatical yielded several compositions, including one he deemed his best “serious” work, *Serenade (after Plato’s Symposium)* for violin, strings, harp, and percussion (1954).¹³ *Serenade* presents five movements named for the seven guests (pairing the first two and last two) whose after-dinner speeches in praise of love make up *The Symposium*, one of Plato’s dialogues. In ancient Greece the “symposium” was a drinking party. And the love extolled by these aristocratic Athenians—in terms encompassing divinity, virtue, beauty, and desire—was love between men. Bernstein dedicated *Serenade* to a dear friend, the violinist Isaac Stern, who premiered the work with Bernstein conducting and subsequently performed it frequently. Many listeners have heard *Serenade* as a violin

concerto in all but name, and indeed the official Leonard Bernstein website notes that “in the months preceding its completion, Bernstein refers frequently to an unnamed ‘concerto.’”¹⁴ In 1964 Bernstein and Stern would team up again, now to record the Barber Violin Concerto with the NYPO, which produced a Grammy Hall of Fame album and Barber’s favorite recording of the work.

Like Bernstein and Copland, Samuel Barber (1910–1981) was an American gay composer active at mid-century in audience-friendly genres, including opera, ballet, song, symphony, and chamber music. Barber and his life partner Gian Carlo Menotti were tonal composers, but their tonal language (they shared the same teacher at the Curtis Institute, Rosario Scalerò) was distinct from the lean, texturally transparent tonality of their “gay Americana” colleagues Thomson, Copland, Blitzstein, Bowles, Diamond, Bernstein, and Rorem.¹⁵ Barber’s tonal music was lush and Brahmsian, allied with the German Romanticism *against* which Thomson and Copland crafted their idiom. This neo-Romanticism is audible across Barber’s oeuvre, from *Adagio for Strings* (1936) and the *Violin Concerto* (1939) to *Vanessa* (1957), the *Piano Concerto* (1962), and beyond.



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Bernstein's major work for solo violin and orchestra, *Serenade*, models its form on Plato's form in the dialogue. Just as each speaker begins by discussing the previous one's remarks, "each movement," according to the composer, "evolves out of elements in the preceding one."¹⁶ The violinist Vadim Gluzman has stressed the emotional-interpretive challenges of shifting rapidly within an operatic range of feelings, from "intimate lyricism" in the opening to "whirlwind," "profundity," and "party music" in movements III, IV, and V, respectively. Movement III poses extreme technical challenges, and IV is deeply lyrical. The final movement, V, pairs Socrates with his once-student Alcibiades, who drunkenly crashes the party and interrupts Socrates's speech (cue boisterous music and Gershwinian Jazz) to deliver a panegyric to his former teacher, for whom he nurses a big, unrequited love. Keen to do justice to this work he deems a "masterpiece," Gluzman once asked Stern how literally he should tie the music to the various philosophical

texts. Stern replied with Bernstein's erstwhile advice to him: "Just think of love."¹⁷

In 1957 Bernstein at last won the coveted position of NYPO music director, the youngest person and first American to do so. By this time he was married with two young children; maintaining a demanding schedule with the Philharmonic; and debuting his new musical, *West Side Story*, on Broadway.

He was also regularly writing for and appearing on television. Bernstein's rise as a cultural icon paralleled the rise of the medium, and his gifts as artist and communicator helped to shape it through CBS's *Omnibus* (1954–58) and *Young Peoples' Concerts* (1957–72), PBS/A&E's *Bernstein/Beethoven* miniseries (1982–83), and programming by Germany's Unitel (1971–85), among other productions.¹⁸

Bernstein took a sabbatical from the Philharmonic in 1964–65 with plans to compose a new musical, *By the Skin of Our Teeth*. He was not only tired but grief-stricken following the assassination of President Kennedy in 1963 and the murder of his close friend and col-

laborator Marc Blitzstein in 1964. Bernstein was unable to complete the musical theater piece, but he did compose a sacred work. Stitching in some material he had penned for the ill-fated musical and some cut from *West Side Story*, Bernstein once again created a work of concert music that draws power from its theatricality.

That work, *Chichester Psalms* for boy treble, choir, and orchestra (1965), was commissioned for a festival at the Church of England's Chichester Cathedral. Bernstein set Hebrew texts from the Book of Psalms with vocal lines and choral textures hewing to Christian church traditions. Prominent dual harp parts evoke the Biblical story of King David, who is traditionally credited as the primary author of the Psalms and whose harp playing often symbolizes devotion to God. Incorporating modal melodies, Jazz rhythms, and leitmotif along with mixed meters and Modernist dissonance, the music is distinctly modern, American, and tonal—in Bernstein's description, "the



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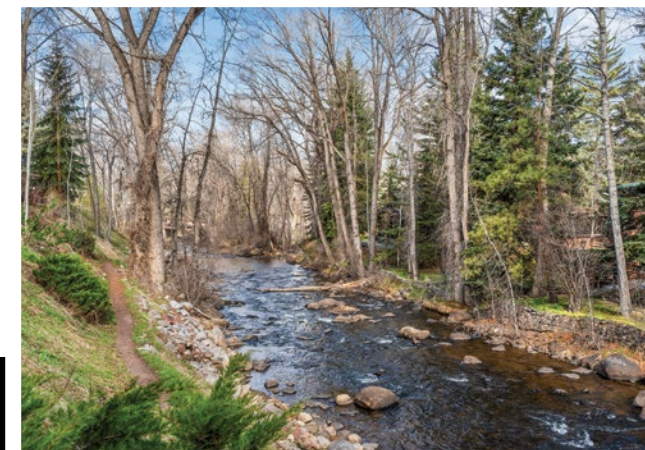
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Cathedral, Chichester, England, from Views of the British Isles, c. 1900 (photomechanical print) from the Photochrom Print Collection.

most accessible, B-flat majorish tonal piece I've ever written."¹⁹

Chichester Psalms's introduction and first movement place excerpts of Psalms 108 and 2 in dialogue with Psalm 100 ("Make a joyful noise unto the Lord"). In the second movement, the boy treble soloist is joined by the sopranos in singing the most beloved Psalm of David, Psalm 23 ("The Lord is my shepherd")—but they're interrupted by the orchestra and the men's voices singing an excerpt from Psalm 2, depicting conflict and faithlessness ("Why do the nations rage"). Placing Psalm 131 ("Lord, my heart is not haughty") with an excerpt from Psalm 133, the third movement and the Finale move toward calm, unity, and faith, and so end this work with uplift.

Bernstein composed *MASS: A Theater Piece for Singers, Players, and Dancers* (1971) for the inauguration of the Opera House at the John F. Kennedy Center for the Performing Arts in Washington, D.C. at Jacqueline Kennedy's request. An anti-war, anti-establishment statement in the Nixon era, *MASS*



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was also an epic summa of Bernstein's artistic preoccupations. The work embraces high and low art, elite and mass culture, and is eclectic on every level. It involves more than 200 performers including a rock band and singer, orchestra and choruses, boy choir and soloist; diverse musical styles; and sacred and secular texts in Latin, English, and Hebrew. At the 1971 world premiere, some, including the conductor Maurice Peress, who led the performance, deemed *MASS* "One of the most important works of the twentieth century." Others found it shocking and sacrilegious.²⁰

Bernstein later extracted and arranged *Three Meditations from MASS* for cello and orchestra (1977). In *MASS*, *Meditation I* and *Meditation II* (a set of four variations with coda) serve as brief instrumental interludes. Bernstein explains: At "moments of extreme tension, the Celebrant tries to control the situation by saying 'Let us pray.'" The entire company then freezes in place, and these *Meditations* emanate from an unseen (pit) orchestra. *Meditation III* combines excerpts

from *MASS* including "In nomine patris," a "trance-like dance" (in Bernstein's words) in the composer's Levantine style, with sliding tones, modalism, asymmetrical meter, and percussion.²¹ When the dance ends, the solo cello rises from the stillness with a lyric melody. Other instruments gradually join in, sounding the work's chorale, "Almighty Father." A closing gesture fails, disrupted by anxious and chaotic music. But a second attempt achieves calm and conclusion.

The conductor Marin Alsop, a Bernstein protégée, recalled that he "always told me that a composer spends his entire life writing the same piece, trying to answer the same unanswerable questions."²² Although the music discussed here represents only a fraction of the composer's oeuvre, one pattern is clear. In works from *Jeremiah* to *Chichester Psalms* to *MASS*, Bernstein envisions a crisis of faith, a shattering, and a search for some seed of faith by which humanity might find its way. Whether or not they do—we do—remains an open question. —©NADINE HUBBS

1. Sally Bick, "The Cold War, Democracy, and Hope," in Elizabeth A. Wells, ed., *Leonard Bernstein in Context*, 42–48 (Cambridge University Press, 2024).
2. Leonard Bernstein Office: Timeline: Bryan Martin, "Paul Cadmus and the Censorship of Queer Art," *The Met: Perspectives*, June 25, 2021.
3. Joan Peyser, *Bernstein: A Biography*, rev. ed. (Billboard, [1988] 1998), 61, 45.
4. Herbert Glass, Symphony No. 1 ("Jeremiah"), Leonard Bernstein, Program Notes for the Los Angeles Philharmonic, Hollywood Bowl.
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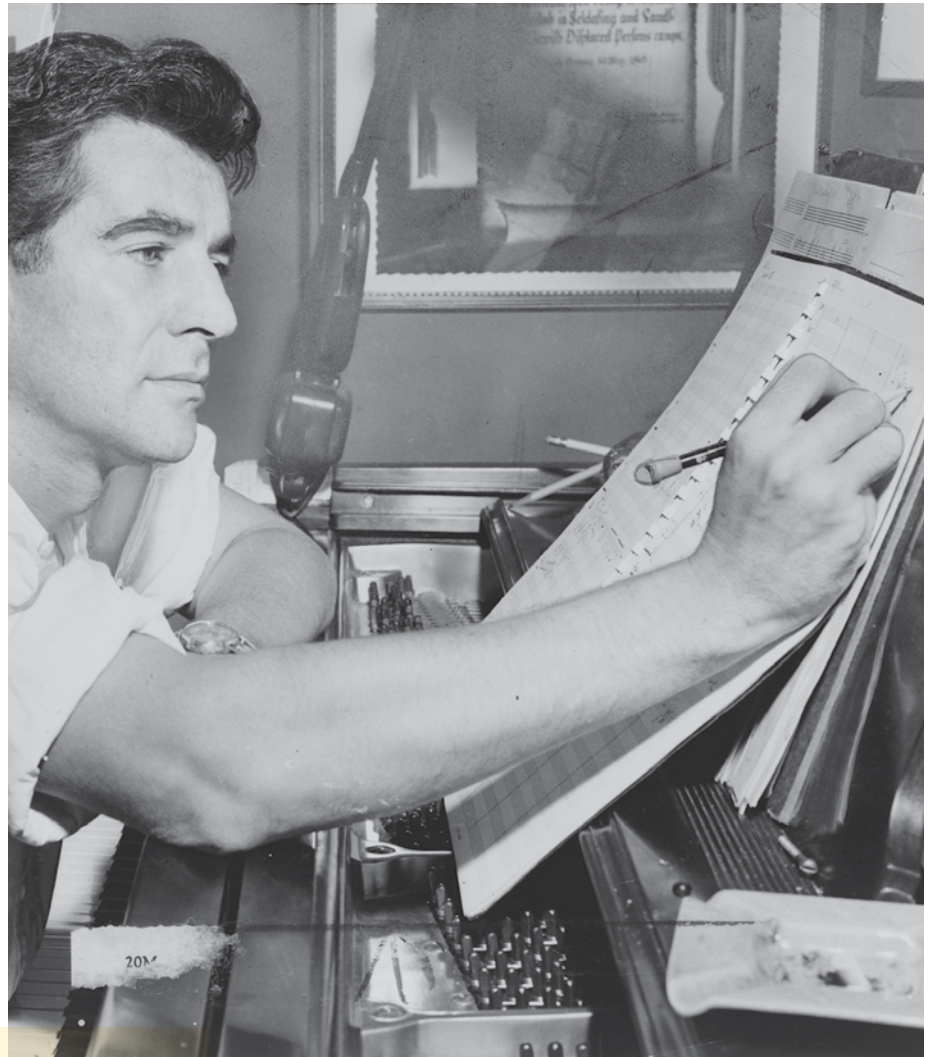
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12. Barry Seldes, *Leonard Bernstein: The Political Life of an American Musician* (University of California Press, 2009).
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18. Bernstein’s Unitel videos include performances in which he conducts *Chichester Psalms* and *Serenade (after Plato’s Symposium)* (1986) and Copland’s Third Symphony (1976).
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[Leonard Bernstein, half-length portrait, facing right, seated at piano, making annotations to musical score], 1955 (archival photograph) by Al. Ravenna for the *New York World-Telegram & Sun*. Library of Congress Prints and Photographs Division Washington, D.C.

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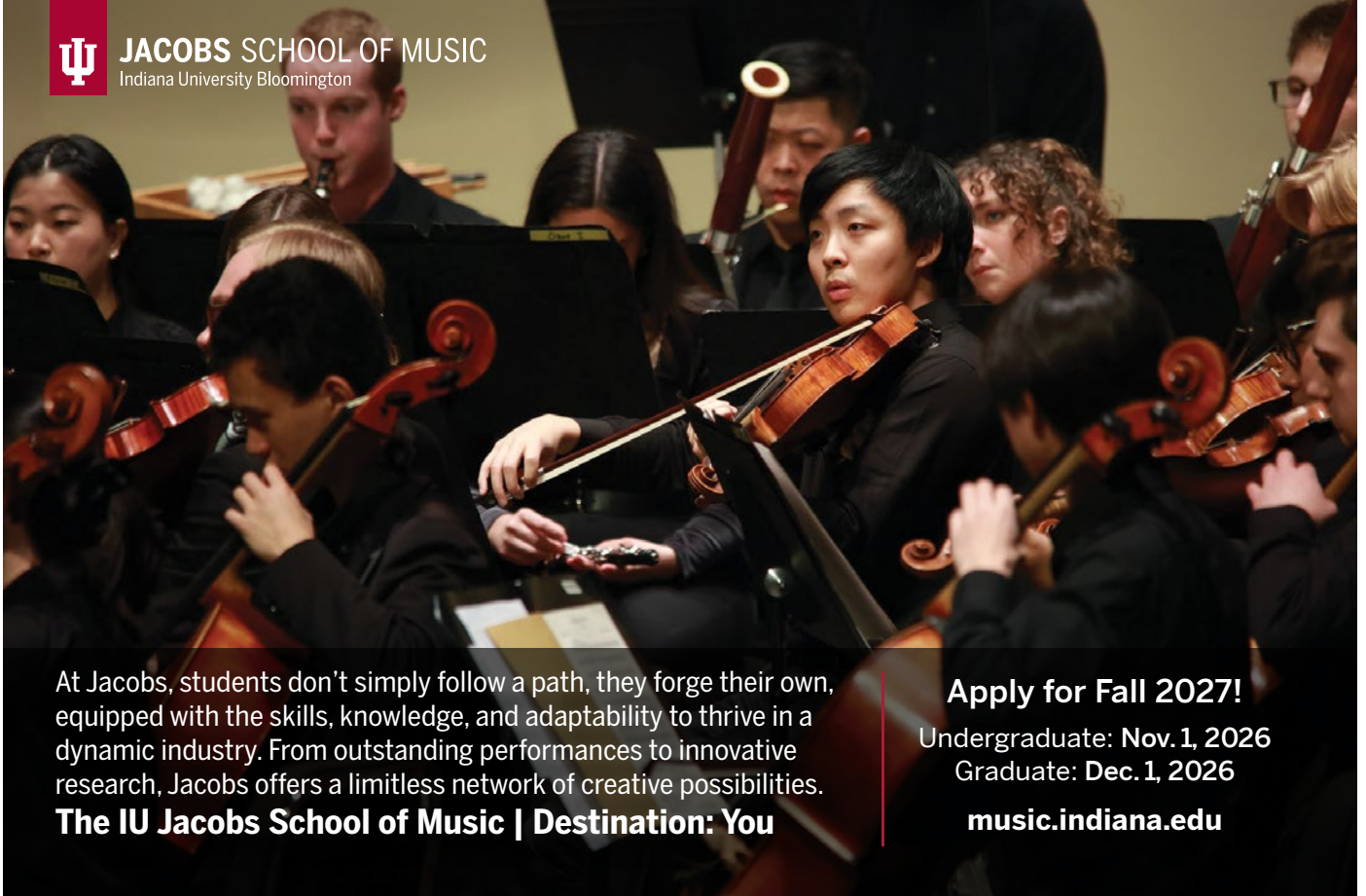
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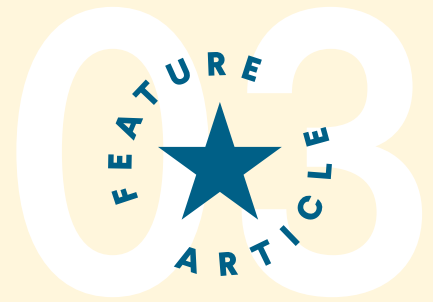


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American Opera at

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BY PATRICK SUMMERS

What is the state of opera in the United States in this quarter-millennial year? About 2.5% of adult Americans attend an opera in any given season, and of that percentage, a smaller group will see multiple operas annually; and then we're into a group of connoisseurs who wish more people shared their enthusiasm. Opera is an art that is as improbable as it is impossible, since it combines all of the arts and is preternaturally expensive even when produced economically. Financially opera is incomprehensible and in constant turmoil, and our era is no exception. But artistically opera is as vibrant as it has been in a long time.

Since we define as opera everything from a small twenty-minute Italian masque to the fifteen hours and hundreds of artisans required for Wagner's *Ring of the Nibelungs*, it is natural to ask: what *is* opera?

Opera is a composed emotional experience centered around the oldest instrument, the human voice. Opera is a cultural remnant of the Florentine and Venetian empires of the fifteenth century and so, unsurprisingly, several imperialisms cling to it, as do elitism and intellectual opaqueness. Another



L'escalier de l'Opéra, 1877 (oil on canvas) by Louis Béroud. Musée Carnavalet.



“Opera—whether grand or small, with elite or broad appeal—is one of our great artistic immigrants, and is now undeniably an American art.”

imperial hangover is the notion that opera is European. But in the twenty-first century, is this still true?

The English composer Benjamin Britten (1913–1976), accepting the first Robert O. Anderson Aspen Award during the 1963 Aspen Music Festival, said “this award is the latest of the kindnesses for which I am indebted to your country.” Britten then recounted finding a copy of George Crabbe’s poem *Peter Grimes*, set in Britten’s native Suffolk, in a Los Angeles bookstore in 1941.

I suddenly realized where I belonged and what I lacked. I had become without roots, and when I got back to England six months later, I was ready to put them down.

I often return to Britten’s beautifully chosen word, *roots*—a word laden with complexity for Americans, and a concept that has always burdened definitions of American music. Between the end of the American Civil War in 1865 and the onset of WWI in Europe in 1914, approximately thirty million immigrants arrived on our shores, doubling our population. As these new citizens made their way to us, millions of Americans already here began in 1910 to move out of the old South into northern and western cities. This Great Migration of slavery’s descendants, fleeing racist laws that were simply slavery renamed, combined with those new immigrants to create huge and lasting social changes, including

Benjamin Britten in Budapest, 1965 (photo) by Szalay Zoltán. *Wikimedia Commons, CC-SA 3.0.*



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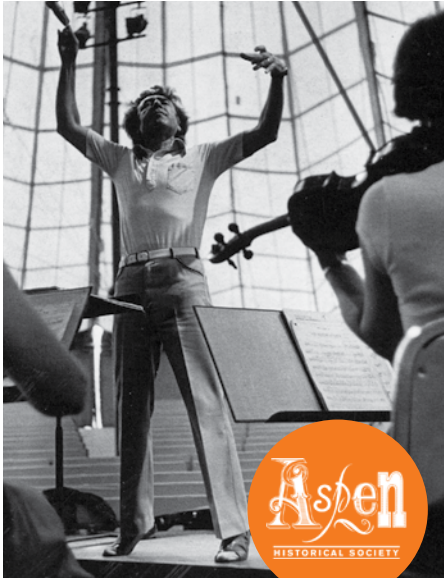
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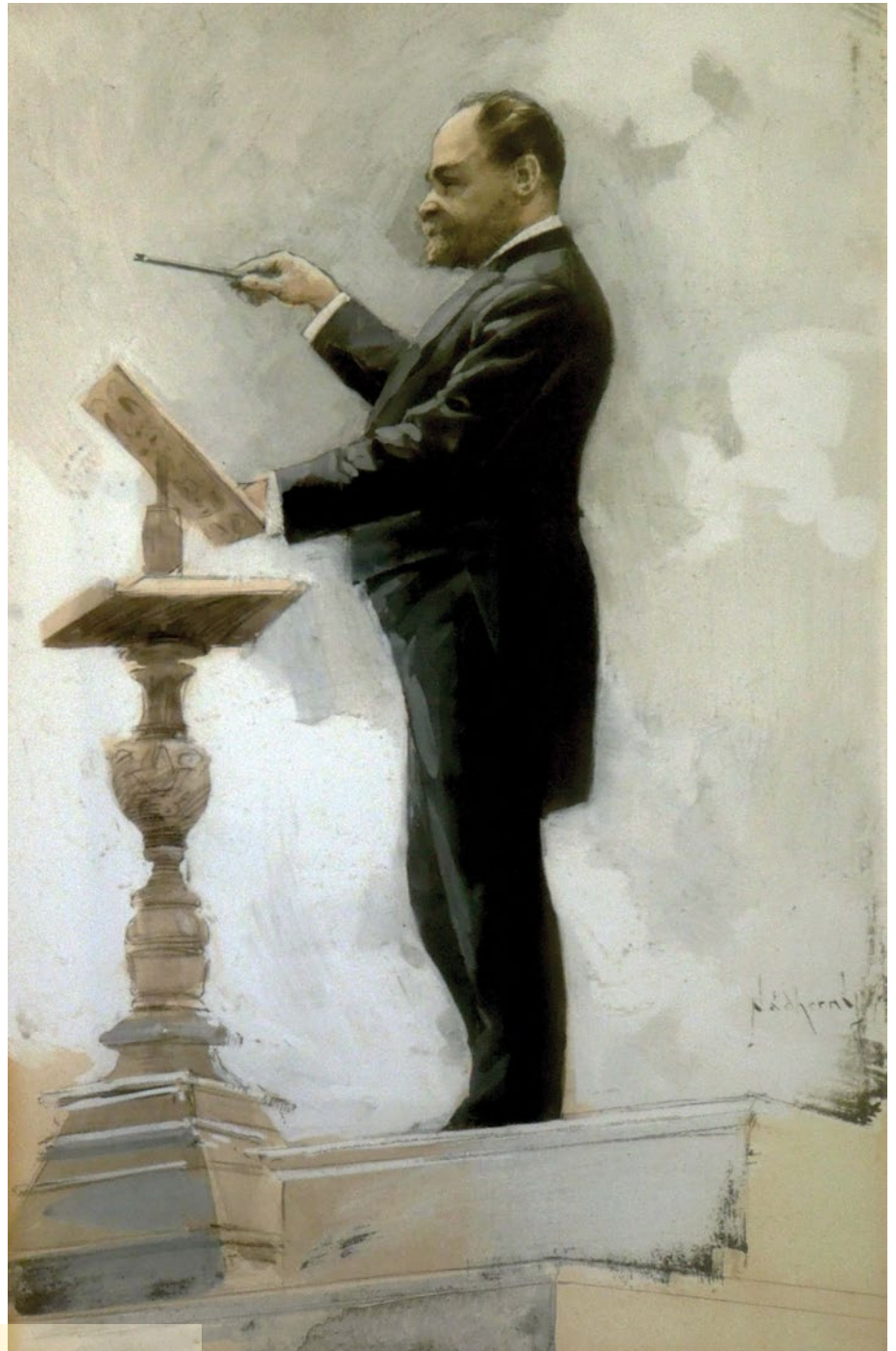
Guest conductor Sergiu Comissiona
conducting the Aspen Festival Orchestra
in the Bayer-Benedict Music Tent in 1980.
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- AHS bids congratulations &
fond farewell to Alan Fletcher -

the vast Harlem Renaissance that began a century ago.

As our "New World" was filling with change, the Old World was reaching a summit of art music's popularity and influence. Great treasures emerged from those years, works still beloved by that lucky 2.5% of seekers. These were the mature years of Wagner and

Verdi, the years of the great symphonies of Mahler, Strauss, Bruckner, Tchaikovsky, and Dvořák, the operatic successes of Puccini, Massenet, Strauss, and Janáček, the emergence of the Second Viennese School and *Les Six*, the years of the great virtuoso performer/composers like Rachmaninoff and Kreisler, the earliest years of the recording age, and



Antonín Dvořák conducting at the World's Fair in Chicago, 1893 (watercolor) by Emanuel Nádherný.
Wikimedia Commons, CC-SA 4.0.

the rise of operetta—where in America the immigrant-lead operetta stories were a balm for homesickness.

Like the French Alexis de Tocqueville defining our young democracy, a brilliant European composer pronounced on our music in that period of great immigration. The Czech composer Antonín Dvořák's three years in the United States in the 1890s would eventually have an enormous effect on American music. Dvořák was in our country to found a music school in New York City at the behest of the American philanthropist Jeanette Myers Thurber (1850–1946), someone to whom American music owes an enormous debt.

Dvořák also spent multiple months in Spillville, Iowa, a Czech-speaking settlement, where he fulfilled one of Thurber's many ambitions for her school: she charged Dvořák with what we would now call *ethnomusicology*, the study of music that arises naturally from a society. Dvořák would eventually deliver his famous verdict on American music, quoted variously, that a serious American compositional school would only emerge by embracing our folk music, church hymns, spirituals, and the music of the Plains Indians.

Both morally and artistically, Dvořák was profoundly right, but his ideas consistently ran headfirst into the brick wall of Jim Crow laws. WWI then delivered a shock to European creativity as fundamental as any since opera's beginnings around 1600. With the second European war, which occurred from the 1930s through 1945 amidst a worldwide economic depression and multiple genocides around the globe, it is all the more miraculous that any serious music survived at all by 1950.

But the post-WWII years were a period of huge growth in the arts in the U.S. It witnessed the founding of many orchestras and several major opera companies, Lyric Opera of Chicago and Houston Grand Opera among them, which joined older institutions like the Metropolitan Opera and the Boston Symphony Orchestra. But something larger and very American was also quietly emerging in opera: a melding and mixing of the commercial and artistic worlds.

The Rodgers and Hammerstein revolution on Broadway through the 1940s and '50s was the culmination of the experiments of two Harlem Renaissance masterpieces, both of them culturally complex: *Show Boat* and

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The climactic Rumble sequence from the Broadway production of *West Side Story*, 1957 (photo) by Fred Fehl. [Wikimedia Commons](#).

Porgy and Bess. George Gershwin's *Porgy*, for one, took Dvořák's challenge very seriously. Rodgers and Hammerstein inspired a golden age of the American musical, including the heady 1970s musicals of Hammerstein's protégé Stephen Sondheim. The avant-garde German Kurt Weill, the *enfant terrible* of music in Weimar Germany, emigrated to the United States and composed successful commercial musicals. Erich von Korngold, whose 1922 opera *Die tote Stadt* was thought to be a successor to the great operas of Wagner and Strauss, emigrated to Los Angeles to compose glorious old-world film scores.

Opera in the post-WWII era, despite significant outlier successes, was creatively thin compared to the innovative commercial world. Take three commercial composers—Carlisle Floyd, Samuel Barber, and Gian Carlo Menotti. Professional contemporaries of Rodgers, Aaron Copland, and the young Leonard Bernstein, they composed operas that the public loved but which were reviled by critics whose sole lodestar had remained



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German Modernism. Borders started blurring when, in 1955, Bernstein and a twenty-five-year-old Sondheim composed for Broadway a work that sat between all genres. *West Side Story* remains undefinable; it is not fully an opera, ballet, or musical, but the public (always the final arbiter) adored it, as we still do today.

Fast-forward to this celebratory year of 2026, and the post-WWII operatic world has changed places with Broadway: the risks you might have seen in the commercial theater in 1950, like the glorious and daringly operatic musical *South Pacific*, are now almost completely absent on Broadway, but are found in an opera house in works like *Silent Night* or *The Hours* by Kevin Puts and Mark Campbell, or *Dead Man Walking* by Jake Heggie and Terrence McNally. These operas are not mere isolated successes: think of the many provocative operas of John Adams, the twenty-four operas of Phillip Glass, or one of the great masterpieces of our time, *Adriana Mater* by Kaija Sariaaho, or Missy Mazzoli's

extraordinary *Breaking the Waves*, or *Powder Her Face* by Thomas Adès, or Jonathan Dove's gorgeous *Flight*, or Brett Dean's dazzling *Hamlet*, in which Matthew Jocelyn's libretto does the impossible: cutting 90% of Shakespeare's play while keeping all of the experience.

We are in a time of amazing Chinese composers, several of whom are also American, all of whom have composed multiple successful operas: Tan Dun, Bright Sheng, Guo Wenjing, Jin Xiang, Huang Ruo; there is also *The Bonesetter's Daughter* by Stewart Wallace, with its thrilling libretto by Amy Tan. I treasure the magical *Florenca in the Amazon* by Daniel Catán, an opera I have proudly recorded twice. I think of Ricky Ian Gordon's autumnal *The Grapes of Wrath*, or *Glory Denied*, one of the most-performed American operas, brilliantly conceived by its composer Tom Cipullo. Great anticipation awaits what will emerge from the composers Matthew Aucoin, Joel Thompson, Christopher Theofanidis, Mason Bates, Nico Muhly, and

Sarah Kirkland Snider, among others. It is a time of newness.

Incredibly, nearly 500 new operas have been composed in the United States since 2000, a level of activity not seen since that apogee of the late nineteenth century in Europe. Many are small operas for small rooms, as was the case at opera's beginnings. But opera—whether grand or small, with elite or broad appeal—is one of our great artistic immigrants, and is now undeniably an American art.

As an immigrant art, opera is diverse, as our three operas this summer illustrate: *The Magic Flute's* ethical beauty, a quality present in our country's founding, is timeless, as is the ethereal transformation of *A Midsummer Night's Dream*, which connects us to the composer's Aspen Award in 1963 and to the Shakespearean roots of all English speakers. Both operas speak across the years to Sarah Kirkland Snider's meditative *Hildegard*. The state of opera in America? Thrilling, with roots.

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Interview with

ALAN FLETCHER

—
BY JOSEPH PFENDER

Congratulations on your twenty-one-year tenure! To begin, let's survey Aspen over the last two decades. What about the Festival has changed since you first took the position in 2006? – JOSEPH PFENDER

ALAN FLETCHER: The most important change has been the establishment of the Bucksbaum Campus. Whereas two decades ago we were truly great, and we were accomplishing our mission with great success, our facilities did not reflect that. After we finished the campus, people who had been with us for many years were just amazed at how beautiful it was. But people who had never been to Aspen before thought that naturally, Aspen would be this beautiful. So that is a real change, and a change for which we thank the Bucksbaums, and many other generous people who joined them. A tremendous group of people saw the project through, among whom I'll just single out Harry Teague, Sam Brown, and Jenny Elliot.

As we built the new campus as a center for our educational mission, our definition of that mission is even clearer now. The school—the enterprise of helping brilliant



Alan Fletcher giving a speech at convocation. Photo by Alex Irvin.

young musicians enter the profession—is the essence of our organization.

JP: I'd also like to give readers a sense, if they don't already have it, of the skill and thoughtfulness of your leadership. In what ways do you see your own influence in these changes?

AF: When I was chosen, the search committee included board members, artist-faculty members, and staff members all together. They were looking for someone who would foster education. My whole career had been in education, and I have continued to focus on the school as the heart of what we do together in Aspen. The fact that I am

a working composer has, I hope, enhanced my relationship with faculty, students, and the audience.

JP: A great element of what you brought to the Festival is your artistic judgment. Your relationship with arts administrators and music directors given you and them a synergy, leading to a sum that's greater than its parts.

AF: I hope that's true. I have loved working with the artistic team, and I hope they've loved having a partner in me. Certainly, one of the great aspects of my time in Aspen has been working with Robert Spano and it was my privilege to have appointed him. I knew he would be great, and he has been great!

JP: What Aspen traditions do you most cherish? Whether they started before 2006 or after, and whether or not they are strictly a part of the Festival and School, are there rituals or routines that make Aspen a special place for you?

AF: Number one is that it's fun to go to concerts in Aspen. The structure of the tent, the way it feels on Sunday afternoons, the way it feels to go to the Wheeler on Saturday mornings—it's just a great time. I love that about Aspen, and that has been a tradition since 1949. I also love the busking on the streets; the whole city becomes a musical laboratory, a musical experience. And I feel—on behalf of the people who come to us, whether as young or very experienced artists—appreciation for the chance to be in the mountains and go for a hike, to go rafting, just getting out and enjoying what is here. I love that about Aspen. The way the people of Aspen embrace the musicians who come here is a unique and special thing.

JP: Looking back on your 21 years in office, could you name a few specific moments that were particularly memorable?

AF: It is tough because there are so many great moments, and I don't want to minimize one by naming another. That said, the visit I paid to the beautiful home of Kay and Matthew Bucksbaum, where we talked about the gift they would make, was unforgettable.

There was a wonderful moment when my phone rang, and it was Renée Fleming



Alan Fletcher with Music Director Robert Spano. Photo credit: Alex Irvin.

proposing that we talk about the opera program at Aspen, which has led to so many wonderful things. Bringing Robert Spano to Aspen is a memorable thing! In the most personal category, an all-staff retreat we had in March of 2025 was a deeply symbolic experience, showing how committed everybody on our staff is to the organization, and how much they love the work that we accomplish.

JP: The Festival and School are intense and quite high-level endeavors, and leading it is very demanding. You are also an active composer, and you hold numerous distinctions including election to the American Academy of Arts and Sciences last year. How have you balanced AMFS leadership with creative efforts and service to the field through lecture engagements, award juries and panels, and public writing?

AF: A friend of mine has observed that musicians need to have a dramatic capacity to focus. That's a quality I seek in our artist-faculty, and in our students and guest artists, and I hope it's true of myself: that whatever you're doing, you are giving it everything. I learned about myself as a young person that I wanted to do different kinds of things. If I had been able to be purely a composer, for me that wouldn't have been the right thing. I love the work of administration, because I love the personal relationships that go into a job like this: with artist-faculty, staff, and, crucially, with the generous people who support us. I love every minute of it.

JP: You've mentioned that one strategy behind your hire was to enhance the caliber and profile of the school; the ways in which you've achieved that goal are multiple. Can you speak to a few highlights of that work, or achievements of which you're most proud?

AF: On behalf of everyone who cares about the organization, we together have looked at every aspect of the school, every program. Here I mean primarily staff and artist-faculty. We have asked ourselves always a key question: is there a way to do this better? Then we have ideas together, and we've implemented them. I think we are in a very strong place now as a result.



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JP: How would you characterize the typical relationship between President & CEO and Music Director roles? Specifically, what has been special about those relationships during your tenure with us?

AF: Robert is very deep thinker about music and education. He's a person of profound

emotion, and he's a really fun person. [laughs] So those are the bases for a great friendship, I think. It is always fun to talk to him about what we're doing, and what we can do.

JP: The alchemy of your respective personalities really works well! What have you liked best about working with guest artists? Students? Faculty?

AF: The guests who come to us who do the best are those who come and relax, who give not only their wonderful performances but also give extra time to the young artists and time to the community. Among many great artists, I would say Gil Shaham and Adele Anthony are wonderful examples of this: because Aspen is truly part of their life as a family. That makes them the kind of artists that we love to have, and they are among a wonderful crowd of such artists.

With respect to students, I love the tremendous excitement of the commitment they are making—the promise they are making—for their lives in music, and I love knowing that we can help be a part of that.

That excitement among the students can't happen without the artist-faculty: an ideal faculty member in Aspen is not just an ideal teacher in their artistic specialty, but also is someone who has made a lifelong commitment to the well-being of the young artists. It's a great privilege to work alongside a faculty like ours.

We do also completely depend on philanthropy. Philanthropy is a state of being which is not necessarily about wealth. Wealth is a wonderful thing to have, but it does not guarantee a philanthropic state of mind. Many people are truly philanthropic who are not people of great wealth. They are making a tremendous commitment to be integral in

accomplishing all that we accomplish—from making a lead gift in a campaign, to serving as a volunteer usher, to welcoming a student into their home for dinner. That generosity is something that's very moving, and moving in a literal sense, because it moves us into the future.

JP: What are your hopes for the future of the Festival?

AF: My great hope is, happily, something I'm quite confident will happen: that people in the future will care about the Aspen Music Festival and School the way we have cared for it.



Fletcher outside the Klein Music Tent.

IN MEMORIAM

Markey Butler (1948–2026)

was an Ambassador with the AMFS for about 20 years.

Janice Collins (1931–2023)

was Business Director of the Aspen Music Festival and School, and later served in an executive role.

Bill Dinsmoor (1946–2025)

was a stalwart of the AMFS, having attended for over 50 years.

Darby Glenn (1931–2025)

was a longtime donor and member of the AMFS National Council.

Barbara Gold (1942–2025)

was a member of the National Council for decades, and was the wife of Board of Trustees member John Gold.

Tom Isaac (1948–2025)

was the main funder of the James DePreist scholarship.

Jim Markalunas (1930–2026)

was a stalwart attendee of every Aspen Music Festival since 1949 except one—when he was stationed in Korea.

Susan Marx (1946–2025)

was a former member of the Board of Trustees, and contributed to the AMFS community as a scholarship donor.

Michael Naidoff (1940–2025)

was the husband of former Board of Trustees member Stephanie Naidoff.

Mark Oren (1940–2025)

was a long-time member of the AMFS National Council.



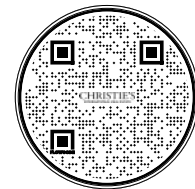

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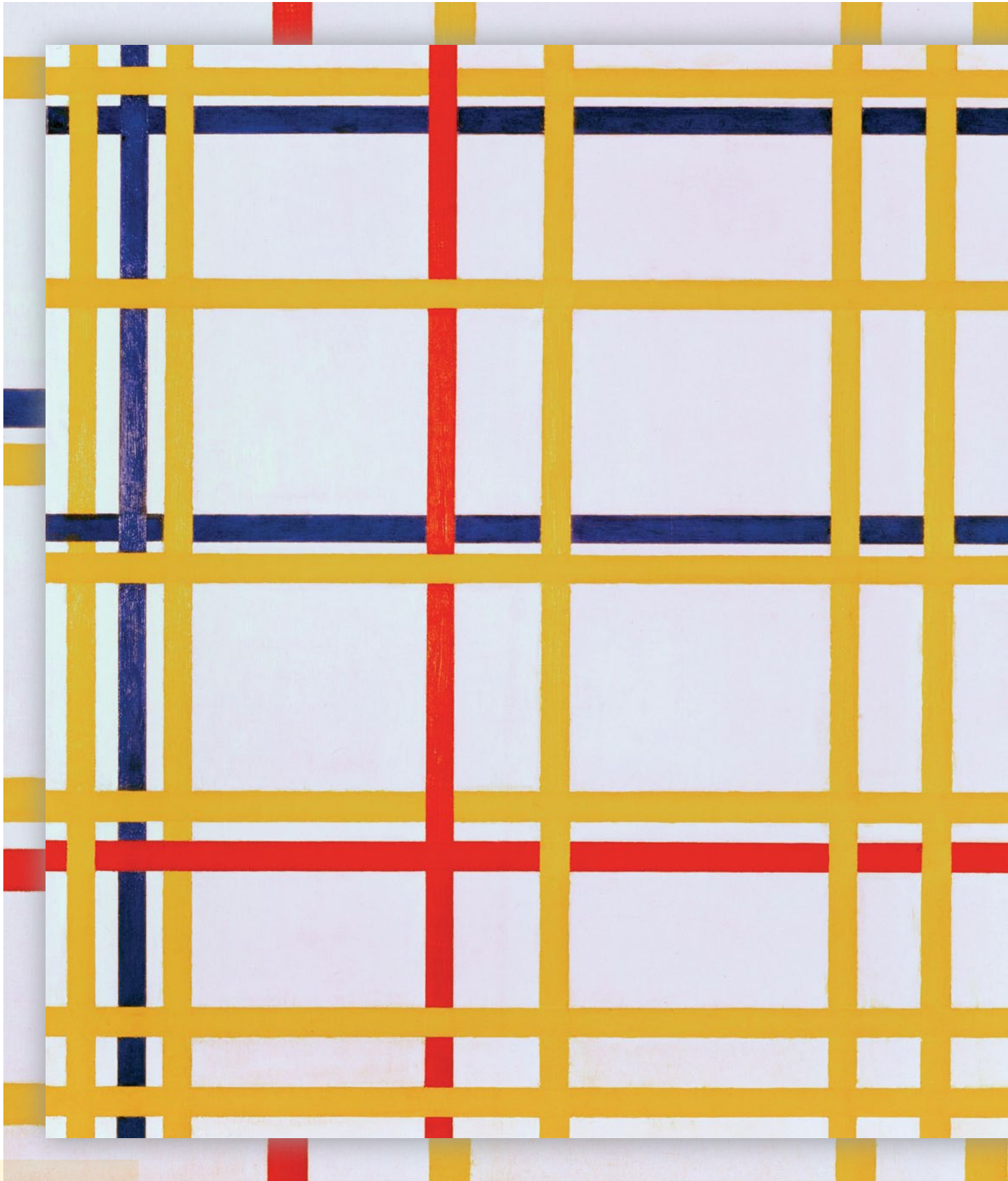
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Music on America's 250th Anniversary

BY TIM RUTHERFORD-JOHNSON

Almost since the country's founding and the days of the First New England School, composers in America have sought a national musical idiom that is distinct from their European heritage. There were many turns along that path, from William Billings to John Cage, but by the time of the country's bicentenary those combined labors had broken through into mainstream consciousness. 1976 saw a recording of Steve Reich's *Music for 18 Musicians* for the ECM record label sell over 100,000 copies. In the same year, David Del Tredici's *Final Alice* was rapturously premiered by the Chicago Symphony Orchestra before reaching the top of the *Billboard* classical charts, and Philip Glass's first opera, *Einstein on the Beach*, sold out two nights at the Metropolitan Opera in New York.

The impact of the last of these was perhaps greatest of all. Ask most European concert-goers of the last fifty years to distill "American concert music" into a few words, and the chances are they will describe something akin to Glass's archly funky Minimalism. But the other two events were just as momentous. Reich's partnership with a hitherto Jazz-oriented record label cemented the crossover between art and popular idioms that has been an undercurrent of American music since at least as far back as Scott Joplin's

opera *Treemonisha* (1911). That undercurrent can still be heard at Aspen this year, whether in Rock- and Pop-influenced music by Steven Mackey¹ or Blues-and-Broadway fusions by Jake Heggie.² Meanwhile Del Tredici's *Final Alice*, with its unabashed reinvention of nineteenth-century idioms, spoke to a freedom from historical shackles that European composers could rarely dream of. Composers from Joan Tower to Sarah Kirkland Snider have benefited from it ever since.

The successes of Glass, Reich, and Del Tredici all had connections to an important figure in Aspen's history. The French composer Darius Milhaud, who was composer-in-residence from 1951 to 1969, had a remarkable influence both on the Festival and on American music since mid-century. Glass had been one of his AMFS students in 1960 (and would later teach his own students here in 1981). Reich didn't study at Aspen but was taught by Milhaud at Mills College in Oakland, California. And then there was Del Tredici. He came to Aspen in 1958, originally to study piano, yet ended up writing a piece for the composition seminar. It was only his first real attempt to write music, but when he showed it to Milhaud, the Frenchman declared him a composer on the spot. Del Tredici didn't look back.

At America's quarter millennium, these seeds have flourished into a diverse and sprawling garden. And Aspen sits like a pool at its center, equal parts reflective and productive. The Festival's enduring place in the history of American music is nowhere more visible than at the Aspen Chamber Symphony's concert of August 7 this year, which features two of its most venerated alumni. In 1966 Leonard Slatkin³ was a student conductor at the School, where he studied with Walter Susskind. He evidently made a good impression, because just over a year later Susskind hired him as assistant conductor of the St. Louis Symphony Orchestra. Within fifteen years Slatkin had made it one of the country's leading orchestras.

Tower,⁴ meanwhile, was another of Milhaud's Aspen students, studying with him in 1960. One of America's most esteemed composers, she was the first woman and first native-born American to win the prestigious Grawemeyer Award for music composition. Her honored piece, *Silver Ladders* (1987), was composed while she was composer-in-residence with none other than St. Louis Symphony, and it was premiered by them under Slatkin's baton. Not long after, Aspen com-

missioned her *Fanfare for the Uncommon Woman No. 5* to mark the opening of the Joan and Irving Harris Concert Hall in 1993.

Tower's time in St. Louis was a product of the American Music Center's Meet the Composer initiative. This was an innovative nationwide program that placed composers in salaried positions with orchestras. Running from 1982 to 1991, it inspired a boom in new American music, of which the symphonic works of John Adams⁵ (incidentally a Del Tredici student at Harvard) are among the most notable results. Meet the Composer also helped professionalize the new music industry, establishing guidelines and best practices for commissioning composers. Before the 1980s, most composers held academic posts, meaning it was rare for them to receive commissions. With its publications *Commissioning Music* and *Composers in the Marketplace*, Meet the Composer helped create a liberal, market-based economy for new music that survives today.

An advocate of this entrepreneurial attitude was another Aspen regular, Jacob Druckman. A frequent AMFS composer-in-residence in the 1970s and '80s, Druckman emphasized to his students the importance of career

strategy as much as style or technique. One of those students, David Lang,⁶ recalls a lesson spent "telling me how I comport myself in a situation in which there are people who are more important than I am."

Lang studied with Druckman at Yale but first knew him through his classes at Aspen. It was here—a year after the annus mirabilis of 1976—that he met another key colleague, Michael Gordon. Although the two young composers did not initially get along, they became kindred spirits a few years later when they were reunited in Druckman's class at Yale. Together with Julia Wolfe, another Druckman student and winner of the Aspen composers' prize in 1982, they formed the organization Bang on a Can in 1987. Beginning with a twelve-hour music festival in New York City—the Bang on a Can Marathon—the three composers rapidly expanded their operation to include a performing ensemble, publishing house, record label and commissioning fund. With their propulsive, amplified, Rock- and Soul-inspired music, agnostic programming choices, and—most of all—DIY spirit, Gordon, Lang, and Wolfe transformed the American musical landscape of the 1980s and '90s.

One of the many examples of their impact is the New York-based record label New Amsterdam, co-founded in 2008 by Sarah Kirkland Snider alongside fellow composers Judd Greenstein and William Brittelle. A hub for what has sometimes been called "indie Classical," New Amsterdam promotes music that sits between the genres of Classical and Pop. Greenstein describes its mission as one in which "people are being as personal and honest as they can be, while opening themselves up fully to all the music that they love." This ethos of radical subjectivity aims to reflect composers as their whole selves—as all the music that informs their lives, not just the music they have been educated and trained in. It is the ultimate expression of those breakthroughs of 1976: a music "for all" that reflects America's founding principles.

These values are on show in the music offered this year by Aspen's emerging composers. In her chamber opera *Hildegard*,⁷ Snider finds kinship with the twelfth-century Benedictine abbess through their shared experiences of chronic migraine and patriarchal oppression. In her cello concerto *These Righteous Paths*,⁸ written for Abel Selaocoe, Jessie Montgomery highlights her soloist's



Roman Totenberg and Darius Milhaud [seated], n.d. (photograph). *Library of Congress, Music Division, Roman Totenberg Papers.*

skills with voice and mouth percussion in addition to the cello, while also seeking connection with her Black ancestors through the poetry of her mother who grew up in the South of the 1940s and '50s. Matthew Aucoin, who studied first as a poet before turning to music, engages deeply with the writings of his mentor Jorie Graham.⁹ And Indian-American composer Reena Esmail combines elements of South Asian classical music with the Western symphonic tradition. Her new Double Concerto for Gil and Orli Shaham¹⁰ inflects the “blaze of light” on the cover of their 1997 album *Dvořák for Two* through the sound of Indian ragas.

Snider, Montgomery, and Aucoin all have history with Aspen. Snider was a Schumann composition fellow in 2006. Aucoin first visited in 2023 as a voice and composition coach. The following year, his Aspen co-commission, the song cycle *Music for New Bodies* (also on words by Graham) was performed here. Montgomery’s concerto is an even more direct product of the Rockies: she wrote its first notes “on Aspen soil” while a member of the composition faculty only last year. Only Esmail has not attended before (although two of her teachers, Christopher Rouse and Christopher Theofanidis, are or have been composers-in-residence). Yet she also recognizes the Festival’s centrality to the tradition in which she writes. “Aspen is a nexus point for composers,” she says. “You can’t really be one without interfacing with it in some meaningful way.” — © **TIM RUTHERFORD-JOHNSON**

1. *Deal*, Chamber Music, July 25.
2. *Earth 2.0* (AMFS co-commission), Aspen Chamber Symphony, July 3.
3. *Schubertiade*, Aspen Chamber Symphony, August 7.
4. *Love Returns* (AMFS co-commission), Aspen Chamber Symphony, August 7.
5. Selections from *Nixon in China*, Aspen Festival Orchestra, July 5.
6. *the wealth of nations* (AMFS co-commission), Aspen Chamber Symphony, August 1.
7. *Hildegard* (AMFS co-commission), July 31.
8. *These Righteous Paths*, Abel Selaocoe, Aspen Festival Orchestra, August 9.
9. *Two Thresholds (Symphony)*, Aspen Festival Orchestra, July 19.
10. Double Concerto (AMFS co-commission), Gil Shaham, Orli Shaham, Aspen Chamber Symphony, August 14.



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Kevin Rivard*

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Cello**Richard L. Aaron**

San Francisco Conservatory of Music

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Shepherd School of Music,
Rice University

Eric Kim*

Jacobs School of Music,
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Kangho Lee

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School of Music

Michael Mermagen*

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Abel Selacoe**Fredrik Schøyen Sjölin**

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Minnesota Orchestra

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- Beverages contained in approved AMFS drinkware are only permitted in the Klein Music Tent. No other food or drinks except bottled water are allowed in AMFS concert venues.
- Concessions will open one hour before concert start through intermission during Wednesday, Friday, and Sunday orchestra concerts in the Tent.

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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.

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

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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 visit www.we-cycle.org.

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Lost And Found: The Box Office will hold any personal items left in the facilities. Inquire at the Box Office or call (970) 925-9042. (See Page 02 for box office hours.) Please note that lost and found services cannot be performed during performances and peak Box Office hours. The Festival cannot be responsible for personal property.

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

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

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

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

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

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

Summer Reading List

Our 2026 summer reading list is divided into two parts: one deriving from the season's artistic theme and other programming, and one meant to aid the general reader with enrichment and appreciation.

Thematic Selections

Debussy: A Painter in Sound—In *Debussy*, Stephen Walsh introduces the composer's life and works, focusing on his harmonic language, artistic ethos, and the interplay of music and poetry. Musical works are at the center of this story. He emphasizes the cosmopolitan nature of French music at this time, debunking the composer's reputation for being simply, definitionally French.

Frontier Figures—Musicologist Beth E. Levy surveys American composers Copland, Harris, Thomson, Cadman, and Farwell. Challenging outdated nationalist interpretations, Levy's book strikes out at three frontiers: "the musical frontier opened by American composers' search for a national identity, the historical frontier pioneered by those seeking roots . . . in the American West, and the cultural frontier [celebrating the West's] commercial exchange."

Mozart's Operas and National Politics—Martin Nedbal's book, which carries the subtitle *Canon Formation in Prague from 1791 to the Present*, tracks Mozart's operatic afterlife. With a strong focus on Bohemian patriotism and Czech nationalism, Nedbal's work may help reflect on American nationalism in this anniversary season. Claims of Mozart's "Czech" identity, for example, were not based on ethnicity in the nineteenth century but became more so in the twentieth.

On Minimalism—An edited collection of journalism, critical reviews, program notes, and other writings telling the classic story of musical Minimalism. Edited by Kerry O'Brien and William Robin, the book mostly describes the American movement, but sometimes breaks free of the well-worn narrative of "one story told about four people"—LaMonte Young, Terry Riley, Steve Reich, and Philip Glass. Useful for context on our programmed works by Glass and John Adams.

The Queer Composition of America's Sound—Nadine Hubbs illuminates the intersection of American musical idioms and

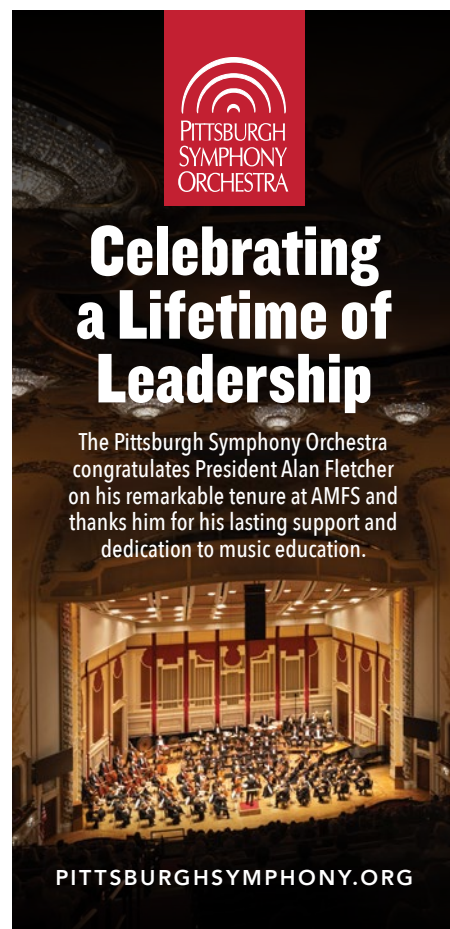
queer identity, compellingly reinterpreting the careers and outlooks of indispensable American composers like Copland and Virgil Thomson. Here, the "architects of [America's] national identity" were queer icons and global celebrities. Describing musical experience in terms of homosexual experience gives fascinating insight into how identity informs musical expression.

Sound of a Superpower—Emily Abrams Ansari studies six American symphonic composers whose careers were shaped by the Cold War. In the decades following WWII the U.S. aimed to persuade world leaders of the cultural supremacy of liberal democracy through the arts. Composers navigated political polarization (famously including McCarthyism), selecting certain American traditions as especially representative (and effective as propaganda). *Sound of a Superpower* is an authoritative source on the music of the Cultural Cold War.

Stravinsky in the Americas—A leading authority on Stravinsky, H. Colin Slim showcases the expertise of a long career studying the expatriate composer's life. Packed with detail and passion, the book fits our season theme: within the book's time frame of 1925–46, Stravinsky charted a course from émigré to resident to, finally, citizen.

General Selections

Music, Sense and Nonsense—Alfred Brendel, the virtuoso pianist who passed away just last summer, conveys a contemplative mind and inimitable authority—depending on the reader, the latter might scan as impressive command of the subject, or as uncompromising interpretation. The first half is organized by composer: Mozart, Beethoven, Schubert, Schoenberg, and (predictably for a piano virtuoso) Liszt and Busoni. The remainder of the book comprises interviews, vignettes, and reflections on the life of a musician.



Ways of Hearing—An extremely approachable collection of short essays—journal entries, almost—on favorite pieces of music by authors from radically diverse backgrounds, from Laurie Anderson to Gustavo Dudamel to Justice Ruth Bader Ginsburg, and from writer Pico Iyer to artist Carrie Mae Weems. The genres of the writers' musical selections range from opera to jazz to bluegrass, but many entries focus on concert music. An entertaining and ecumenical read.

What to Listen for in Music—The best parts of Aaron Copland's *What to Listen for in Music* are the least pretentious, as the author debunks romantic myths of the genius composer with his own plain and unpretentious language. While he does break down music into four standard components (rhythm, melody, harmony, and tone color), his more interesting tack describes music in three "planes": sensory, expressive, and strictly musical.

2026

Season Calendar

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

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

Starlight Series events are outside of our weekly series, and all seats are sold as full-price tickets.

Peak Series events are outside of our weekly series, and almost all seats are sold as full-price tickets.

Most passes are not valid for Starlight and Peak Series events.

- † Indicates an AMFS Commission
- ‡ Indicates an AMFS Co-Commission
- ◆ Indicates a World Premiere

Artists and programs are subject to change.

Saturday July 4

4:00 Fourth of July Concert (Free)

Klein Music Tent

Lawrence Isaacson *conductor*
 Alan Fletcher *narrator*

The annual free Independence Day celebration brings a full orchestra 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*

Sunday July 5

9:30 Festival Orchestra Dress Rehearsal (\$)

Klein Music Tent

3:00 Prelude: Preconcert Talk (Free)

Harris Concert Hall

Joseph Pfender *speaker*

4:00 Festival Orchestra: Opening Sunday with Renée Fleming and Thomas Hampson (\$)

Klein Music Tent

Robert Spano *conductor*
 Renée Fleming *soprano*
 Thomas Hampson *baritone*
 Kantorei
 Joel Rinsema *chorus director*

IVES/SCHUMAN: Variations on "America"

JOHN ADAMS: Selections from *Nixon in China*

COPLAND: Symphony No. 3

With special thanks to *Deborah and Richard Felder, and to Carrie and Joe Wells*

Business support provided by the *Aspen Times*

Thursday July 9

8:00 Sing Play Move (\$; ages 0–5; registration required)

Christ Episcopal Church

9:30 Piano Department Master Class (Free)

Hurst Hall, Bucksbaum Campus

Led by Enrico Pace *piano*

10:30 Tunes and Tales (Free; 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

6:00 A Recital by Alisa Weilerstein cello and Inon Barnatan piano (\$)—Harris Concert Hall

SHOSTAKOVICH/LERA AUERBACH: from 24 Preludes, op. 34

BRAHMS/ALISA WEILERSTEIN, INON BARNATAN: Sonata for Violin and Piano No. 1 in G major, op. 78, "Regensonate"

BRAHMS: Selection of Songs

SHOSTAKOVICH/SHAFRAN: Sonata for Viola and Piano, op. 147

With special thanks to *Hilda Ochoa-Brillembourg and Arturo Brillembourg; and to Marlene Malek*

7:00 String Showcase (Free)

Edlis Neeson Hall, Bucksbaum Campus

Friday July 10

8:00 Sing Play Move (\$; ages 0–5; registration required)

Christ Episcopal Church

9:00 Chamber Symphony Dress Rehearsal (\$)

Klein Music Tent

10:00 Piano Department Master Class (\$)

Harris Concert Hall

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

Ken Hu and Sunny Ritter, *piano*

BEETHOVEN: 32 Variations on an Original Theme in C minor, WoO 80

BEETHOVEN: 15 Variations and a Fugue in E-flat major, op. 35, "Eroica Variations"

Tuesday June 30

6:00 Artist Dinner with Thomas Hampson baritone and Myra Huang piano (\$)

Private Residence

For tickets, visit aspenmusicfestival.com/benefits.

WEEK 1

Monday July 6

8:00 Sing Play Move (\$; ages 0–5; registration required)

Christ Episcopal Church

11:00 Violin Concerto Competition (Free)

Edlis Neeson Hall, Bucksbaum Campus

4:30 Chamber Music (\$)—Harris Concert Hall

Aspen Contemporary Ensemble

Donald Crockett *conductor*

Anthony Dean Griffey *tenor*

David Halen *violin*

Kangho Lee *cello*

Myra Huang *piano*

Nadine Asin *flute*

Ryan Roberts *oboe*

Joaquín Valdepeñas *clarinet*

Andrew Brady *bassoon*

Erik Ralske *horn*

Joyce Yang *piano*

WILSON: *A City Called Heaven*

JULIANA HALL: *The Mystic Trumpeter*

SHOSTAKOVICH: Piano Trio No. 1 in C minor, op. 8

FARRENC: Sextet in C minor, op. 40

WEEK 2

Wednesday July 1

- 5:30 A Mariachi Celebration (Free)**—*Klein Music Tent*
Mariachi Sol de mi Tierra
Aspen Santa Fe Ballet Folklorico
Celebrate Mexican music and dance with a featured performance by AMFS Mariachi Workshop participants alongside Mariachi Sol de mi Tierra and Aspen Santa Fe Ballet Folklorico!
Join us for a Fiesta starting at 4 PM with community partners and local vendors.
This project is supported in part by Creative West, which receives support from the National Endowment for the Arts, and the Aspen Community Foundation
Business support provided by Clark's Market and Pitkin County Dry Goods
Special support for the AMFS Mariachi Workshop is provided by Nancy Furlotti and the Pettit Foundation
- 7:30 A Recital by Joyce Yang piano (\$)**
Harris Concert Hall
Ana María Martínez soprano, Victoria Chiang viola, Kathleen Winkler violin, Darrett Adkins cello
BRAHMS: Two Songs, op. 91
R. SCHUMANN: Kreisleriana, op. 16
BRAHMS: Piano Trio No. 1 in B major, op. 8
With special thanks to Linda Englander, in memory of Alan Englander

Tuesday July 7

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

The Harris Concert Hall Master Class series is presented in memory of Charles Paterson by Fonda Paterson.

- 6:30 2026 Opera Benefit: Midsummer Magic (\$)**
Klein Music Tent
Join celebrated countertenor Anthony Roth Costanzo and the brilliant young artists of Aspen Opera Theater and VocalARTS for an elegant evening in the Klein Music Tent.
Hosted by Renée Fleming and Patrick Summers, the Mrs. Mercedes T. Bass Co-Artistic Directors of Aspen Opera Theater and VocalARTS.
For benefit information and tickets, visit aspenmusicfestival.com/benefits.

Saturday July 11

- 10:00 Edlis Neeson Opera Encounters (\$)**
Wheeler Opera House
Renée Fleming and Patrick Summers coach artists of Aspen Opera Theater and VocalARTS.
- 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
Antonina Styczen flute
Kate Vincent viola
Jane Yoo harp
David Coucheron violin
Desmond Hoebig cello
Anton Nel piano
Mark Sparks flute
Robert Spano piano
DONALD CROCKETT: Chamber Concerto ♦ †
MENDELSSOHN: Piano Trio No. 2 in C minor, op. 66
RESPIGHI/MARK SPARKS: Violin Sonata in B minor

Thursday July 2

- 6:00 A Recital by Thomas Hampson baritone and Myra Huang piano (\$)**
Harris Concert Hall
HOPKINSON: My days have been so wondrous free
FOSTER: Ah, may the red rose live away
COPLAND: The Dodger, from *Old American Songs I*
IVES: The Circus Band, from *Five Street Songs*
Tom Sails Away, from *Three Songs of the War*
NAGINSKI: Look Down, Fair Moon
FARWELL: Song of the Deathless Voice, from *Three Indian Songs*, op. 32
MICHAEL DAUGHERTY: Letter to Mrs. Bixby, from *Letters from Lincoln*
JENNIFER HIGDON: The Death of Lincoln, from *Civil Words*
BARBER: *Three Songs*, op. 10
BOWLES: *Blue Mountain Ballads*
BURLEIGH: Ethiopia Saluting the Colors
BONDS: The Negro Speaks of Rivers
BERGER: Lonely people, from *Four Songs*
BERNSTEIN: To what you said, from *Songfest*
With special thanks to the Lowe Foundation

Wednesday July 8

- 8:00 Sing Play Move (\$; ages 0–5; registration required)**
Christ Episcopal Church
- 10:30 Tunes and Tales (Free; ages 8 and under with an adult)**
Basalt Regional Library
- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Alan Fletcher speaks with countertenor Anthony Roth Costanzo and conductor Rafael Payare.
- 3:00 Salon Showcase House Music (\$)**
Private Residence
- 3:00 Spotlight Recital (Free)**
Harris Concert Hall

Friday July 3

- 9:00 Chamber Symphony Dress Rehearsal (\$)**
Klein Music Tent
- 4:30 Overtures: Preconcert Chamber Music (Free)**
Harris Concert Hall
Joseph Cai and Evgenil Evgrafov, piano
J. S. BACH: Aria with 30 Variations, BWV 988, "Goldberg Variations"
- 5:30 Chamber Symphony: Beethoven's Symphony No. 7 (\$)**
Klein Music Tent
James Gaffigan conductor
Key'mon Murrh countertenor
JAKE HEGGIE: *Earth 2.0* ‡
BEETHOVEN: Symphony No. 7 in A major, op. 92
Earth 2.0 by Jake Heggie with libretto by Anita Amirrezvani was co-commissioned by the Aspen Music Festival and School.
With special thanks to Drs. Michael Pacin and Amy Ronner
Business support provided by Hotel Jerome

- 5:00 Aspen Conducting Academy Orchestra (\$)**
Klein Music Tent
WAGNER: Prelude and Liebestod, from *Tristan und Isolde*
RESPIGHI: Fountains of Rome
BRAHMS: Symphony No. 4 in E minor, op. 98
With special thanks to Janet F. Clark
- 7:30 A Recital by Leonidas Kavakos violin and Enrico Pace piano (\$)**
Harris Concert Hall
BEETHOVEN: Violin Sonata No. 4 in A minor, op. 23
STRAVINSKY: Divertimento
MOZART: Violin Sonata in E minor, K. 304
FRANCK: Violin Sonata in A major, M. 8
With special thanks to Jennifer Moses and Ron Beller

Sunday July 12

- 9:30 Festival Orchestra Dress Rehearsal (\$)**
Klein Music Tent
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Katie Brill speaker
- 4:00 Festival Orchestra: Weilerstein Plays Dvořák (\$)**
Klein Music Tent
Rafael Payare conductor
Alisa Weilerstein cello
STILL: Darker America
DVOŘÁK: Cello Concerto in B minor, B 191, op. 104
PROKOFIEV: Symphony No. 5 in B-flat major, op. 100
With special thanks to Joan Fabry and Michael Klein
- 6:30 Low Strings Concerto Competition (Free)**
Hurst Hall, Bucksbaum Campus

- 7:30 Time Traveler Suite with Inon Barnatan piano and conductor (\$)**
Harris Concert Hall
Alexander Kerr violin
J. S. BACH: [Allegro], from Brandenburg Concerto No. 2 in F major, BWV 1047
HANDEL: Larghetto from Trio Sonata in G minor, op. 2 no. 5
RAMEAU: La poule, from *6 concerts transcrits en sextour*
Entrée de Polymnie, from *Les Boréades*
COUPERIN/THOMAS ADÈS: Les barricades mystérieuses from Second livre de pièces de clavecin
RAVEL: Rigaudon, from *Le Tombeau de Couperin*
STRAVINSKY: Serenata from Suite Italienne
CHARLES WUJORINEN: Selections from *Bearbeitungen Über Das Glogauer Liederbuch*
GUILLAUME CONNESSON: Techno-Parade
J. S. BACH: Allegro assai from Brandenburg Concerto No. 2 in F major, BWV 1047
J. S. BACH: Italian Concerto, BWV 971
OLLI MUSTONEN: Concerto for 3 Violins
With special thanks to Gail and Al Engelberg

Monday July 13

- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 7:30 *Guys and Dolls* in Concert (Starlight Series: \$; VIP* and youth tickets available)**
Klein Music Tent
- Andy Einhorn conductor
Jeff Calhoun director

*VIP After Party ticket price includes performance and party.

A Musical Fable of Broadway. Based on a Story and Characters of Damon Runyan. Music and Lyrics by FRANK LOESSER. Book by JO SWERLING and ABE BURROWS.

Co-presented with Theatre Aspen. Presented through special arrangement with Music Theatre International (MTI). All authorized performance materials supplied by MTI.

With special thanks to *Nancy Wall and Charles Wall*
Additional support provided by the *Fleck family*, in memory of *Aaron Fleck*

Tuesday July 14

- 1:00 Harris Concert Hall Master Class (\$)**
Led by Robert McDuffie violin
- 7:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 7:30 *Guys and Dolls* in Concert (Starlight Series: \$; youth tickets available)**
Klein Music Tent
- Andy Einhorn conductor
Jeff Calhoun director
- See July 13 for event description.

Wednesday July 15

- 10:30 Tunes and Tales (Free; ages 8 and under with an adult)**
Basalt Regional Library
- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Alan Fletcher discusses *A Midsummer Night's Dream* with conductor Jane Glover and director Simon Godwin.
- 3:00 Opera House Music (\$)**
Private Residence
- 3:00 Spotlight Recital (Free)**
Harris Concert Hall
- 5:00 Aspen Conducting Academy Orchestra (\$)**
Klein Music Tent
- Violin Competition Winner
- CELKA OJAKANGAS (2025 Jacob Druckman Prize Winner): Party in a Cubist Roadhouse ♠ †
- PROKOFIEV: Violin Concerto No. 2 in G minor, op. 63
- TCHAIKOVSKY: Symphony No. 5 in E minor, op. 64
With special thanks to *Dorothy and Aaron Podhurst*
Business support provided by the *Aspen Skiing Company*

Saturday July 18

- 10:00 Edlis Neeson Opera Encounters (\$)**
Wheeler Opera House
Joyce DiDonato coaches artists of Aspen Opera Theater and VocalARTS.
- 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, Anton Nel piano,
Seth Schultheis piano, Edward Stephan percussion,
David Coucheron and Amy Lee violin,
Zhenwei Shi and Choong-Jin Chang viola,
Kangho Lee cello
- GITY RAZAZ: Metamorphosis of Narcissus
BARTÓK: Sonata for Two Pianos and Percussion, BB 115
DVOŘÁK: String Quintet in E-flat major, B 180, op. 97
- 6:00 Artist Dinner with Robert McDuffie violin (\$)**
Private Residence
For tickets, visit [aspenmusicfestival.com/benefits](https://www.aspenmusicfestival.com/benefits).
- 6:30 Duo Sonata Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 7:30 Soaring Film Scores: From Sorcerer's Apprentice to Lord of the Rings (Peak Series: \$)—Klein Music Tent**
Ken Yanagisawa conductor, William Yeh violin,
(2025 DeLay Competition Winner)
- DUKAS: *The Sorcerer's Apprentice*
MICHAEL GIACCHINO: "Married Life," from *Up*
JOE HISAISHI: "My Neighbor Totoro," from *My Neighbor Totoro*
RANDY NEWMAN: *Toy Story Suite*
MICHAEL GIACCHINO: "The Incredibles," from *The Incredibles*
- E. BERNSTEIN: *The Magnificent Seven* Main Title
JOHN WILLIAMS: "Adventures on Earth," from *E.T.: The Extra-Terrestrial*
HOWARD SHORE: "Concerning Hobbits," from *Lord of the Rings: Fellowship of the Ring*
WAXMAN: *Carmen Fantasie*
KORNGOLD: *King's Row Suite*
With special thanks to *Amy Margerum Berg and Gilchrist Berg*, in memory of *Wally Obermeyer*

Sunday July 19

- 9:30 Festival Orchestra Dress Rehearsal (\$)**
Klein Music Tent
- 10:00 Piano Department Master Class (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 1:00 Edlis Neeson Opera Encounters (\$)**
Harris Concert Hall
Renée Fleming coaches AOTVA young artists
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
- Austin Stewart speaker

Wednesday July 22

- 10:30 Tunes and Tales (Free; ages 8 and under with an adult)**
Basalt Regional Library
- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Alan Fletcher speaks with violinist María Dueñas.
- 3:00 Spotlight Recital (Free)**
Harris Concert Hall
- 5:00 Aspen Conducting Academy Orchestra (\$)**
Klein Music Tent
- Low Strings Competition Winner
- CAROLINE SHAW: *The Observatory*
Low Strings Concerto to be announced
- NICO MUHLY: *Mixed Messages*
R. SCHUMANN: *Symphony No. 2 in C major*, op. 61
With special thanks to *Marsha Dowler*
Business support provided by
The Gant Condominium Association
- 7:00 Britten's *A Midsummer Night's Dream* (\$)**
Wheeler Opera House
See July 20 for artists.
- 7:30 A Recital by Daniil Trifonov piano (\$)**
Harris Concert Hall
TANEYEV: *Prelude and Fugue in G-sharp minor*, op. 29
PROKOFIEV: *Visions fugitives*, op. 22
MYASKOVSKY: *Sonata No. 2 in F-sharp minor*, op. 13
- R. SCHUMANN: *Piano Sonata No. 1 in F-sharp minor*, op. 11

Wall Family Pianists Series

Messrs. Trifonov, Thibaudet, Wang, Hamelin, and Malofeev, and Ms. Wang, appear thanks to generous support from Nancy Wall and Charles Wall.

Thursday July 23

- 10:30 Tunes and Tales (Free; ages 8 and under with an adult)**
Pitkin County Library
- 3:00 Spotlight Recital (Free)**
Harris Concert Hall
- 5:00 Composition Program Readings (Free)**
Klein Music Tent
- 5:00 Spotlight Recital Aspen Chapel (Free)**
- 5:15 Basalt Regional Library Recital (Free)**
- 6:00 A Recital by María Dueñas violin and Eric Lu piano (\$)**
Harris Concert Hall
SCHUBERT: *Duo Sonata in A major*, D. 574, op. 162
MOZART: *Violin Sonata in E minor*, K. 304
- BRAHMS: *Violin Sonata No. 3 in D minor*, op. 108
With special thanks to *Scott Francis and Susan Gordon*, *Francis Family Foundation*

Thursday July 16

7:30 Opera Star Joyce DiDonato and Patrick Summers in Recital (Peak Series: \$)

Harris Concert Hall

Joyce DiDonato mezzo-soprano
Patrick Summers pianoDEBUSSY: *Chansons de Bilitis*HAYDN: *Arianna a Naxos*ROSSINI: "Di tanti palpiti," from *Tancredi*LIEBERSON: Selections from *Neruda Songs*

G. MAHLER: Urlicht

ROSSINI: "Cruda sorte!" from *L'italiana in Algeri*

With special thanks to Joy and Chris Dinsdale

10:30 Tunes and Tales (Free; 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 A Recital by Augustin Hadelich violin (\$) Harris Concert Hall

TELEMANN: Fantasia No. 8 for Violin in E major, TWV 40:21

PERKINSON: Louisiana Blues Strut: A Cakewalk Blue/s Forms

YSAYE: Sonata for Unaccompanied Violin in G major, op. 27, no. 5

PAGANINI: Selections from 24 Caprices, op. 1

TCHAIKOVSKY: Souvenir de Florence, op. 70

8:00 Wind Orchestra Recital (\$)—Klein Music Tent

Elaine Douvas conductor, Darrett Adkins cello

BRAHMS/POPKIN: Variations on a Theme by Haydn, op. 56a

IBERT: Concerto for Cello and Winds

VAUGHAN WILLIAMS: Scherzo alla Marcia from Symphony No. 8 in D minor

TCHEREPNIN: Sonatine in C major, op. 61

Friday July 17

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

Solo Piano Artists

BRAHMS: Variations on a Theme by Schumann, op. 9

COPLAND: Piano Variations

5:30 Chamber Symphony: McDuffie Celebrates Bernstein (\$)—Klein Music Tent

Robert Spano conductor

Darrett Adkins cello

Tamara Mumford mezzo-soprano

Robert McDuffie violin

BERNSTEIN: Three Meditations from MASS Symphony No. 1, "Jeremiah"

ALAN FLETCHER: An American Song

BERNSTEIN: Serenade, after Plato's *Symposium*

With special thanks to Soledad and Bob Hurst

4:00 Festival Orchestra: Hadelich Plays Barber (\$) Klein Music Tent

Cristian Măcelaru conductor

Joyce DiDonato mezzo-soprano

Chea Kang soprano

Augustin Hadelich violin

DVOŘÁK: Carnival Overture, B 169, op. 92

MATTHEW AUCOIN: Two Thresholds (Symphony) ♦ ‡

BARBER: Violin Concerto, op. 14

ENESCU: Romanian Rhapsody in A major, op. 11, no. 1

With special thanks to Mary Giese, in memory of Erik Giese; and the John P. and Anne Welsh McNulty Foundation

7:00 A Recital by David Higgs organ (\$) Aspen Community Church

Aspen Community Church

Program to include works by J. S. Bach,

Mendelssohn, Liszt and more. See website for full repertoire.

Monday July 20

2:30 Woodwind Bash I (Free) Pitkin County Library

5:00 The Science of Music—Music and Artificial Intelligence (Starlight Series: \$) Harris Concert Hall

Alan Fletcher moderator

Presented in association with Aspen Science Center

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

7:00 Britten's A Midsummer Night's Dream (\$) Wheeler Opera House

Jane Glover conductor

Simon Godwin director

Anthony Roth Costanzo countertenor

Artists of Aspen Opera Theater and VocalARTS

Colorado Children's Chorale

Emily Crile chorus director

Tuesday July 21

9:30 Composition Program Readings (Free) Klein Music Tent

1:00 Harris Concert Hall Master Class (\$) Led by David Kim violin

6:00 Something's Coming: The Songbook of New York (\$) Harris Concert Hall

Andy Einhorn host

Ana María Martínez soprano

Anthony Dean Griffey tenor

Artists of Aspen Opera Theater and VocalARTS

With special thanks to Maja and Nicholas Paepcke DuBrul

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

8:00 Brass Bash I (Free) Hurst Hall, Bucksbaum Campus

WEEK 4

Friday July 24

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

Terri Ji, Ryan Lu, and Bo-Wei Andrew Huang, piano

HAYDN: Variations in F minor, Hob. XVII/6

MENDELSSOHN: Variations sérieuses in D minor, op. 54

HENRI DUTILLEUX III: Choral et Variations, from Piano Sonata

5:30 Chamber Symphony: All-Mozart Program (\$) Klein Music Tent

James Conlon conductor,

Michael Rusinek clarinet, William Yeh violin,

(2025 Dorothy DeLay Competition Winner)

MOZART: Symphony No. 29 in A major, K. 186a (K. 201)

Clarinet Concerto in A major, K. 622

MOZART: Adagio in E major, K. 261

Symphony No. 38 in D major, K. 504, "Prague"

With special thanks to Barbara and Jonathan Lee, and to Becky and Mike Murray

Saturday July 25

10:00 Family Concert: The Conductor's Spellbook (Free) Klein Music Tent

Ken Yanagisawa conductor

A short, lively concert for the whole family. Come early or stay after for musical activities on the David Karetsky Music Lawn (9:15–11:15 AM). For all ages.

Business support provided by Carl's Pharmacy and Miners' Building Hardware

10:00 Edlis Neeson Opera Encounters (\$) Wheeler Opera House

Nico Muhly and Anthony Roth Costanzo coach artists of Aspen Opera Theater and VocalARTS.

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

Steven Mackey electric guitar

Jason Treuting drum set

Bing Wang, Cornelia Heard, Renata Arado,

Naoko Tanaka, David Kim violins

Anton Nel piano

STEVEN MACKEY: Deal (Chamber Version)

GEORGE MEYER: New Work †

MENDELSSOHN: Piano Trio No. 1 in D minor, op. 49

5:30 Woodwinds Concerto Competition (Free) Hurst Hall, Bucksbaum Campus

7:30 Emanuel Ax Plays Mozart (Starlight Series: \$) Harris Concert Hall

Robert Spano conductor,

Ken Yanagisawa conductor, Emanuel Ax piano

MOZART: Overture to *La Clemenza di Tito*, K. 621

Piano Concerto No. 17 in G major, K. 453

CAROLINE SHAW: Entr'acte

MOZART: Piano Concerto No. 25 in C major, K. 503

With special thanks to Ann and Tom Friedman

Sunday July 26

- 9:30 Festival Orchestra Dress Rehearsal (\$)**
Klein Music Tent
- 10:00 Piano Department Master Class (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 2:30 Ice Cream Social (Free)**
David Karetsky Music Lawn
Sponsored by Gerri Karetsky
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Graeme Boone *speaker*
- 4:00 Festival Orchestra: Piano Sensation Daniil Trifonov (\$)**—*Klein Music Tent*
Dima Slobodeniouk *conductor*
Daniil Trifonov *piano*
- COPLAND: *Quiet City*
GLAZUNOV: Piano Concerto No. 2 in B major, op. 100
—
VARÈSE: *Amériques*
RAVEL: *La valse*
With special thanks to Nancy Wall and Charles Wall

Monday July 27

- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 5:00 Spotlight Recital (Free)**
Aspen Chapel
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 6:00 Complete Debussy Preludes with Pianist Jean-Yves Thibaudet (Peak Series: \$)**
Harris Concert Hall
DEBUSSY: Preludes, Book I
—
DEBUSSY: Preludes, Book II
With special thanks to Nancy Wall and Charles Wall

WEEK 5



Week Five performances celebrating America250 are supported in part by the National Endowment for the Arts.

Tuesday July 28

- 1:00 Harris Concert Hall Master Class (\$)**
Led by Edgar Meyer *bass*
- 6:00 A Recital by Angel Stanislav Wang piano (\$)**
Harris Concert Hall
GRANADOS: *Quejas o la maja y el ruiseñor* (The Maiden and the Nightingale), from *Goyescas*, op. 11, no. 4
LISZT: Piano Sonata in B minor, LW A179
—
DEBUSSY: *Estampes*
STRAVINSKY: Three Movements from *Petrushka*
- 7:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

Saturday August 1

NOTE: *There is no open dress rehearsal this morning.*

- 10:00 Edlis Neeson Opera Encounters (\$)**
Wheeler Opera House
Jane Glover coaches artists of Aspen Opera Theater and VocalARTS and Aspen Conducting Academy conductors.
- 1:00 Music on the Mountain (Free; gondola ticket required)**
Top of Aspen Mountain
- 1:00 Piano Concerto Competition (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 1:30 Spotlight Recital (Free)**
Aspen Community Church
- 4:30 Collective Composition: Student-Led Work (Free)**
Harris Concert Hall
This project is supported in part by Creative West, which receives support from the National Endowment for the Arts.

- 5:30 Chamber Symphony: Yuja Wang Plays Barber (\$)**
Klein Music Tent
Teddy Abrams *conductor*
Yuja Wang *piano*
Fleur Barron *mezzo-soprano*
Davóne Tines *baritone*
Kantorei
Joel Rinsema *chorus director*
- BARBER: Piano Concerto, op. 38
—
DAVID LANG: *the wealth of nations* ‡
The Aspen Music Festival and School's co-commission and the Aspen premiere of the wealth of nations is supported by Alexandra Munroe and Robert Rosenkranz
- 7:30 Duo Sonata Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

Sunday August 2

- 9:30 Festival Orchestra Dress Rehearsal (\$)**
Klein Music Tent
- 10:00 Piano Department Master Class (Free)**
Scanlan Hall, Bucksbaum Campus
- 2:00 Chamber Music (\$)**
Harris Concert Hall
Cameron Stowe *piano*
Anton Nel *piano*
Titus Underwood *oboe*
Nancy Goeres *bassoon*
Kathleen Winkler *violin*
Michael Mermagen *cello*
- BARBER: *Souvenirs*, op. 28
COLERIDGE-TAYLOR: *Five Negro Melodies* for Piano Trio, op. 59 no. 1
DVOŘÁK: Piano Trio, B 166, op. 90, "Dumky"

Wednesday August 5

- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Alan Fletcher speaks with tenor Lawrence Brownlee and composers Joan Tower and Jessie Montgomery.
- 3:00 Opera House Music (\$)**
Private Residence
- 3:00 Spotlight Recital (Free)**
Harris Concert Hall
- 5:00 Conducting Academy Orchestra (\$*)**
Klein Music Tent
Woodwind Competition Winner
DEBUSSY: *Prelude to the Afternoon of a Faun*
Woodwind Concerto to be announced
—
STRAVINSKY/Jonathan McPhee: *The Rite of Spring*
*AMFS Appreciation Event. Free to Aspen-area volunteers with registration.
With special thanks to Merbie and Tom Payne

- 5:00 AMFS Guitar Recital (Free)**
Anderson Ranch Arts Center
- 7:30 A Recital by Abel Selaocoe cello (\$)**
Harris Concert Hall
TRADITIONAL/ABEL SELAOCOE: *Tsohle Tsohle*
GIOVANNI SOLLIMA/ABEL SELAOCOE: *Lamentatio*
ABEL SELAOCOE: *Nagula*
BEN NOBUTO: *Living*
ABEL SELAOCOE: *Hlokomela*
DALL'ABACO: *Selections from 11 Caprices for Solo Cello*
ABEL SELAOCOE: *Tshepo*
Ka bohaleng
With special thanks to Ms. Sheila Johnson

Thursday August 6

- 10:30 Tunes and Tales (Free; 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 Beethoven's Violin Sonatas, Part I (\$)**
Harris Concert Hall
Gil Shaham *violin*
Akira Eguchi *piano*
- BEETHOVEN: *Violin Sonatas*:
No. 1 in D major, op. 12, no. 1
No. 2 in A major, op. 12, no. 2
No. 3 in E-flat major, op. 12, no. 3
—
No. 9 in A major, op. 47, "Kreutzer"

Wednesday July 29

- 10:30 Tunes and Tales (Free; ages 8 and under with an adult)**
Basalt Regional Library
- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Alan Fletcher speaks with composers Sarah Kirkland Snider and Caroline Shaw.
- 3:00 Salon Showcase House Music (\$)**
Private Residence
- 7:30 Yuja Wang and Latin Fusion SuperBand People of Earth with Ahmed Alom (Starlight Series: \$)**
Harris Concert Hall
- Yuja Wang *piano*
Ahmed Alom *musical director*
Raul Rios *trumpet and vocals*
Jesus Ricardo *trumpet and vocals*
Rubén Rengel *violin and vocals*
Ivan Llanes *percussion and vocals*
Gabriel Globus-Hoenich *percussion and bandleader*

Thursday July 30

- 10:30 Tunes and Tales (Free; ages 8 and under with an adult)**
Pitkin County Library
- 5:30 Caroline Shaw's *Brush* (Free)**
Meadows Campus
Teddy Abrams *conductor*
A one-mile, experiential, site specific, outdoor walk with music. (Performance is weather dependent.)
- 7:30 Wind Orchestra Recital (Free)**
Christ Episcopal Church
Joaquín Valdepeñas *conductor*
- VARESE: Octandre
MOZART: Wind Serenade in B-flat major, K. 361 (K. 370a), "Gran Partita"

Friday July 31

- 12:30 The Art of Listening (Free)**
Crossroads Church
Tom Buesch *speaker*
- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 5:00 Brass and Percussion Concerto Competition**
Edlis Neeson Hall, Bucksbaum Campus
- 7:00 Sarah Kirkland Snider's *Hildegard* (\$)**
Harris Concert Hall
Timothy Weiss *conductor*
Elkhanah Pulitzer *director*
Zoe Lesser *revival director*
Singers of Aspen Opera Theater and VocalARTS
Aspen Contemporary Ensemble
SARAH KIRKLAND SNIDER: *Hildegard* ‡

- 4:00 Festival Orchestra: Thibaudet Plays Gershwin (\$)**
Klein Music Tent
Robert Spano *conductor*
Jean-Yves Thibaudet *piano*
SCHOENBERG: Variations for Orchestra, op. 31
STRAVINSKY: Symphony in Three Movements
—
GERSHWIN: Piano Concerto in F major
With special thanks to Gael Neeson and the Edlis Neeson Foundation
- 7:00 Art Song Showcase (Free)**
Aspen Chapel

Monday August 3

- 2:30 Spotlight Recital (Free)—*Pitkin County Library***
- 5:30 Aspen Center for Physics Piano Recital (Free)**

6:00 2026 Season Benefit: A Feast of Music (\$)
Hurst Hall, Bucksbaum Campus
Experience an unforgettable evening on the Bucksbaum Campus as we toast the future of the *Aspen Promise*. Enjoy feature performances by beloved artists along with an impeccable culinary journey and fine wines.
For benefit information and tickets, visit aspenmusicfestival.com/benefits.

- 6:00 A Recital by the Danish String Quartet (\$)**
Harris Concert Hall
Frederik Øland *violin*, Rune Tønsgaard Sørensen *violin*, Asbjørn Nørgaard *viola*, Fredrik Schøyen Sjölin *cello*
STRAVINSKY/DANISH STRING QUARTET: Suite Italienne
BEETHOVEN: String Quartet in F major, op. 135
—
DANISH STRING QUARTET: Original Compositions and Arrangements

Tuesday August 4

- 1:00 Harris Concert Hall Master Class (\$)**
Led by Gil Shaham *violin*
- 6:00 A Recital by Lawrence Brownlee *tenor*, Erin Morley *soprano* and Myra Huang *piano* (\$)**
Harris Concert Hall
ROSSINI: "Ah, quel respect... Ce téméraire qui croit nous plaire," from *Le comte Ory*
VERDI: "Gualtier Maldè!... Caro nome," from *Rigoletto*
BIZET: "À cette voix quel trouble... Je crois entendre encore," from *Les pêcheurs de perles*
DELIBES: "D'où viens-tu?... C'est le dieu de la jeunesse," from *Lakmé*
—
BIZET: "Ils verront si je mens!" from *La fille illie de Perth*
BELLINI: "Nèl furor delle tempeste... Per te di vane lagrime," from *Il pirata*
DELIBES: "Où va la jeune Indoue," from *Lakmé*
DONIZETTI: "Quoi? Vous m'aimez?... De cet aveu si tendre," from *La fille du régiment*
With special thanks to Jack Carter and Charlie Pohlad, and the Pohlad Family Fund at the Minneapolis Foundation
- 7:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

Friday August 7

- 9:00 Chamber Symphony Dress Rehearsal (\$)**
Klein Music Tent
- 10:00 Piano Department Master Class (\$)**
Harris Concert Hall
- 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
William Ge, Linz Sicheng Guo, and Jiacheng Xiong, *piano*
FAURÉ: Theme and Variations in C-sharp minor, op. 73
BRAHMS: Variations and Fugue on a Theme by G. F. Handel in B-flat major, op. 24
- 5:30 Chamber Symphony: Slatkin Leads Dvořák's "New World" (\$)—*Klein Music Tent***
Leonard Slatkin *conductor*, Steven Banks *saxophone*
LEONARD SLATKIN: Schubertiade: An Orchestral Fantasy
JOAN TOWER: Love Returns ‡
—
DVOŘÁK: Symphony No. 9 in E minor, B 178, op. 95, "From the New World"
With special thanks to Shirley and Barnett C. Helzberg, Jr. In recognition of the members of the AMFS National Council

Saturday August 8

- 10:00 Edlis Neeson Opera Encounters (\$)**
Wheeler Opera House
Patrick Summers coaches AOTVA young artists and Aspen Conducting Academy conductors.
With special thanks to Alison Teal and Sam Brown
- 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
Stephen Wyrzynski *viola*
Aram Arakelyan *piano*
Adele Anthony *violin*
Brinton Averil Smith *cello*
STRAVINSKY/ARAM ARAKELYAN, STEPHEN WYRCZYNSKI: *The Rite of Spring*
CASTELNUOVO-TEDESCO: Sonata for Violin and Cello, op. 148

Aspen Conducting Academy Orchestra brings *The Rite of Spring* to Belly Up Aspen's Up in the Sky Festival on August 8. More at www.upintheskyfestival.com.

- 7:30 Beethoven's Violin Sonatas, Part II (\$)**
Harris Concert Hall
Gil Shaham *violin*
Akira Eguchi *piano*
BEETHOVEN: Violin Sonatas:
No. 4 in A minor, op. 23
No. 5 in F major, op. 24, "Spring"
—
No. 10 in G major, op. 96

Sunday August 9

- 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: Mahler's First Symphony (\$)—Klein Music Tent**
Stéphane Denève *conductor*
Abel Selaoocoe *cello*
- CARLOS SIMON: Fate Now Conquers
JESSIE MONTGOMERY: *These Righteous Paths* ‡
- G. MAHLER: Symphony No. 1 in D major
The residency of Abel Selaoocoe is generously supported by Ms. Sheila Johnson
- With special thanks to
Mrs. Mercedes T. Bass - Mercedes Bass Charitable Corporation; and to Richard Edwards and Kevin Ramnaraine
- 7:00 Art Song Showcase (Free)—Aspen Chapel**
- 7:00 A Recital by Paul Jacobs organ (\$)**
Aspen Community Church
J. S. BACH: The Art of Fugue, BWV 1080

WEEK 7

Monday August 10

- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 6:00 A Recital by the Aspen Contemporary Ensemble (\$)**
Harris Concert Hall
- Timothy Weiss *conductor*
Antonina Styczen *flute*
Ian McEdwards *clarinet*
Seth Schultheis *piano*
Xin Yi Chong *percussion*
Laura Gamboa *violin*
Maya Irizarry Lambricht *violin*
Hannah Wendorf *viola*
Miles Reed *cello*
Lukas Munsell *bass*
- JOHN ADAMS: Shaker Loops (1978)
SAMUEL ADAMS: Lighthouse
- JOHN ADAMS: Chamber Symphony
- 6:00 Music with a View (Free)**
Aspen Art Museum

Tuesday August 11

- 1:00 Harris Concert Hall Master Class (\$)**
Led by Orli Shaham *piano*
- 6:00 Beethoven's Violin Sonatas, Part III (\$)**
Harris Concert Hall
Gil Shaham *violin*
Akira Eguchi *piano*
- BEETHOVEN: Violin Sonatas:
No. 6 in A major, op. 30, no. 1
No. 7 in C minor, op. 30, no. 2
No. 8 in G major, op. 30, no. 3
- 7:00 Artist Dinner with Tony Siqi Yun piano (\$)**
LUGANO Aspen
For tickets, visit aspenmusicfestival.com/benefits.
- 7:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

Saturday August 15

- 10:00 Edlis Neeson Opera Encounters (\$)**
Wheeler Opera House
Christopher Theofanidis coaches artists of Aspen Opera Theater and VocalARTS.
- 1:00 Composer Workshop (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**
Aspen Contemporary Ensemble
Ken Yanagisawa *conductor*, Alexander Kerr *violin*,
Victoria Chiang *viola*, Michael Mermagen *cello*,
Anton Nel *piano*, Kevin Cobb *trumpet*,
Kathleen Winkler *violin*, Stephen Wyrzynski *viola*,
Darret Adkins *cello*, Timothy Pitts *bass*,
Orli Shaham *piano*
- MELINDA WAGNER: *Unsung Chordata*
FAURÉ: Piano Quartet No. 2 in G minor, op. 45
AVNER DORMAN: Sextet

- 6:30 Duo Sonata Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 7:30 Dinnerstein Plays Bach and Philip Glass (\$)**
Harris Concert Hall
Simone Dinnerstein *piano*
- PHILIP GLASS/MICHAEL RIESMAN: Suite from
The Hours
- J. S. BACH: Keyboard Concerto No. 2 in E major,
BWV 1053
- PHILIP GLASS: Piano Concerto No. 1 "Tirol Concerto"
With special thanks to Mr. and Mrs. Thomas D.
Rutherford, Jr.

Sunday August 16

- 9:30 Festival Orchestra Dress Rehearsal (\$)**
Klein Music Tent
- 10:00 Piano Department Master Class (Free)**
Edlis Neeson Hall, Bucksbaum Campus
- 1:00 Composition House Music (\$)**
Private Residence
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Erin Pratt *speaker*

Wednesday August 19

- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Alan Fletcher speaks with Wall Family Music Director Robert Spano and soprano Ana María Martínez.
- 3:00 First Glimpse Composition Recital I (Free)**
Harris Concert Hall
- 4:00 Conducting Academy Orchestra (\$)**
Klein Music Tent
Piano Competition Winner
MENDELSSOHN: Piano Concerto No. 1 in G minor,
op. 25
G. MAHLER: Symphony No. 5 in C-sharp minor
- 7:30 From Hollywood to Joan Baez with Sharon Isbin (\$)—Harris Concert Hall**
Sharon Isbin *guitar*, Nadine Asin *flute*
- HOWARD SHORE: The Departed: Three Pieces for Two Guitars
MACCOMBIE: Nightshade Rounds
TAN DUN: Seven Desires for Guitar
ANDREW YORK: Andecy
JOAN TOWER: Snow Dreams
DUARTE: Joan Baez Suite, op. 144

Thursday August 20

- 3:00 First Glimpse Composition Recital II (Free)**
Harris Concert Hall
- 3:00 Spotlight Marathon (Free)**
Hurst Hall, Bucksbaum Campus
- 5:00 Spotlight Recital (Free)**
Aspen Chapel
- 5:15 Basalt Regional Library Recital (Free)**
- 6:00 A Recital by Marc-André Hamelin piano (\$)**
Harris Concert Hall
WEINBERG: Piano Sonata No. 5, op. 58
CHOPIN: Piano Sonata No. 2 in B-flat minor, op. 35
- ENESCU: Carillon Nocturne, from *Pièces impromptues*, op. 18, no. 7
DEBUSSY: Images, series 2
GERSHWIN/WILD: Seven Virtuoso Etudes on Gershwin Songs
With special thanks to Denise Monteleone
- 7:00 String Showcase (Free)**
Edlis Neeson Hall, Bucksbaum Campus

Friday August 21

- 10:00 Piano Department Master Class (\$)**
Harris Concert Hall
- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 3:00 Brass Bash II (Free)**
Hurst Hall, Bucksbaum Campus
- 7:30 Mozart's The Magic Flute (\$)**
Klein Music Tent
Patrick Summers *conductor*
Paula Suozzi *director*
Artists of Aspen Opera Theater and VocalARTS
Kantorei
Joel Rinsema *chorus director*
- To enhance the audience experience, this event features live screens on both sides of the stage.

Wednesday August 12

- 12:00 High Notes Discussion (Free)**
Bad Harriet, Hotel Jerome
Alan Fletcher moderator
- 3:00 AOTVA/Composer Project Recital (Free)**
Harris Concert Hall
- 5:00 Conducting Academy Orchestra (\$)**
Klein Music Tent
Brass/Percussion Competition Winner
COPLAND: Suite from *Appalachian Spring*
Brass/Percussion Concerto to be announced
BEETHOVEN: Symphony No. 5 in C minor, op. 67
- 6:00 Artist Dinner with Gil Shaham and Adele Anthony violin (\$)—Private Residence**
- 7:30 A Recital by the Pacifica Quartet (\$)**
Harris Concert Hall
Simin Ganatra violin, Austin Hartman violin, Mark Holloway viola, Brandon Vamos cello
MENDELSSOHN: String Quartet No. 2 in A minor, op. 13
LIGETI: String Quartet No. 1, "Métamorphoses nocturnes"
BEETHOVEN: String Quartet in B-flat major, op. 130
With special thanks to Sarah Broughton and John Rowland

- 4:00 Festival Orchestra: Malofeev Plays Rachmaninoff (\$)**
Klein Music Tent
Delyana Lazarova conductor
Alexander Malofeev piano
BARBER: Medea's Meditation and Dance of Vengeance, op. 23a
RACHMANINOFF: Piano Concerto No. 4
SHOSTAKOVICH: Symphony No. 5 in D minor, op. 47
To enhance the audience experience, this event features live screens on both sides of the stage.
With special thanks to Lisa and Will Mesdag
- 7:00 Art Song Showcase (Free)**
Aspen Chapel
- 7:00 Woodwind Bash II (Free)**
Edlis Neeson Hall, Bucksbaum Campus

Thursday August 13

- 10:30 Tunes and Tales (Free; ages 8 and under with an adult)—Pitkin County Library**
- 3:00 Guitar Recital (Free)—Harris Concert Hall**
- 5:00 Spotlight Recital (Free)—Aspen Chapel**
- 5:15 Basalt Regional Library Recital (Free)**
- 6:00 A Recital by Giovanni Andrea Zanon violin and Tony Siqi Yun piano (\$)—Harris Concert Hall**
TARTINI, ED. KREISLER: Violin Sonata in G minor, "Devil's Trill"
SCHUBERT: Sonatina for Violin and Piano in D major, D. 384, op. 137, no. 1
Ständchen, from *Schwanengesang*, D. 957
BRAHMS: Violin Sonata No. 3 in D minor, op. 108
WIENIAWSKI: Polonaise brillante No. 1 in D major, op. 4
With special thanks to Doren Pinnell, PhD in loving memory of Sheldon R. Pinnell, MD
- 8:00 Wind Orchestra in Recital with Adele Anthony violin (\$)—Klein Music Tent**
Joaquín Valdepeñas conductor
BEETHOVEN: Rondino for Wind Octet in E-flat major, WoO 25
KROMMER: Octet-Partita in F major, op. 57
WEILL: Violin Concerto, op. 12

Monday August 17

- 2:30 Spotlight Recital (Free)**
Pitkin County Library
- 5:00 Percussion Ensemble Recital (\$)**
Harris Concert Hall
Jonathan Haas conductor
STEWART COPELAND/JONATHAN HAAS, SEAN STATSER: Gamelan D'Drum ♪
- 5:30 Aspen Center for Physics Piano Recital (Free)**
- 6:30 Artist Dinner with Edgar Meyer double bass (\$)**
Private Residence
For tickets, visit aspenmusicfestival.com/benefits.

Friday August 14

- 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
Seojin Heo and Alexander Mokritsky, piano
R. SCHUMANN: Symphonic Etudes, op. 13
SZYMANOWSKI: Variations, op. 3
- 5:30 Chamber Symphony: Robertson with Gil Shaham and Orli Shaham (\$)—Klein Music Tent**
David Robertson conductor,
Gil Shaham violin, Orli Shaham piano
R. STRAUSS: Serenade for Winds in E-flat major, op. 7
REENA ESMAIL: Concerto for Violin and Piano ♯
BRAHMS: Symphony No. 2 in D major, op. 73
This event features live screens on both sides of the stage.
The AMFS co-commission of Reena Esmail's Concerto for Violin and Piano is supported by the Alice M. Ditson Fund of Columbia University.
With special thanks to Mona Look-Mazza and Tony Mazza

Tuesday August 18

- 1:00 Spotlight Recital (Free)**
Harris Concert Hall
- 6:00 Peak Series: A Recital by Edgar Meyer bass and Amy Yang piano (\$)**
Harris Concert Hall
HAYDN/RUYSSSEN, PIATIGORSKY, EDGAR MEYER: Divertimento in D major (after Baryton Trios, Hob. XI/113 and 95)
BOTTESINI: Romanza Patética
Fantasia Cerrito
EDGAR MEYER: Original Works
With special thanks to Ruth Turnquist Carver and Jim Schmidt
- 6:00 Music with a View (Free)**
Aspen Art Museum

Saturday August 22

- 10:00 Edlis Neeson Opera Encounters (\$)**
Wheeler Opera House
Ana María Martínez and Darrell Babidge coach artists of Aspen Opera Theater and VocalARTS.
- 1:30 Spotlight Recital (Free)**
Aspen Community Church
- 4:30 Chamber Music (\$)**
Harris Concert Hall
Aspen Contemporary Ensemble
Timothy Weiss conductor
Nadine Asin flute
Stefani Matsuo violin
Stephen Wyrzynski viola
Emily Levin harp
Jane Yoo harp
Cynthia Yeh percussion
JESSE BENJAMIN JONES: ENNEAD ♪
GROFÉ: Table d'Hôte for Flute, Violin, and Viola
GABRIELA ORTIZ: Río de las Mariposas

- 7:30 A Recital by Anton Nel piano (\$)**
Harris Concert Hall
HAYDN: Piano Sonata in C major, Hob. XVI/50
SCHUBERT: Drei Klavierstücke, D. 946
CHAMINADE: Thème varié, op. 89
SKRYABIN: Prelude in G-flat major, op. 16, no. 3
SHOSTAKOVICH: Prelude in C-sharp minor, op. 34, no. 10
PROKOFIEV: Prelude in C major, op. 12, no. 7
RACHMANINOFF: Prelude in G major, op. 32, no. 5
CHOPIN: Andante spianato et Grande polonaise brillante, op. 22

Sunday August 23

- NOTE: There is no open dress rehearsal this morning.
- 3:00 Prelude: Preconcert Talk (Free)**
Harris Concert Hall
Joseph Pfender speaker
- 4:00 Festival Orchestra: Beethoven's Ninth Symphony (\$)—Klein Music Tent**
Robert Spano conductor, Ken Yanagisawa conductor,
Key'mon Murrh countertenor,
Ana María Martínez soprano,
Kelley O'Connor mezzo-soprano,
Issachah Savage tenor, Ryan McKinny baritone,
Kantorei, Joel Rinsema chorus director
VERDI: Overture to *La forza del destino*
BERNSTEIN: Chichester Psalms
BEETHOVEN: Symphony No. 9 in D minor, op. 125 "Choral"
This event features live screens on both sides of the stage.
With special thanks to Mrs. Mercedes T. Bass - Mercedes Bass Charitable Corporation
Join us this afternoon as we salute 21 years of leadership by Munroe President and CEO Alan Fletcher.

SHEPHERD

SCHOOL OF MUSIC AT RICE



Representing Shepherd at Aspen Music Festival and School



Elizabeth Freimuth
Professor of Horn



Desmond Hoebig
Professor Emeritus
of Cello



Cristian Măcelaru
Distinguished
Visiting Artist



Ana María Martínez
Professor of Voice



Timothy Pitts
Professor of
Double Bass



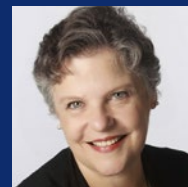
Valentin Radutiu
Professor of Cello



Brinton Averil Smith
Associate Professor
of Cello



Patrick Summers
Distinguished Lecturer
in Opera Studies



Kathleen Winkler
Dorothy Richard
Starling Chair in
Classical Violin



Stephen Wyrczynski
Professor of Viola
(starting fall 2027)



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Overview: The School

The Aspen Music Festival and School provides an unparalleled training for aspiring young musicians. This summer more than 460 top students from around the globe come 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 to enhance not only their students' technical proficiency and professional view, but more importantly to collaborate with their students and share common artistic goals. In Aspen's intimate setting students interact with faculty and guest artists with ease in the teaching studio and in the profusion of performance opportunities readily available to them during their time with the AMFS.

The application deadlines for participation in the 2027 season are program-specific and range from September 2026 to early January 2027. 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 más de 460 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 120 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 2027 son específicos del programa y van desde septiembre de 2026 hasta principios de enero de 2027. 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 on most 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 on most Wednesdays at 5 pm.*

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

Aspen Opera Theater and VocalARTS (AOTVA) is a revered opera and vocal program led by Mrs. Mercedes T. Bass Co-Artistic Directors Renée Fleming and Patrick Summers. AOTVA attracts many singers on the cusp of their professional careers. Weekly Opera Encounters programs showcase faculty coaching ravishing voices in the vocal arts repertoire on Saturdays at 10 am. This year's operas are Benjamin Britten's *Midsummer Night's Dream* (July 20 and 22), Sarah Kirkland Snider's *Hildegard* (July 31), and Wolfgang Amadè Mozart's *The Magic Flute* (August 21).

The Center for Advanced Quartet Studies (AQS) is on hiatus for the 2026 season.

American Brass Quintet Seminar @ Aspen (ABQS @A) is a four-week intensive dedicated exclusively to brass quintet repertoire, rehearsal techniques, and performance practice. The ABQS @A is on hiatus for the 2026 season.

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 13 in Harris Concert Hall.

The Solo Piano Program offers students private lessons with internationally renowned faculty, and ample performance opportunities in piano recitals and classes plus chamber music ensembles. Pianists perform on the Overtures preconcert recital series on Friday evenings before Aspen Chamber Symphony concerts. They also perform in Spotlight Recitals on Monday, Wednesday, Thursday, Friday, and Saturday afternoons, in Harris Concert Hall, Aspen Chapel, Aspen Community Church, Aspen Center for Physics, and Pitkin County Library.

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

The Susan and Ford Schumann Center for Composition Studies provides ten students with an intensive full-session program. Classes, lectures, and individual study are given by prominent figures of contemporary music, including AMFS composition faculty and visiting composers whose works are performed on the stages of the AMFS. First Glimpse recitals (new chamber music) are on August 19 and August 20 in Harris Concert Hall; art song collaborations with AOTVA take place on August 12 (Harris) and 15 (Wheeler Opera House); and an orchestral Composer Workshop is presented on August 15 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 stipend and a multi-week residency at the Hermitage to one AMFS composition student from the Susan and Ford Schumann Center for Composition Studies. The Fellow is selected by a jury including President and CEO Alan Fletcher, Music Director and Hermitage Curator Robert Spano, and AMFS composition faculty including Hermitage fellows Christopher Theofanidis and Nico Muhly. The 2025 recipient of the Hermitage Composition Prize was Harriet Steinke.

Aspen Conducting Academy

Robert Spano, Program Director

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

Academy participants are eligible to be chosen for three prestigious opportunities. One Academy participant may be awarded the Aspen Conductor Prize, which carries with it the invitation to return to Aspen the following summer as assistant conductor. In 2026, Ken Yanagisawa (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 2025, Mariano García Valladares received the Robert J. Harth Conductor Prize, Ricardo Ferro received the Robert Spano Conductor Prize, and Enoch Li received the James Conlon Conductor Prize.

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



Education and Community Programs

The Aspen Music Festival and School's Education and Community Programs bring music to kids through thousands of group and individual lessons, programs in schools from Aspen to Glenwood Springs, and free family and community concerts for all ages. From children's storytime with Tunes and Tales, to *Nuestra Herencia: A Mariachi Celebration* (July 1 at the Klein Music Tent), summer AMFS programs pass along a love of music to new generations while teaching focus, perseverance, discipline, and joy.

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, Creative West, and Hensley and James Peterson.

👤 all ages | 👶 ages 0–5 | 👦 ages K–12

Festival for Kids

Family Concert—This short concert is designed to introduce kids to the world of classical music with Paul Dooley's *The Conductor's Spellbook*. Arrive early or stay after for musical activities designed to prepare kids for what they see and hear during the concert. *Saturday, July 25 at 10 am at the Klein Music Tent. Activities on the David Karetsky Music Lawn from 9:15 to 11:15 am. Free, open to*

Programas educativos y comunitarios

Los Programas Educativos y Comunitarios del Aspen Music Festival and School llevan la música a niños y jóvenes a través de miles de clases grupales e individuales, programas en escuelas desde Aspen hasta Glenwood Springs, y conciertos familiares y comunitarios gratuitos para todas las edades. Desde la hora de cuentos infantiles con Tunes & Tales, hasta *Nuestra Herencia: Una celebración del mariachi* (el 1 de julio en la Klein Music Tent), los programas de verano del AMFS transmiten el amor por la música a nuevas generaciones, a su vez enseñan sobre concentración, perseverancia, disciplina y alegría.

El apoyo a los Programas Educativos y Comunitarios del AMFS proviene de 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, Creative West, y Hensley and James Peterson.

👤 todas las edades | 👶 de 0 a 5 años | 👦 de kínder a 12.º grado

Festival para niños

Concierto familiar—Este breve concierto está diseñado para introducir a los niños al mundo de la música clásica con *The Conductor's Spellbook* de Paul Dooley. Llegue temprano, o quédese después del concierto, para disfrutar de actividades musicales pensadas para preparar a los niños para lo que verán y escucharán durante el concierto. *Sábado 25 de julio a las 10 a. m. en la Klein Music Tent. Actividades en el David Karetsky Music Lawn de 9:15 a 11:15 a. m.*

all ages. With thanks to Fonda Paterson, in memory of Charles Paterson. Business support provided by Carl's Pharmacy and Miners' Building Hardware.

Nuestras Raíces: A Mariachi Celebration! 📍 —Denver-based Mariachi Sol de mi Tierra are joined by local students (grades 5+), adult participants, and Aspen Santa Fe Ballet Folklórico to celebrate Mexican culture and our Roaring Fork community. Fiesta begins at 4 pm featuring food trucks, local vendors, and activities! *Wednesday, July 1 at the Klein Music Tent. Fiesta from 4 to 7pm; Concert at 5:30 pm. Both events are free and open to all ages. 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 Clark's Market and 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. *Thursdays, July 9–August 13, 10:30 am at Pitkin County Library (Aspen). Wednesdays, July 8–29, 10:30 am at Basalt Regional Library. For ages 8 and under with an adult.*

Gratis y abierto a todas las edades. Con agradecimiento a Fonda Paterson, en memoria de Charles Paterson. Apoyo empresarial proporcionado por Carl's Pharmacy y Miners' Building Hardware.

Nuestras Raíces: ¡Una celebración del mariachi! 📍 —Mariachi Sol de mi Tierra, agrupación con sede en Denver, se presenta junto a estudiantes locales (de 5.º grado en adelante), participantes adultos y Aspen Santa Fe Ballet Folklórico para celebrar la cultura mexicana y la comunidad. ¡La fiesta comienza a las 4 p. m. e incluirá camiones de comida, vendedores locales y actividades! *Miércoles 1 de julio en la Klein Music Tent. Fiesta de 4 a 7 p. m.; concierto a las 5:30 p. m. Ambos eventos son gratuitos y abiertos a todas las edades. Financiado en parte por la subvención Equity in Arts Learning for Colorado Youth Grant, Creative West y el National Endowment for the Arts. Apoyo empresarial adicional de Clark's Market y Pitkin County Dry Goods.*

Tunes & Tales—En colaboración con bibliotecarios infantiles de las bibliotecas Pitkin County Library y Basalt Regional Library, los niños disfrutarán de cuentos encantadores acompañados de música interpretada por jóvenes artistas del AMFS. *Jueves, del 9 de julio al 13 de agosto, a las 10:30 a. m. en Pitkin County Library, Aspen. Miércoles, del 8 al 29 de julio, a las 10:30 a. m. en Basalt Regional Library. Para niños de 8 años o menos acompañados por un adulto.*



Aspen Santa Fe Ballet Folklórico performs at the 2023 Mariachi Celebration. Photo by Blake Nelson.

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 6–10 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 an AMFS young artist for a series of private lessons. This allows local students to improve their musicianship and establish a mentorship connection with AMFS artists. Additionally, participants receive a special AMFS pass and access to P.A.L.S.-specific activities like studio classes, backstage tours, and recording sessions. *The P.A.L.S. program is generously underwritten by Les Dames d’Aspen.*

Festival Lessons 🎵—Music lessons with AMFS young artists are available each summer. This opportunity is available to music enthusiasts of all ages, with or without prior music experience! Lessons cost \$45 per half-hour and can be purchased separately or as a series.

Nuestras Raíces: AMFS Mariachi Workshop 🎵—Explore mariachi music with the AMFS and perform alongside a professional mariachi ensemble! This three-day workshop includes musical training from Colorado’s best mariachi performers and teachers, and informative sessions on its history and traditions. Most instruments are welcome and prior mariachi experience is not necessary! *June 29–July 1 at Basalt High School; Community performance on July 1, 5:30 pm at the Klein Music Tent with Mariachi Sol de mi Tierra and Aspen Santa Fe Ballet Folklórico. Funded in part by the Equity in Arts Learning for Colorado Youth Grant, Creative West, and the National Endowment for the Arts.*

AMFS Collective Composition Workshop—Centered on student voice and leadership, this workshop (grades 4+) is guided by professional musicians who have honed this educational approach nationwide. Students nurture their innate creativity, grow in their individual musicianship, and build confidence as collaborators while composing an original piece of music together. The final piece will be performed on August 1 in Harris Concert Hall, showing that artists of all ages and abilities can contribute to the future of American music.

Supported by a grant from the National Endowment for the Arts, this year’s America250 youth essay prompt will inspire the creative process: “What does America mean to you?”

Educación musical de verano

Sing Play Move 🎵—¡Esta propuesta de educación musical para la primera infancia está dirigida a nuestros más jóvenes aficionados a la música clásica! El currículo de Sing Play Move se basa en música folclórica, canciones infantiles, juegos instrumentales, movimiento creativo y composición sencilla. Tanto niños como padres disfrutarán de estas clases cuidadosamente diseñadas y participativas. *Serie de clases por inscripción para bebés hasta niños que ingresan a primer grado. Del 6 al 10 de julio en Christ Episcopal Church, Aspen. Espacio proporcionado en colaboración con Christ Episcopal Church.*

Programa P.A.L.S. (Beca de pases y clases) 🎵—P.A.L.S. (por sus siglas en inglés) es un programa de verano para estudiantes locales (de 1.º a 12.º grado) que incluye clases privadas, actividades de educación musical y acceso exclusivo a la temporada del AMFS. Cada estudiante de P.A.L.S. es emparejado con un joven artista del AMFS para una serie de clases privadas. Esto permite que los estudiantes locales mejoren sus habilidades musicales y establezcan una relación de mentoría con artistas del AMFS. Además, los participantes reciben un pase especial del AMFS y acceso a actividades exclusivas de P.A.L.S., como clases de estudio, recorridos tras bastidores y sesiones de grabación. *El programa P.A.L.S. cuenta con el generoso patrocinio de Les Dames d’Aspen.*

Clases del festival 🎵—Cada verano se ofrecen clases de música con jóvenes artistas del AMFS. Esta oportunidad está disponible para amantes de la música de todas las edades, con o sin experiencia musical previa. Las clases cuestan \$45 por cada media hora y pueden comprarse por separado o como una serie.

Nuestras Raíces: Taller de mariachi del AMFS 🎵—¡Explore la música de mariachi con el AMFS y preséntese junto a un conjunto profesional de mariachi! Este taller de tres días incluye formación musical a cargo de algunos de los mejores intérpretes y docentes de mariachi de Colorado, así como sesiones informativas sobre su historia y tradiciones. *¡Se aceptan la mayoría de los instrumentos y no se requiere experiencia previa en mariachi! Del 29 de junio al 1 de julio en Basalt High School; presentación comunitaria el 1 de julio a las 5:30 p. m. en la Klein Music Tent con Mariachi Sol de mi Tierra y Aspen Santa Fe Ballet Folklórico. Financiado en parte por la subvención Equity in Arts Learning for Colorado Youth Grant, Creative West y el National Endowment for the Arts.*

Taller de composición colectiva del AMFS—Centrado en la voz y el liderazgo estudiantil, este taller (para estudiantes de 4.º grado en adelante) es guiado por músicos profesionales que han perfeccionado este enfoque educativo en todo el país. Los estudiantes nutren su creatividad innata, desarrollan su musicalidad individual y fortalecen su confianza como colaboradores mientras componen juntos una pieza musical original. La obra final se interpretará el 1 de agosto en Harris Concert Hall, demostrando que artistas de todas las edades y habilidades pueden contribuir al futuro de la música estadounidense.

Con el apoyo de una subvención del National Endowment for the Arts, la consigna juvenil de ensayo de America250 de este año inspirará el proceso creativo: “¿Qué significa Estados Unidos para ti?”

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 11–August 15, 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 \$10 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.

Join Us on the Lawn 📍 —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 education@aspenmusic.org or (970) 205-5059.*

¡Más!

Music on the Mountain 📍 —Jóvenes artistas del AMFS interpretan música de cámara con la impresionante cordillera Elk como telón de fondo. La asistencia al evento es gratuita, pero se requiere boleto para la góndola o realizar una exigente caminata para llegar a la cima. *Sábados, del 11 de julio al 15 de agosto, a la 1 p. m. en la cima de Aspen Mountain. Gratis y abierto a todas las edades.*

Boletos para niños 📍 —¡El AMFS anima a los niños a asistir a los conciertos! Los boletos para niños y adolescentes (de 4 a 18 años) cuestan \$10 para la mayoría de los conciertos programados regularmente. Los boletos infantiles para óperas cuestan aproximadamente \$30. Los conciertos se recomiendan para niños de 6 años en adelante; los niños menores de 4 años solo son admitidos en eventos juveniles y familiares.

Acompáñenos en el jardín 📍 —Para vivir una experiencia clásica de Aspen, acompáñenos gratis en el David Karetsky Music Lawn y en el Kaye Music Garden, ubicados justo afuera de la Klein Music Tent. El césped y el jardín siempre están abiertos para quienes deseen escuchar tranquilamente y disfrutar del concierto. Tenga en cuenta que estos espacios no son para juegos ruidosos ni para socializar durante los conciertos. *Para más información sobre programas educativos y comunitarios, comuníquese con education@aspenmusic.org o (970) 205-5059.*



School Year Programs and Community Engagement

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

Support for AMFS Education and Community Programs comes from Alpine Bank, Creative West, Melissa Eisenstat and Jonathan Blau, the Equity in Arts Learning for Colorado Youth Grant, First Western Trust Aspen, Nancy Swift Furlotti and the Pettit Foundation, Golub Family Foundation, Michael E. McGoldrick Charitable Foundation, Hensley and James Peterson, Dana and Gene Powell, and Edith Kallas and Joe Whatley.

Beginning Strings is open to elementary and middle school students who wish to study violin, viola, cello, or bass. The 2025–26 curriculum enrolled 148 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. Eight ensembles from Aspen to Glenwood Springs met weekly during the 2025–26 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 2025–26 academic year with 70 students participating. *Lead Guitar is an independent 501(c)3 non-profit organization and an affiliate of the University of Arizona College of Fine Arts. Special support for Lead Guitar is provided by Nicholas Ferrara.*

Maroon Bel Canto Choirs offers two choral divisions: Maroon Bel Canto Children’s Chorus (grades 3–5) and Maroon Bel Canto Singers (grades 6–8). After-school choir met in eight schools during the 2025–26 academic year with 196 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 2025–26 school year, RTAs Camila Ciembroniewicz and Maya Valdez were placed full-time at Basalt Elementary School and Basalt High School respectively, and

Programas del año escolar y participación comunitaria

AfterWorks—AfterWorks ofrece programas de música dentro y fuera del horario escolar para apoyar la enseñanza de la música en el Roaring Fork Valley de Colorado. Estos programas están diseñados para complementar la formación de calidad que los estudiantes reciben en las escuelas y con profesores particulares.

El apoyo para los Programas Educativos y Comunitarios de AMFS proviene de Alpine Bank, Creative West, Melissa Eisenstat and Jonathan Blau, the Equity in Arts Learning for Colorado Youth Grant, First Western Trust Aspen, Nancy Swift Furlotti and the Pettit Foundation, Golub Family Foundation, Michael E. McGoldrick Charitable Foundation, Hensley and James Peterson, Dana and Gene Powell, y Edith Kallas and Joe Whatley.

Beginning Strings (iniciación en instrumentos de cuerdas) está abierto a estudiantes de primaria y secundaria que deseen estudiar violín, viola, violonchelo o contrabajo. Entre octubre y mayo, el plan de estudios 2025–26 contó con 148 estudiantes inscritos en clases grupales, lecciones particulares y oportunidades de presentación.

Chamber Music Lab (laboratorio de música de cámara) es una experiencia de aprendizaje en pequeños conjuntos diseñada para instrumentistas de cuerdas de nivel intermedio. Los grupos de estudiantes desarrollan habilidades de escucha, técnica instrumental y musicalidad con un profesor a cargo. Los estudiantes avanzados pueden unirse al Youth Leadership Council, que les brinda más oportunidades para fortalecer su confianza como mentores y músicos que colaboran entre sí. Ocho ensambles, desde Aspen hasta Glenwood Springs, se reunieron semanalmente durante el año académico 2025–26, incluido nuestro ensamble *El Proyecto de Mariachi*.

Lead Guitar (programa de guitarra clásica) ofrece a los estudiantes clases de guitarra clásica dos veces por semana, enseñanza de música de cámara y oportunidades para realizar presentaciones. Se impartió en cinco escuelas durante el año académico 2025–26, con la participación de 70 estudiantes. *Lead Guitar es una organización sin fines de lucro independiente 501(c)(3) y una entidad afiliada al College of Fine Arts de la University of Arizona. El programa cuenta, además, con el apoyo especial de Nicholas Ferrara.*

Maroon Bel Canto Choirs ofrece dos divisiones corales: Maroon Bel Canto Children’s Chorus (grados 3–5) y Maroon Bel Canto Singers (grados 6–8). El coro extracurricular se reunió en ocho escuelas durante el año académico 2025–26, con 196 estudiantes inscritos. El concierto de primavera incluyó la presentación de estudiantes de Aspen hasta Glenwood Springs, quienes interpretaron un repertorio de diversos géneros y culturas.

ArtistYear—Desde 2017, ArtistYear AmeriCorps y AMFS se han asociado para fomentar la enseñanza de las artes entre estudiantes de K–12 en el Roaring Fork Valley de Colorado. Los nuevos graduados universitarios en música se incorporan como Resident Teaching Artists (artistas-docentes residentes, RTAs) a las aulas de escuelas públicas en Basalt, Carbondale y Glenwood Springs, así como a los programas de educación musical extracurricular de AMFS. Durante su año en ArtistYear, los RTAs interactúan con cientos de estudiantes cada semana, establecen vínculos significativos y comparten el don de la música con los niños. A lo largo del año escolar 2025–26, las RTAs

directed ensembles in the AMFS Beginning Strings, Chamber Music Lab, and Maroon Bel Canto Children's Chorus and Singers programs.

Musical Connections—The Musical Connections program supports local music educators by bringing arts enrichment to their classrooms. In the 2025–26 school year, Musical Connections hosted professional residencies with guitarist Aaron Larget-Caplan, string duo The OK Factor, and Swedish folk group Jaerv across three school districts. In the spring, graduate wind and brass quintets from the University of Colorado Boulder performed for students and the public from Aspen to Rifle and presented a free community recital at the Basalt Regional Library. In May AMFS facilitated Carnegie Hall's Link Up program in two schools. In partnership with the Grand Junction Symphony Orchestra, 140 elementary students traveled to Grand Junction to sing, dance, and perform alongside the orchestra. *Significant underwriting for 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 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, Aspen Valley Land Trust, El Bajon Churros, Basalt Regional Library, Belly Up Aspen, Bravo! Vail Education and Engagement Programs, The Buddy Program, Carnegie Hall's Link Up, Colorado Youth Mariachi Program, Cuerdas y Canciones, Dance Aspen, Garfield County Department of Human Services, Girl Scouts of Colorado, Grand Junction Symphony Orchestra, Jazz Aspen Snowmass, Justice for Migrant Women, KidToons, Lead Guitar National, Señor Mango, Mezcla Socials Dance, Palm Tree Festival, Pitkin County Library, Princeton University, Raising a Reader, Raizado Festival, Roaring Fork School District, Roaring Fork Youth Orchestra, SANA, Summit 54 Summer Advantage, Sundae, Taqueria El Yaqui, Thunder River Theatre Company, the University of Colorado-Boulder College of Music, VOCES, and WE-Cycle. *Thank you for collaborating!*

Camila Ciembroniewicz y Maya Valdez fueron asignadas a tiempo completo a Basalt Elementary School y Basalt High School, respectivamente, y dirigieron ensambles en los programas Beginning Strings, Chamber Music Lab y Maroon Bel Canto Children's Chorus and Singers de AMFS.

Musical Connections—El programa Musical Connections brinda apoyo a los docentes de música locales mediante actividades de enriquecimiento artístico en sus aulas. Durante el año escolar 2025–26, Musical Connections organizó residencias profesionales con el guitarrista Aaron LargetCaplan, el dúo de cuerdas The OK Factor y el grupo sueco de música folk Jaerv en tres distritos escolares. En la primavera, quintetos de vientos y metales integrados por estudiantes de posgrado de la University of Colorado Boulder ofrecieron presentaciones para estudiantes y público en general, desde Aspen hasta Rifle, y realizaron un recital gratuito abierto a la comunidad en la Basalt Regional Library. En mayo, AMFS facilitó la implementación del programa Link Up de Carnegie Hall en dos escuelas. Junto con la Grand Junction Symphony Orchestra, 140 estudiantes de primaria viajaron a Grand Junction para cantar, bailar y presentarse con la orquesta. *Musical Connections recibe un importante respaldo financiero de Creative West y del National Endowment for the Arts.*

Community Partners—En los últimos doce meses, el departamento de Educación y Comunidad de AMFS ha colaborado con las siguientes organizaciones: Anderson Ranch Arts Center, ArtistYear AmeriCorps, Aspen Art Museum, Aspen Center for Environmental Studies, Aspen Santa Fe Ballet, Aspen Science Center, Aspen School District, Aspen Valley Land Trust, El Bajón Churros, Basalt Regional Library, Belly Up Aspen, Bravo! Vail Education and Engagement Programs, The Buddy Program, Carnegie Hall's Link Up, Colorado Youth Mariachi Program, Cuerdas y Canciones, Dance Aspen, Garfield County Department of Human Services, Girl Scouts of Colorado, Grand Junction Symphony Orchestra, Jazz Aspen Snowmass, Justice for Migrant Women, KidToons, Lead Guitar National, Señor Mango, Mezcla Socials Dance, Palm Tree Festival, Pitkin County Library, Princeton University, Raising a Reader, Raizado Festival, Roaring Fork School District, Roaring Fork Youth Orchestra, SANA, Summit 54 Summer Advantage, Sundae, Taquería El Yaqui, Thunder River Theatre Company, University of Colorado-Boulder College of Music, VOCES y WE-Cycle. *¡Gracias por colaborar!*



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 Naoko Tanaka, Robert Lipsett, and Kathleen Winkler; violist Victoria Chiang; cellist Darrett Adkins; flautist Mark Sparks; bassoonist Nancy Goeres; trumpeter Stuart Stephenson; pianist Yoheved Kaplinsky; and Mrs. Mercedes T. Bass Co-Artistic Directors of Aspen Opera Theater and VocalARTS Renée Fleming and Patrick Summers. The program extends its thanks to the generosity and vision of Kay and Matthew Bucksbaum, whose endowment of the program will ensure its perpetual existence.



Enriching Your Listening Experience

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

Preludes—Harris Concert Hall | Sundays, 3 pm | Free: Guest speakers provide insight (historical context, themes, and musical styles) into that day's Aspen Festival Orchestra repertoire. Preludes presenters for 2026 include Graeme Boone, Katie Brill, Joseph Pfender, Erin Pratt, Harlow Robinson, and Austin Stewart. *The lecture residencies of Graeme Boone and Harlow Robinson are generously supported by the Richard and Deborah Felder Fund for Guest Lecturers.*

Open Rehearsals

Klein Music Tent | Aspen Chamber Symphony | Fridays, 9 am | \$24+:
Klein Music Tent | Aspen Festival Orchestra | Sundays, 9:30 am | \$24+:
Observe the interplay between conductor and instrumentalists as they refine the performance for that day's concert. Dress rehearsals may be closed to the public or rescheduled; please check the website for up-to-date information.

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 Lawrence Brownlee, Anthony Roth Costanzo, Simone Dinnerstein, Jane Glover, Simon Godwin, Rafael Payare, Caroline Shaw, Sarah Kirkland Snider, and Joan Tower.

The Art of Listening—Crossroads Church | Fridays, July 10 – August 14, 12:30 pm | Free: A series of talks in which humanities and music instructor Tom Buesch, and guest presenters Graeme Boone and Harlow Robinson, guide you through major concert music periods, making your 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 concert-goers alike.

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.

Each summer ten advanced fellowship students are selected by our artist-faculty to play assistant principal alongside them in our Aspen Festival Orchestra and Aspen Chamber Symphony ensem-

bles. 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.

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Alumni Association

Since the AMFS's inception, its alumni have played significant roles in the artistic world. Among the most important talents are 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 2026 season include violinists Adele Anthony, Robert McDuffie, Gil Shaham; cellist Alisa Weilerstein; bassist Edgar Meyer; guitarist Sharon Isbin; pianists Yuja

Wang and Joyce Yang; conductors James Conlon, James Gaffigan, Lawrence Isaacson, Cristian Măcelaru; bass-baritone Ryan McKinny and countertenor Key'mon Murrh; and composer Sarah Kirkland Snider.

Artist-faculty alumni include violist Victoria Chiang, cellist Michael Mermagen, bassist Edgar Meyer, harpist Katherine Siochi, percussionist Jonathan Haas, and oboist Mingjia Liu. (For a complete list of artist-faculty members, including alumni, refer to "Artist-Faculty and Guest Artists" on pages 62–63.) Artist-faculty appear in orchestral performances, as well as chamber music concerts on July 6, 11, 18, 25, August 2, 8, 15, and 22.

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.

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Hyeonjeong Choi
Meredith Daly
Rebecca Huynh
Minseo Kim
Stephanie Kim
Rafael Méndez
Hanna Oyasu
Wanruo Zhang
Zhang Yiu Fu Rhythm

Piccolo

Phoebe Rawn

Oboe

Cayden Bloomer
Kyle Cho
Yeji Cho
Hingyi Cui
Alexis Doremus-Wessels
Joshua Jung
Rebecca Nelsen
Joshua So
Celia Wojcik
Yang Yu
Kaleb Zhu

English Horn

J.D. Uchal

Clarinet

Owen Campbell
Alexander Erlich-Herzog
Gregory Hamilton
Rose Lao
Benjamin Lopez
Ann Murdocca
Hyein Oh
Ben Quarles
Toby Tse

Bassoon

Bridget Bruno
Benjamin Cargnel
Jake Fowler
Alton French
Kody Harrington

Lauren Henning
Jacob Lomboy
Derek Schraufstetter
Kahlan Yenney

Horn

Austin Adaranijo
Neven Basener
Sarah Bell
Xinrae Cardozo
Sophie Choy
Katie Dunkle
David Holloway
Hongyi Li
Yuxuan Ma
Engelberth Mejia-Gonzalez
Owen Sheridan
Nathan Spergel
Nolan Turner
Michael Zelinski
Yuqi Zhong
Qianbin Zhu

Trumpet

Killian Atchley-Hagis
Marcus Chu Tin Lok
Elizabeth Dawson
Joseph DeLage, III
Mauricio García de Jesús
Ian Laufer
Jade Park
William Gabriel Parrack
Aidan Peterson
Freddie Poor
Carlee Santel
Bruno Zuñiga - Hernandez

Tenor Trombone

Thomas Gustafson
David Johnston
Alex Jonathan Karstedt
Dawson Ward
Nathaniel Wasihun
David Wilson

Bass Trombone

Aimen Hashish
Jack Johnson
Ryan Whitson

Tuba

Masimiliano Castor
Charley Pollard
Logan Wadley

Violin

Filippo Aldrovandi-Reina
Hannah Bedeck
Aiden Bhak
Bailey Bryant
Melanie Chang
Felix Chen
Jewel Chiang
Elle Cho
Hajung Cho
Derek Choi
Rasha Chowdhury
Rachel Christensen
Ethan Angquill'er Chythlook
Micaela Chyu
Silvio Correa
Iris Danek
Ines Doulet
Eszter Elias
Ana Isabella España
Karen Lela Ferry
Nesya Fertel
Charlotte Fong
Aidan Fu
Ai Fujito
Yixin Ge
Sofia Grimes
Guy Grisham
Sarah Guo
Sofia Hashemi-Asasi
Emma Hong
Alice Hu
Abigail Huang
Elzbieta Kallidou
Yuna Kashiwa
Theresa Katz
Bethlehem Kelley
Byeol (Claire) Kim
Christy Kim
Lauren Kim
Lauren Kim
Ruth Kim

Allison Lee
Poyu Lee
Ryan Lee
Yin Chi Lee
Tsun Sze Jess Lo
Sofia Malvinni
Corinne McLeod
Aria Messina
Abishek Mugunthan
Joelle K Murphy
Lina Nakano
Erica Jiyeon Nam
Natalie Nef
Sue Nishida
Michael Oliveira
Isabel Rose Opat
Jeeyoung Park
Sebastian Park
Laura Pollack
Vittoria Pugina
Gaia Sbeghen
BB Seidenberg
Jasper Sewell
Timothy Shi
Michael Sigal
Elizabeth Poppy Song
Didi Stone
Ernest Syu
Jerusha Taylor
Brooklynn Thatcher
Meng Ping Tsai
Sylvianne Marie van Heeringen
Maxwell van Hoeij
Lauryn Varnell
Rebecca Villalta
Lucas Wang
Ronny Wang
Annika Waples
Shai Wexler
Isaac Willocks
Winter Wu
Yi-Hsuan (Rachel) Wu
Mingshi Xia
William Yeh
Ivy Yin
Kevin Zhai
Ethan Zhou

Viola

David Antoine
 Will Beardslee
 Noah Bowles
 Ashley Callari
 Daniel Castorena
 Victor Daniel Diaz-Sanchez
 Quincy Alexander Eby
 Benjamin Graham
 Phoebe (HuiYun) Hu
 Katie Hwang
 Wyatt Johnson
 Eunchai Kang
 Micah Lee
 Clara Lefèvre-Perriot
 Yi-An Liao
 Evangeline Manalo
 Brady Mandeville
 Martha Mulcahy
 Aine Mullen
 Isaiah Reed
 Maren Savino
 Jonathan So
 Max Turner
 Benjamin Wells
 Chak Kiu (Jack) Wong
 Steven Zhang

Cello

Ethan J Alvarez
 Jeongbin Ann
 Dylan Bachmann
 Jiwoong Chae
 Chan Ching Wei Trevor
 Lucas Chen
 Noah Chen
 Yunseo Cho
 Dong Hyun Jung
 Jin Han
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Gregory Faught
Maxine Gimbel
Tae Han
Gavin Hardy
Zach Hislop
Mason Lee
Terence Molloy
Leon Simmans
Simon Vázquez-Carr
Anderson Widjaja
Yue Zhang

Harp

Sofia D'Aquilio
Julia Johnson
Cheng Wei (Ashley) Lim
Naomi Sun
Jane Yoo

Percussion

Marcus Alvarado
Pengyu Bao
Pou I Chao
Jack Fischer
Matt Garcia
Nava Gold
John Hanchey
William Huang
Minwoo Jeong
Jordan Katz
Tan Han Ming, Kevin
Karl Lee
Grant Mellone
Will Morgan
Halle Hayoung Song
Xavier Zwick

Guitar

Paloma Chaprnka
Solis Dornan
Carlen Gong

Augie Ho-Chen
Minglun Li
Aseem Misra
Jiujiu Wu
Hao Yang
Xingxing Yao

Solo Piano

Olivia Ajero
Jimmy Berger
Joseph Cai
Alexander Chan
Frederick Chen
Giulianna Chen
Raidriar Chen
Justin Chen
Tristen Chen
Hsin-Pei Cheng
Jiarui Cheng
Chenxi Zhou
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Haeun Grace Jung
Jeongmin Oak
Seungkyu Oh
Anna Sunmin Park
William Shi
Aleksandr Tiumentsev
Ashly Zhang

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Hong Ziyi
Jiyeon Kim
Lyra Zihua Liu
John Wesley Morefield
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Elise Winkler
Annija Anna Zarina

Aspen Contemporary Ensemble

Antonina Styczen, *flute*
Ian McEdwards, *clarinet*
Xin Yi Chong, *percussion*
Seth Schultheis, *piano*
Laura Gamboa, *violin*
Maya Irizarry Lambright, *violin*
Hannah Wendorf, *viola*
Stine Adkins, *cello*
Lukas Munsell, *double bass*

Aspen Conducting Academy**Conductors**

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Johannes Beranek
Samuel Chung
Omer Ein Zvi
Ricardo Ferro
Mariano García Valladares
Rémi Geniet
Nicholas Han
Claire Lewis
Enoch Li

Instrumentalists

Inácia Afonso, *viola*
George Andrews, IV, *horn*
Rebecca Beato, *violin*
Willa Brasch, *violin*
Robert J. Burselson, *oboe*
Liam Cao, *viola*
Alexander Carroll, *double bass*
Vincent Cart-Sanders, *violin*
Jasper Chambreau, *double bass*
Joanne Chan, *violin*
Pin-Hao (Hawk) Chen, *cello*
Shanya Chynwat, *viola*
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IN MEMORIAM

Earl Carlyss (1939–2026)**Ann Schein (1939–2026)**

Ann Schein was a beloved piano artist-faculty member with the AMFS, as well as a world-renowned soloist with a faculty position at Peabody Conservatory. Schein studied with Mieczyslaw Horszowski and later with Arthur Rubinstein and Dame Myra Hess. She appeared with the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, London Symphony, and BBC Symphony. In 1963 she performed for President Kennedy at the White House. She held visiting positions at Indiana University, the Eastman School of Music, and the Mannes School. She served on the Aspen Music Festival and School artist-faculty from 1984 to 2016. Earl Carlyss taught violin at the AMFS for many years. Beginning in 1984, Earl directed the Aspen Center for Advanced Quartet Studies, a program of historic importance to the modern string quartet. Carlyss studied at the Paris Conservatoire with Roland Charny, and at Juilliard with Ivan Galamian. He joined the Juilliard Quartet in 1966, where he remained for 20 years. He also taught at Peabody Conservatory. Ann and Earl together were anchors of the AMFS faculty and brought their love of music to generations of students.

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Hannah Jeong, *cello*
Charlie Johnson, *horn*
Sonya Jones, *violin*
Minkyung Kang, *violin*
Dawid Kasprzak, *violin*
April Lee, *cello*
Brian Donguick Lee, *cello*
John Lee, *violin*
Sohyun Lee, *cello*
Iris Lefèvre-Perriot, *viola*
Grace Leonard, *viola*
Guanqun Ellie Li, *violin*
Grace Lipscomb,
tenor trombone
Jun Liu, *violin*
Tom Mantel, *viola*

Justin Melvin, *percussion*
Abi Middaugh, *flute*
Sam Miller, *double bass*
Sam Moore, *cello*
Robert Mulchrone, *violin*
Santiago Oviedo Reina, *clarinet*
Kate Reynolds, *viola*
Yueun Rhee, *violin*
Colin Roberts, *double bass*
Gabriel Roth, *violin*
Claire Russell, *double bass*
Kaia Selden, *violin*
Iris Shepherd, *violin*
Jiu Shin, *violin*
Will Simpendorfer, *oboe*
Anna Stein, *viola*
Alexander Stern, *viola*
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Emilie Tupper, *violin*
Harold Villa, *trumpet*

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Ian Woodrich, *viola*
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Sua Yun, *violin*

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Abraham, *soprano*
George Jiayi Baolin, *bass*
Georgia Belmont, *soprano*
Finn Bucci, *baritone*
Antonia Cáceres, *soprano*
Yilin Chen, *baritone*
Owen Connolly, *tenor*
Clothilde Bénard, *soprano*
Nicole DiPasquale, *soprano*
Fantine Douilly, *soprano*
Jason Edelstein, *baritone*

Jamie Felix-Toll, *bass-baritone*
Jason Garcia-Kakuk, *tenor*
Sam Higgins, *countertenor*
Alexandra Rose Hotz, *soprano*
Brett Michael Hunter, *tenor*
Jason Hwang, *baritone*
Georgia Jacobson Wolfe, *mezzo*
Chea Kang, *soprano*
Emily Kondrat, *mezzo*
Isabelle Kosempa, *mezzo*
Christopher Markgraf, *bass*
Dana Mays, *mezzo*
Jacob O'Shea, *baritone*
Nathan Romportl, *tenor*
S Joshua Sheppard,
bass-baritone
Carolina Sullivan, *soprano*
Stefán Víkingur, *tenor*
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Yulin Wang, *tenor*
Binny-Supin Yang, *soprano*

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Annual Contributions are the backbone of support for the realization of the Festival and School's mission. With these gifts, donors support concert performances, opera productions, student education, artist-faculty teaching, guest artist appearances, community outreach, and many other essential projects. We are profoundly grateful to each contributor listed here, all of whom have helped to make both our present and future possible. If you would like to join our family of supporters, please be in touch with our development office at (970) 250-5061 or visit our website at www.aspenmusicfestival.com/support.

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Alan has been a widely respected leader in Aspen's Art Scene for his entire tenure at AMFS. A friend to all of us in the local arts community, and an inspiration throughout.

Alan, we will miss you! THANK YOU for your passion for the enduring power of music!

Best of luck in the next chapter and we look forward to seeing you again in the coming years,

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Leonard Lauder was a cherished member of the AMFS community. He was the eldest son of cosmetics pioneers Estée and Joseph H. Lauder and the former head of Estée Lauder Companies. When asked what he would want to be remembered for during a 2020 interview, Lauder replied: "He listened . . . and he was kind." One of the great philanthropists of his time, Lauder was Board Chair of the Aspen Institute and the Whitney Museum of American Art. He never missed our Sunday concerts, where he preferred to sit on the lawn.

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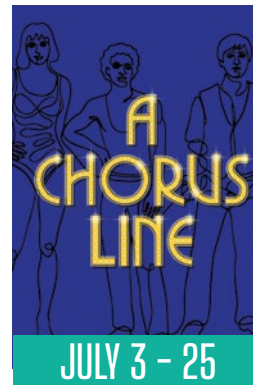
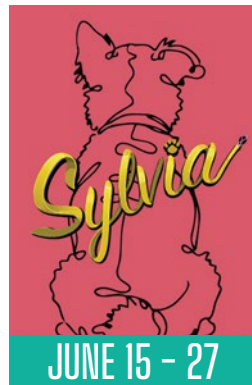
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Mead Metcalf (1932–2025)

Frank Mead Metcalf, longtime Aspen resident, entrepreneur, performer, and Aspen Hall of Famer, was born in St. Louis and began playing piano at age 4. After military service in Europe, Metcalf moved to Aspen in 1957. Mead was the creator of the Crystal Palace Theatre. During the 51 years that he ran the Crystal Palace, he employed more than 300 people and performed for more than 2 million guests. He continued to play the piano until a month before he died, at 93 and a half years old. Mead, along with his wife Diane, were loyal National Council members and concert attendees at the AMFS.

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Kelli Questrom (1943–2025)

Kelli Questrom, along with her husband, former AMFS Trustee Allen Questrom, was a longtime Hurst Chair's Circle donor, benefit underwriter, and scholarship supporter. Kelli lived a life defined by her vivid imagination, tremendous attention to detail, and an unwavering commitment to making the world a better place. She helped bring ambitious public initiatives to life, including orchestrating major fundraisers for organizations working to end homelessness and combat AIDS. Through their foundation, the Questroms also backed educational initiatives in museums and other institutions, reflecting a shared belief that learning and creative thinking are powerful forces for progress. For more than a decade, the Questroms supported scholarships at the AMFS for American students of color.

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For more information, contact Lenor Leeds, Associate Vice President for Advancement, at 970 205 5062 or at lleeds@aspenmusic.org.



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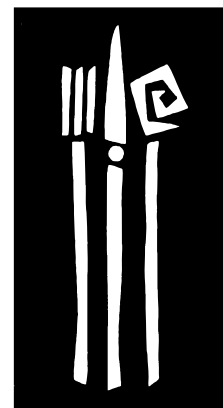
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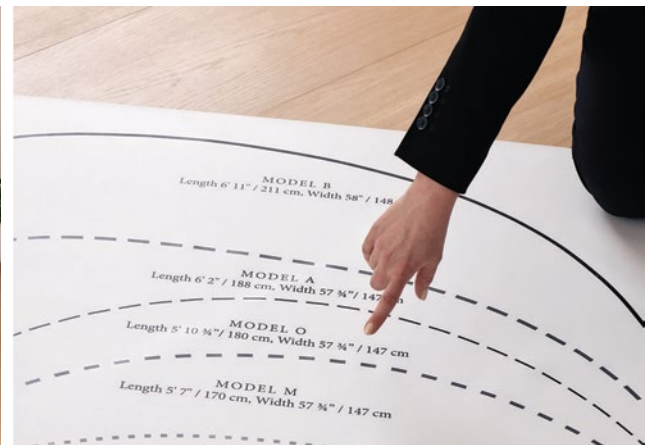
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Sezanne Tener

Harris Andersen (conducting, 2025) has received a 2025 Solti Foundation Career Assistance Award.

Yanfeng Bai (piano, 2019), **Duncan McDougal** (violin, 2022), and **Yejin Hong** (cello, 2023) were winners of Young Concert Artists' 2025 Wadsworth International Auditions as Trio Azura.

Justin Bain (bass trombone, 2022) has joined the Fort Worth Symphony.

Katherine Balch (composition, 2015) received an Arts and Letters Award from the American Academy of Arts and Letters.

Michael Banks (double bass, 2024) has joined the Pittsburgh Symphony Orchestra as assistant principal bass.

Diallo Banks (composition, 2023) was awarded a Charles Ives Scholarship from the American Academy of Arts and Letters.

Ingmar Beck (conducting, 2015–16) was appointed chief conductor of Germany's Philharmonie Südwestfalen.

Bianna Bell (violin, 2024–25) won section violin at the Los Angeles Philharmonic.

Megan Brilleslyper (mezzo, 2022) won a 2025 Career Development Grant from the Sullivan Foundation.

Austin Cantrell (percussion, 2019, 2021, 2024) has joined the United States Marine Band.

Darren Carter (viola, 2024) has joined the Chicago Sinfonietta.

Christian Carter (tuba, 2024–25) has been appointed principal tuba with Washington's National Symphony.

Han Chen (piano, 2011–14) was nominated for Best Classical Instrumental Solo at the 2026 Grammy Awards.

Mei-Ann Chen (conducting, 2002) has been appointed director of orchestral activities and chair of conducting at Manhattan School of Music.

Soo Jin Cho (violin, 2007–13) has joined the Vienna Philharmonic.

Sarah Chong (cello, 2017, 2019) has joined the San Francisco Symphony.

Gabrielle Chou (violin, 2010–12) joined the faculty at The Juilliard School's Preparatory and Extension divisions.

Bridget Conley (tuba, 2022) has been appointed principal tuba with the St. Louis Symphony.

Viet Cuong (composition, 2010) has received a Goddard Lieberman Fellowship from the American Academy of Arts and Letters.

Timothy Daniels (oboe, 2015–17) has been appointed principal English horn with the Pittsburgh Symphony.

Mark Debski (oboe, 2015, 2017) has been named interim principal oboe with Dallas Symphony Orchestra for 2025–26.

Michelle Di Russo (conducting, 2025) received a 2025 Solti Foundation Career Assistance Award, and was appointed music director of the Delaware Symphony.

Arjan Dogra (composition, 2025) was awarded a Charles Ives Scholarship from the American Academy of Arts and Letters.

Ana Isabella España (violin, 2022–23, 2025) has won a 2025 career grant from New York's Salon de Virtuosi.

Brooks Fisher (oboe, 2014, 2016–19) has been appointed second oboe with the San Francisco Symphony.

William Fowler (trombone, 2022–23) has joined the New World Symphony.

James Gaffigan (conducting, 2001–02) has been named music director of Houston Grand Opera.

Mika Gibbs (violin, 2024–25) has joined the Philadelphia Orchestra.

Sofia Gotch-Caruana (soprano, 2024) won an Encouragement Award in the Lissner Foundation's 2025 Art Song Competition.

Herdis Gudmundsdottir (violin, 2023–24) has joined the Minnesota Orchestra.

Maximus Gurath (cello, 2022–23) has joined the San Diego Symphony.

Gregory Hamilton (clarinet, 2024–25) joined the Fort Worth Symphony Orchestra.

Cody Harrington (bassoon, 2019, 2024–25) has joined the Fort Worth Symphony Orchestra.

Alexander Heather (double bass, 2024) joined the Dallas Symphony Orchestra.

Luke Henderson (violin, 2019, 2021) has won a 2025 career grant from New York's Salon de Virtuosi with the Dolphins Quartet.

Kingston Ho (violin, 2021–22) has joined the San Francisco Symphony.

Norman Huynh (conducting, 2016) joined Oregon's Britt Festival as music director in August 2025.

Jason Issokson (violin, 2008–10) has joined the San Francisco Symphony as associate concertmaster.

Sophia Jean (flute, 2023–25) has joined the Jacksonville Symphony.

Dana Kelley (violin, 2010; viola, 2012) has joined the National Symphony Orchestra as assistant principal viola.

Texu Kim (composition, 2012) received an Arts and Letters Award from the American Academy of Arts and Letters.

Soomin Kim (composition, 2022) was awarded a Charles Ives Scholarship from the American Academy of Arts and Letters.

Yvette Kraft (violin, 2022–25) has joined the San Francisco Symphony.

Magdalena Kuzma (soprano, 2024) won second prize in the Gerda Lissner Foundation's 2025 Art Song Competition.

Yun Chai Lee (harp, 2022–23, 2025) has joined the Kansas City Symphony as principal harpist.

Alexander Lenser (oboe, 2024–25) has joined the Hawaii Symphony Orchestra on English horn.

Natalie Lewis (mezzo, 2022) won second prize and the Birgit Nilsson Prize in the 2025 Operalia Competition.

Meng Jia (Jasmine) Lin (violin, 2017–18) has joined the Chicago Symphony Orchestra.

Zachary Litty (bass trombone, 2021–22) has joined the Toledo Symphony.

Christian Luevano (double bass, 2023) has joined the Dallas Symphony Orchestra as associate principal.

Zane Mallett (harp, 2023, 2025) won Principal Harp with the Hawaii Symphony Orchestra.

Rachel Martin (double bass, 2019, 2023) has joined the Indianapolis Symphony Orchestra.

Nathan McKinstry (trumpet, 2024–25) has joined the Metropolitan Opera orchestra.

Jorge Mendoza (percussion, 2018–19) has joined the United States Navy Concert/Ceremonial Band.

Renée Murphy (harp, 2022–24) won the American Harp Society National Competition's Young Professional Division.

Christina Nam (violin, 2021) received the Laureate Prize in the Young Concert Artists' 2025 Wadsworth International Auditions.

Jacob Niemann (conducting, 2018; 2021–23) has received a 2025 Solti Foundation Career Assistance Award.

Jacob Ogbu (tenor trombone, 2024–25) received the 2026–27 Paul J. Ross Fellowship with the Pittsburgh Symphony.

Celka Ojakangas (composition, 2025) was awarded a Goddard Lieberon Fellowship from the American Academy of Arts and Letters.

Cesar Palacio (clarinet, 2021–22) has joined the Louisville Orchestra.

Gabriela Pena-Kim (violin, 2015) has joined the Fort Worth Symphony Orchestra.

Kara Poling (oboe, 2022) has joined the Richmond Symphony on English horn.

Miles Reed (cello, 2022, 2024–25) won third prize in the 2025 Klein International String Competition.

Kyle Rivera (composition, 2022) has won the Michael Morgan prize in the 2025 Emerging Black Composers Project.

Ryan Roberts (oboe, 2015–18) has joined the Los Angeles Philharmonic as principal oboe.

Jennifer Robinson (soprano, 2025) won third prize in the Gerda Lissner Foundation's 2025 Art Song Competition.

Christopher Rogerson (composition, 2010) has been appointed artistic director of Bravo! Vail, beginning in the 2027 season.

Angela Ryu (violin, 2019) has joined the Minnesota Orchestra.

Finn Sagal (tenor, 2019, 2022, 2025) won the Gerda Lissner Foundation's 2025 Art Song Competition.

Kiran Samuel (bass trombone, 2019) joined the Royal Australian Navy Band.

Scott Sanders (horn, 2021) has joined Atlanta Symphony Orchestra.

Xiaoxuan Shi (violin, 2017) has joined the National Symphony Orchestra as second assistant concertmaster.

Allison Smith (violin, 2021) has joined the United States Army Band "Pershing's Own."

Julianna Smith (mezzo, 2024) won the Middle Atlantic Region of the Metropolitan Opera Laffont Competition.

Nicky Sohn (composition, 2018) was awarded a Charles Ives Fellowship from the American Academy of Arts and Letters.

Sebastian Stoger (cello, 2022) joined the Virginia Symphony as principal cello.

Lucas Stratmann (violin, 2014, 2016) has joined the Vienna Philharmonic.

Matthew Straw (conducting, 2019) received a 2025 Solti Foundation Career Assistance Award.

Marissa Takaki (bassoon, 2022–24) has joined the Arkansas Symphony Orchestra as principal bassoon.

Shin Tanaka (bass trombone, 2023–24) has joined the Canadian Opera Company.

Michail Thompson (trumpet, 2021) has joined the National Symphony Orchestra.

Anna Thompson (soprano, 2023) won a Birgit Nilsson Award of the Metropolitan Opera Laffont Competition.

Molly Turner (conducting, 2023) has been named associate conductor of the Minnesota Orchestra.

Ray Ushikubo (piano, 2016–22) was a finalist in the Young Concert Artists' 2025 Wadsworth International Auditions.

William Walker (conducting, 2018) has received a 2025 Solti Foundation Career Assistance Award.

Claire Wells (violin, 2014, 2017) was a winner of Young Concert Artists' 2025 Wadsworth International Auditions.

Katherine Woo (violin, 2014–18; 2021) has joined the Los Angeles Philharmonic.

Alexandra Woroniecka (violin, 2024) has joined the Iceland Symphony as principal second violin.

Chloe Yofan (violin, 2022–23) has joined the Austin Symphony Orchestra as assistant concertmaster.

Ye Yuan (violin, 2017) has joined the Los Angeles Philharmonic.

Dmitry Yudin (piano, 2022) has received a 2026 Avery Fisher Career Grant.

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Glossary of Musical Terms

Articulation: A catch-all term that refers to the speed and sharpness with which individual notes begin and end. Key elements of articulation include *attack* (the beginning of a note), *sustain* (the duration of a note), and *decay* (the end of a note): specific indications frequently used in classical music include *staccato* (crisp attack, short sustain, fast decay), *legato* (smoothly bound together, minimizing attack and decay), and *accented* (emphasized more loudly and with a stronger attack than surrounding notes). Performers also articulate across the spectrum, from individual notes to the shaping of an entire passage (also known as *phrasing*).

Counterpoint: Music combining multiple independent lines that are intricately woven together, usually according to a set of rules governed by a larger harmonic system. Counterpoint, which began flourishing with the four-voiced choral music of the Renaissance,

reached a high point with J.S. Bach, and remained a vital tool for many later composers such as Brahms and Schoenberg. The most famous type of counterpoint is *imitative counterpoint*, in which several different parts (called *voices* regardless of instrumentation) play the same melody in sequence; common examples include *rounds*, *canons*, and *fugues*. *Polyphony*, or music with many voices, is a more inclusive term for this kind of dense musical texture. At the other end of the spectrum is *homophony*, in which one voice alone dominates (a MELODY), often accompanied by subordinate harmonies.

Dynamics: The volume at which music is executed. Dynamics can vary with each individual note, from one passage to another, or even across an entire movement. Composers often indicate relative degrees of softness (*pianissimo* and *piano*) and loudness (*forte* and *fortissimo*), but the performer must exe-

cute these in ways that make expressive sense within the context of a particular piece. As with TEMPO, over time composers gave more acute attention to notating dynamic levels. Baroque scores have relatively few such indications, while Romantic composers like Tchaikovsky might write *fffff* to ensure a climax will be played with maximum dramatic thunder. Also like tempo, dynamic directions tend to change with greater frequency after the Baroque period: Dynamic contrasts become an integral part of the texture of a piece and a source of its drama. Composers can also indicate gradations between dynamic levels, such as a *crescendo* (gradual increase) or *diminuendo* (the reverse).

Harmony: On the most local level, the result of more than one pitch sounding together (i.e., a chord). This can seem either resolved (*consonant*) or tense/requiring resolution (*dissonant*)—a psychological response that

is influenced in part by convention and that has thus changed over time. But harmony implies much more than this limited “vertical” sense and encompasses a far broader range of meanings, from the key systems anchoring an entire movement or composition to a composer’s harmonic tendencies or the aesthetic outlook of a group of composers or even of an era. Thus, for example, attitudes toward how to use the harmonic system of tonality motivated the evolution of such important and widely used forms as sonata form, while more colorful (i.e. chromatic) harmonies were favored by Romantic composers.

Interval: The distance between pitches, either sounded simultaneously (a *chord*) or successively in a phrase. A “third” is thus the interval separated by three degrees from a reference note: a third can be the interval between successive notes in a melody or the harmony sounded by playing those notes together. In tonal music intervals have a hierarchical importance, so that the interval of a fifth (G, for example, as the fifth above C) plays a pivotal role: it is known as the *dominant* of a KEY. Some intervals have been strongly linked through history to dissonance. The *tritone*, for example, is three whole steps from a reference pitch (B and F, for example), and acts as a diminished version of the dominant, thus generating a powerful sense of ambiguity.

Key: The defining note (“tonic”) and its associated harmonies toward which a melody, a section, or a larger piece of music gravitates (see TONALITY). According to the standard equal temperament of Western music, the interval of the octave is divided into twelve notes, each separated from the next by a half-step and each the possible tonic of a key named for it. But key also refers to whether the tonic is the basis for a major or minor scale. In Classical convention, the key of the first movement is generally used to define the entire composition and is typically the key in which the piece ends. Mozart’s “Jupiter” Symphony, for example, is in C major (although its slow movement is in F). But compositions in a minor key may end in the equivalent major (for example, Beethoven’s Fifth or Brahms’s First Symphonies in C minor).

Melody: A series of individual pitches over a horizontal span that cohere as an independent phrase. The term tends to imply

a singable, detachable unit that is pleasing on its own (a “tune”), as in a song melody. A *theme*, in contrast, suggests an idea (which can indeed be a melody) that is especially pregnant with possibilities for development, and a *motif* is an even more concentrated element. Even when unaccompanied, a melody owes part of its character to its rhythmic profile and to the harmony it implies (the relations of the INTERVALS that constitute the melody).

Meter: The way in which RHYTHM is organized and grouped. In Classical convention, a time signature establishes the metrical pattern over a passage or a whole movement, which is divided up into *bars* (also called *measures*), each containing the same number of beats. For example, a waltz is typically in three-quarter time and regulated by a fundamental pulse of three beats in each measure. Modern music began to employ more complex juxtapositions by frequently changing meter. Meter sets up expectations caused by the natural pattern of strong and weak beats; *metrical dissonances* such as hemiola and syncopation thwart these by accenting unexpected beats, thus creating a sudden sense of excitement.

Rhythm: Like MELODY and HARMONY, a fundamental element of music. Rhythm emphasizes music as an art that unfolds through time and refers to the relative durations of notes within a phrase as well as over a larger span. For example, a *dotted rhythm* (the name comes from how it’s written) sets long and short durations together in a pattern, as in the principal theme of the first movement of Beethoven’s Seventh Symphony. A rhythm whose patterns noticeably repeat is an *ostinato* (as in the long-short-short-long pattern underlying the same symphony’s second movement). Various rhythmic patterns (and meters) can, like melodic lines, be combined together in COUNTERPOINT, creating an overall effect of cross-rhythms (as in the climax to Part One of *The Rite of Spring*).

Tempo: The pace or speed at which music is played, conventionally indicated by Italian terms that range in degrees along a spectrum from very slow (*Adagio*, *Largo*, *Lento*, or *Grave*) to relaxed (*Andante*, lit., a “walking pace”), medium speed (*Moderato*), fast (*Allegro*), and as fast as possible (*Vivace* or

Presto/Prestissimo). These can be further qualified by expressive descriptions such as *Allegro con brio* (“Fast, with fiery energy,” as in the first movement of Beethoven’s Fifth Symphony). Tempo indications tended to be vague in the Baroque and Classical periods, with the connotations of individual terms changing over time. Romantic composers began to add more elaborate qualifications (often in their vernacular languages) and to call for multiple changes of tempo on the local level within a single movement. While the invention of the metronome in Beethoven’s time promised more accuracy, the matter of tempo resists mechanical, one-size-fits-all approaches and has always been a key element in shaping a coherent interpretation of a composition. One example is the use of *rubato* (local fluctuation of tempo) to shape a particular phrase. Moreover, a large piece such as a symphony or concerto requires paying heed to the relative meaning of a particular tempo within the work as a whole.

Timbre: The particular quality of sound as created by different instruments and how they are mixed together; the attributes that make a horn sound like a horn, or a flute like a flute. Although a fundamental element of composition, timbre has traditionally been relegated to secondary status after MELODY, HARMONY, and RHYTHM—the “orchestration” in which musical thoughts are dressed. But composers like Debussy were pioneers who began to accord timbre a central role as part of the substance of a piece of music rather than merely its decoration.

Tonality: The fundamental harmonic system governing Western classical music, in which the notes of a scale have a hierarchical relationship, all gravitating toward a pitch center or tonic that defines the KEY of a piece. Tonality is generally associated with two modes that came to dominate by the Baroque period: the major and minor. Each is defined by somewhat different patterns of INTERVALS separating the seven different notes of their respective scales. Within a key, *diatonic* refers to the notes belonging to major and minor scales. Notes that don’t belong to these diatonic scales are *chromatic*. The increasing frequency with which Romantic composers used chromatic notes and harmonies was eventually perceived to weaken the tonal system.

Emily Abrams Ansari is assistant dean of research and associate professor of music in the Don Wright Faculty of Music, Western University, Canada. Her research explores politics and identity in music from across the Americas, particularly focusing on national identity and music, protest song, and music and feminism in the second half of the twentieth century. Her first book, *The Sound of a Superpower: Musical Americanism and the Cold War* (2018), considered the effect of the Cold War on American classical music. She is currently at work on a study of Canadian composer Ann Southam.

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

Nadine Hubbs is a historian, theorist, and critic of music and modern U.S. society and culture. She has written about Leonard Bernstein, his circle, and his socio-sexual lives in multiple essays and her award-winning book *The Queer Composition of America's Sound*. A professor of women's and gender studies, music, and American culture at the University of Michigan, Hubbs's public-facing work has appeared in the *New York Times*, *Los Angeles Times*, *The Guardian*, NPR, BBC, and other outlets. Under ACLS Fellowship auspices she is finishing a book titled *Border Sounds and Buckaroos: The Mexican History of Country Music* (forthcoming: California 2027).

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, given 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. 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.

Erin Pratt is a music theorist and historian specializing in German song from the eighteenth century to the present. She earned her Ph.D. in musicology from the University of North Carolina at Chapel Hill in 2025 and works as an instructor of music theory at Western Carolina University. Her research on German strophic songs has been supported by fellowships from the Berlin Program of the German Studies Association and the Klassik Stiftung Weimar. An active choral vocalist and program annotator, she is currently based in Asheville, NC. This is her second season as assistant program book editor for AMFS.

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Tim Rutherford-Johnson is a British writer on contemporary music. His first book, *Music After the Fall*, was a critical study of new music and culture since 1989. His second was a detailed monograph on the Australian composer Liza Lim. He is currently writing a memoir on listening, Schubert, and chronic illness. He lives and works near the top of the High Weald in West Sussex, and his writings may be found in numerous European magazines as well as on his Substack, *Purposeful Listening*.

Patrick Summers's biography can be found on page 10 of the program book.



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