



ASPEN  
MUSIC FESTIVAL  
AND SCHOOL

CONSCIENCE AND BEAUTY

JUNE 27 - AUGUST 18, 2013

Aspen Music Festival and School  
Robert Spano, *Music Director*  
Alan Fletcher, *President and CEO*

Tuesday, July 2, 2013 — 4 pm  
Benedict Music Tent

## American Academy of Conducting at Aspen

Robert Spano, *Director*  
Larry Rachleff, *Guest-Artist Faculty*  
Asadour Santourian, *Program Administrator*  
David Krakauer, *clarinet*

**DEBUSSY**  
(1862–1918)

*Prélude à l'après-midi d'un faune* (1892–94)  
Roderick Cox, *conductor*

c. 10'

**GEORGE TSONTAKIS**  
(b. 1951)

*Anasa* (2011)  
Donya  
Yuga Cohler, *conductor*  
With inner strength (yet 'singing')  
Richard McKay, *conductor*  
BIR-ZIRK!  
Nikolas Nägele, *conductor*  
David Krakauer, *clarinet*

c. 24'

### INTERMISSION

**BRAHMS**  
(1833–1897)

*Symphony No. 4 in E minor, op. 98* (1884–85)  
Allegro non troppo  
Andreas Vogelsberger, *conductor*  
Andante moderato  
Nathan Aspinall, *conductor*  
Allegro giocoso  
Stephen Mulligan, *conductor*  
Allegro energico e passionato  
Lee Mills, *conductor*

c. 39'

This program was prepared under the guidance of Robert Spano.

The residency of George Tsontakis is made possible  
by an endowment gift from **Susan and Ford Schuman**

The Aspen Music Festival and School  
uses Steinway and Boston pianos,  
designed by Steinway & Sons;  
Steinway & Sons is represented in  
Colorado exclusively by Schmitt Music.

As a courtesy, unauthorized recording and photographing are not allowed in any AMFS concert venue.  
No smoking, please. Children under three are not admitted. Fire codes prohibit seating in the aisles

The use of cellular telephones inside an AMFS concert venue is strictly prohibited. Before the concert  
begins and again after intermission, please switch off your cellular telephone and turn off the electronic  
signal on your watch or pager.



**CLAUDE DEBUSSY***Prélude à l'après-midi d'un faune*

Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. He began composing the *Prélude à l'après-midi d'un faune* in 1892 and completed the full score on October 23, 1894. The work was performed with great success by the Société Nationale de la Musique on December 22 and 23 that year under the direction of the Swiss conductor Gustave Doret. The score calls for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, crotales, two harps, and strings.

In 1865 the poet Stéphane Mallarmé produced a "Monologue d'un faune," with which he hoped to obtain a performance at the Comédie Française. Having been told that his work would be of no interest as a theatrical piece, he put it aside for a decade. In 1875, Mallarmé tried to get his work published as "Improvisation du faune" in a literary anthology, again without success. Finally, the following year, he brought out his first book, which contained the text of the eclogue entitled "L'après-midi d'un faune." Mallarmé continued to hope for a theatrical performance; as late as 1891 he promised in print to produce a new version for the theater.

Debussy had already set a Mallarmé text as early as 1884. We can be sure that poet and composer were personally acquainted by 1892, when they both attended a performance of Maeterlinck's drama *Pelléas et Mélisande*, and it is certainly likely that they discussed the musical possibilities of Mallarmé's "Faune." Debussy began composition of the *Prélude* that year, along with most of the other compositions that were to occupy him for the next decade: his String Quartet, the opera *Pelléas et Mélisande*, the Nocturnes for orchestra, and a number of songs. Years later he recalled that when Mallarmé heard the music for the first time (apparently the compos-

er's own performance at the piano in his apartment), he commented, "I was not expecting anything of this kind! This music prolongs the emotion of my poem, and sets its scene more vividly than color." The first performance of the *Prélude* made Debussy famous overnight.

The freshness comes in part from the delicacy of the instrumentation, which is filled with wonderfully new effects, of which the brilliant splash of the harp glissando over a dissonant chord at the end of the first flute phrase is only the most obvious. The careful bridging of sections, so that nothing ever quite comes to a full close without suggesting continuation, effectively blurs what is, after all, a fairly straightforward A-B-A form. Debussy's success in obtaining this fluid, pastel effect can be measured by the fact that musicians still argue about where the various sections begin and end. Most listeners, though, have been content to enjoy this exquisitely wrought play of color, harmony, and misty melody without bothering to consider how much of the future was already implicit in this brief score —© Steven Ledbetter

**GEORGE TSONTAKIS***Anasa*

American conductor and composer George Tsontakis studied composition with Hugo Weisgall and Roger Sessions at Juilliard from 1974 to 1978. Later he studied with Franco Donatoni. His successful career gained even more luster when he won both the prestigious Grawemeyer Award in 2005 and the Charles Ives Prize in 2006.

When Tsontakis was awarded the Charles Ives Prize, David Del Tredici—a fellow composer and member of the selection committee—described his music as "full of heart, a quality that erases boundaries as it satisfies and enriches the soul." The erasure of boundaries and the connection with Ives is instructive, giving some insight

into Tsontakis's style and technique. Like Ives, he frequently alludes to music both from both classical repertoire and other genres, not in the semiotically bland mode of postmodern quotation, but out of a genuine respect for music of the past and the music of other cultures. He also is deeply involved with the traditional music of Greece, from where his family originally came, and Greek melodies periodically find their way into Tsontakis's music, and Greek terms into his titles.

Tsontakis excels in large-scale orchestral composition with narrative possibilities, especially concertos and concertante works. One of his more recent concertos, *Anasa* for clarinet and orchestra from 2011, was the result of a collaborative relationship with clarinetist David Krakauer that was nearly thirty years in the making. The composer first met Krakauer at the Aspen Music Festival in 1981, and soon after wrote a chamber work, the *Birdwind Quintet* (1983), for Krakauer's Aspen Wind Quintet. A couple of years later, the two musicians met up again and attended a performance by clarinetist Petras Kalivas, a master of Greek traditional music. Krakauer later described that evening as "life-changing," and one of the major influences in the subsequent exploration of his own Judaism and the traditions of klezmer music, of which he is now a leading performer and expert. Krakauer also worked with Tsontakis on a Greek-inflected work, *Is Aghios* for clarinet and chorus, that similarly broadened his non-Western musical experiences during this period.

The Ancient Greek word "*anasa*" means "breath" but can also suggest a rest or pause, all connotations having significant import both within and outside of music. The composer adds, "to me, there is also a breath of life sense to the meaning of the word" that refers not only to the breath required to make the instrument sound, but also the spirit of life that enlivens the music as it passes from one instrument to another. As this concerto explores the story of Greek and klezmer traditions meld-

ing, the title also represents a living exchange of cultural traditions.

The Concerto is in three subtitled movements. The first movement (*Donya*) opens with winds and brass blowing air through their instruments without any pitch—a sonic evocation of the “breath” of the work’s title, and a gesture that recurs throughout the entire composition. But a weaving melisma from the solo clarinet takes this introduction through a dramatic, impassioned, klezmer-inspired cadenza. The term “donya” or “doina,” applied somewhat loosely in this instance, refers to an improvisatory introduction to a traditional tune of the kind encountered in some Central European and Middle Eastern musical traditions, including klezmer music. Immediately after, the movement turns upbeat, mimicking the energetic dancing of festive songs from Crete. The *Pistoli* of the title are celebratory pistol shots that, even today, punctuate the music at Cretan festivities. The movement builds through obsessively-repeated cycles to a fever pitch, the solo clarinet reaching higher and becoming more animated with each repetition before winding down into breathless exhaustion.

Throughout this movement, the composer was also inspired by the musical instruments of Crete, especially the lyra and the lauto, the principal instruments of traditional Cretan music which resemble respectively a small bowed lute and a full-size plucked lute. These sounds, both plucked and bowed, are imitated throughout the movement by the orchestral strings.

The second movement is more reflective—a traditional slow movement—in a style that the composer describes as more of his own music. While exploring the connections between two great world-music traditions, the musical ideas in this movement are more abstract. It is the essence of traditional music, or more precisely the emotional intensity, strength, and directness of the music, rather than identifiable features of either vernacular tradition, that

is invoked here. It was also the composer’s intention that, especially in this movement, Krakauer would bring his own interpretive styling to the score, breathing life into the scaffolding of musical notes on the page.

Lyrical, yearning themes alternate in this movement with a pulsing, almost minimalist backdrop (marked “celestial” in the score) that underscores the clarinet’s tremolos. A lamenting solo passage for the clarinet, with hints of happier reminiscences and birdsong, changes the emotional temperature of the middle section. A klezmer cadenza over a piano vamp is decidedly melancholy, but the memories become more tangible, developing into extended, jazzy figures in the clarinet that are then imitated in the winds and trumpet. The opening musical images return at the movement’s conclusion.

“Zirk” is the Yiddish word for “circus,” and while studiously avoiding a portrayal of klezmer music as frivolous or comical, Tsontakis wanted the finale of the concerto (with the punning title “Bir-Zirk!”) to overflow with exuberance and excitement. And there are comic touches as well, including train whistle and accordion effects, and pastiches of oom-pah bands and ragtime. As in a circus, the excitement and frenzy are amplified for theatrical effect, peaking in a literally breath-taking “berserk” climax that stops the commotion in its tracks before bringing the work back to down to a sobering reflection on life and breath. —© Luke Howard

## JOHANNES BRAHMS Symphony No. 4 in E minor, op. 98

*Johannes Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He first mentioned the Fourth Symphony in a letter to his publisher on August 19, 1884; about a year later, in October 1885, he gave a two-piano reading of it with Ignaz Brüll for a small group of friends, and conducted the premiere at Meiningen on October*

*25. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear only in the third movement, contrabassoon only in the third and fourth movements, and trombones only in the fourth.*

Of all the great masters of the nineteenth century, Brahms was the one who most thoroughly absorbed the new study of music history and who understood the music of the past as well as he understood that of the present. So it is hardly surprising—even though it seems ironic—that his last and most modern symphony, arguably his greatest single symphonic achievement, should also be the one most deeply indebted to the music of the past, reviving techniques and forms that most people regarded as long dead, and making them live anew.

It is well known that Brahms waited a long time—until he was forty-three in 1876—before allowing the world to hear what he was finally willing to let go as his First Symphony (he had planned several others before that, and a few of them actually reached completion, but as something other than a symphony). Having broken the ice Brahms immediately composed a Second Symphony the following year. Then after a gap of five years, he composed his Third Symphony, and again another immediately followed a year later.

In the summer of 1884, Brahms wrote to his publisher that he needed music paper with more staves on it—a hint from this always-reticent composer that he was writing music for orchestra. Brahms always chose locations of great natural beauty for his summer vacation, rarely choosing the same place more than twice. There he would compose feverishly, absorbing the beauties of the surrounding countryside into his music. He wrote the Fourth Symphony between the late summer of 1884 and the end of the summer of 1885. When he reported to friends that the cher-



ries in the area were too tart to eat them simply as fruit, he also wondered whether his new symphony might be equally tart.

Brahms reported the new piece to Hans von Bülow with characteristic reserve, "I do have a couple of entr'actes; put together they make what is commonly called a symphony." Bülow led a reading with his orchestra at Meiningen, a small court that was far away from the international musical capitals. Even with Bülow's enthusiasm and the orchestra's good will, they found the Symphony a tough nut to crack. But after the premiere, the Meiningen orchestra toured with the work, giving it the benefit of their experience in an increasing number of performances and winning many admirers.

Some of Brahms's closest friends felt that the Symphony began too abruptly. Yet Brahms clearly wanted the opening to be mysterious. He had originally composed an introductory passage that would make the beginning quite definite and then deleted it. The opening theme is the beginning of an astonishing web of closely interlocked ideas, each growing out of something that has come before or foreshadowing something that will follow after. Listeners familiar with the classical tradition expect that the composer will repeat the exposition (as Brahms himself had done in his three previous symphonies). In this final symphony he chooses to avoid that repetition, but does so in a way that fools us for eight measures into thinking that the repetition has begun. Suddenly a single, subtle change of harmony leads us far afield. The eventual return to the recapitulation has a surprise, too: the very opening theme appears in the woodwinds, but played in notes twice as long as when we first heard them, and sounding therefore like indications of the approaching return. But after this, Brahms leaps back to the original speed and we find ourselves already in the middle of the recapitulation.

The second movement has a key signature for E major, but Brahms instead

intones a theme that circles around the note E using the pitches of the scale of C major. This is nothing other than a return to the harmonic style of the sixteenth century, to the old Phrygian mode, about which Brahms read in one of the classic music histories of his time. In that book, Brahms had especially marked a passage in which the author declared that the Phrygian mode was the darkest of all the melodic scales for traditional church music, expressing penitence and deep need.

The same source added that the "gloomy Phrygian" must perforce yield to the "bright, cheerful Ionian," C major, and Brahms seems to have followed this as a recommendation in his Symphony, for the Scherzo is indeed in C, though there are other reasons for its appropriateness here: it had already played an important role in the first movement, and the second movement's Phrygian mode had suggested the key of C. Though most of the Symphony was regarded as exceptionally difficult to understand in Brahms's day, this movement earned from its first audience a request for an encore.

It is in the finale that Brahms really reveals the depth of his commitment to the old Renaissance and Baroque masters and his power of transforming their old techniques into a modern work. This is a "passacaglia," a special kind of variation form in which a short melodic passage (and its harmonic implication) is set to repeating over and over again, while the composer finds other ways of varying it. Since these variations often take the form of adding new contrapuntal lines—and since Brahms knew that counterpoint and variation were two of his greatest strengths as a composer—it seems natural to us that he should choose this form, but many of his friends were nonplused that he should try to imitate "dead" music. The first eight chords of the movement give the theme straight out (in the melody line). After that it returns, in some form, over and over, thirty times. The first nine variations gradually increase the tension almost to the breaking point, then

four variations (which are in the major mode and played at half the speed of the others) function as an interlude to reduce the tension, allowing for another outburst to provide a kind of recapitulation for the final group of statements. A splendid coda, sonorous and glowing, provides the capstone for the work. —© Steven Ledbetter

## ARTIST BIOGRAPHIES

**ROBERT SPANO** is one of the most imaginative conductors of his generation. Serving Atlanta as its music director since 2001, he has created a sense of inclusion, warmth and community that is unique among American orchestras. As music director of the Aspen Music Festival and School, he oversees the programming of more than 300 events and educational programs for 630 students, including Aspen's American Academy of Conducting. The Atlanta School of Composers reflects Mr. Spano's commitment to American contemporary music. He has led ASO performances at Carnegie Hall, Lincoln Center, and at the Ravinia, Ojai, and Savannah Music Festivals. Guest engagements include the New York and Los Angeles philharmonics, San Francisco, Boston, Cleveland, Chicago, and Philadelphia symphony orchestras, as well as Orchestra Filarmonica della Scala, BBC Symphony, and Amsterdam's Royal Concertgebouw Orchestra. He has conducted for Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera, and the 2005 and 2009 Seattle Opera Ring cycles. With a discography of twenty-one recordings for Telarc, Deutsche Grammophon, and ASO Media, Mr. Spano has garnered six Grammy Awards. Dedicated to pedagogy and multi-disciplinary studies, he completed a three-year residency at Emory University, is on faculty at Oberlin Conservatory, and has received honorary doctorates from Bowling Green State University, Curtis Institute of Music, Emory University and Oberlin. Musical America's 2008 Conductor of the Year, Mr. Spano was awarded Columbia University's Ditson Conduc-

tor's Award for the advancement of American music in 2009 and inducted into the Georgia Music Hall of Fame in 2012. Robert Spano is proud to live in Atlanta.

**DAVID KRACKAUER**, clarinet, is both a master of Eastern European Jewish klezmer music and a major voice in classical music. He has appeared with the Tokyo, Kronos, and Emerson string quartets, plus as a soloist with the Dresden, Seattle, and Detroit symphony orchestras among many others. With his band, Klezmer Madness!, he has redefined the klezmer genre with major appearances at Carnegie Hall and internationally. Consistently defying categorization, Mr. Krakauer has enjoyed major ongoing artistic collaborations with a tremendously diverse group of performers and composers including Dawn Upshaw, Itzak Perlman, John Zorn, Fred Wesley, Music from Marlboro, Abraham Inc, Osvaldo Golijov, the Klezmatics, John Cage, Danny Elfman, and Socalled. His discography contains some of the most important klezmer recordings of the past decade: notably *The Dreams and Prayers of Isaac the Blind* (Golijov/Kronos/None-such). Conservatory Composers who have written major pieces for him include David del Tredici, Paul Moravec, Ofer Ben-Amots, Jean Philippe Calvin, George Tsontakis, Anthony Coleman and Wlad Marhulets. Mr. Krakauer is on the faculties of Mannes, the Manhattan School of Music, and the Bard College Conservatory of Music.

## CONDUCTOR BIOGRAPHIES

**NATHAN ASPINALL** has worked for the past two years with the Queensland Symphony Orchestra as assistant conductor. Mr. Aspinall studied French horn and conducting at the University of Queensland and upon graduation was awarded the Hugh Brandon Prize. In 2012 Mr. Aspinall participated in the American Academy of Conducting at Aspen program and was awarded the Robert J. Harth Conducting Prize, which included an invitation to return to Aspen in 2013. Mr. Aspinall has partici-

pated in the Symphony Australia Young Conductors' Program, working with the symphony orchestras in Tasmania, Adelaide, Queensland, and Western Australia, as well as the Auckland Philharmonia Orchestra and Orchestra Victoria. In January 2012 Mr. Aspinall made his Sydney Symphony Orchestra debut at Symphony in the Domain. He also acted as assistant conductor for Opera Queensland's productions of *Macbeth* and *Carmen*. In 2013, Mr. Aspinall has return engagements with the Queensland and Adelaide Symphony and the Queensland Conservatorium Symphony Orchestra and will conduct Mozart's *Coronation Mass*, Beethoven's *Cantata on the Death of Emperor Joseph II* and Handel's *Messiah* with the Bach Society Queensland. He will also lead members of the Queensland Symphony Orchestra in a performance of Mozart's *Gran Partita*.

**YUGA COHLER** graduated in May from The Juilliard School, where he was a student of Alan Gilbert and James Ross. There he conducted the Lab Orchestra, served as assistant conductor of the Juilliard Orchestra under Itzhak Perlman, and participated in master classes with Bernard Haitink, Christoph von Dohnányi, and Herbert Blomstedt. Recently, Mr. Cohler was featured on two concerts of twentieth-century American music presented by Carnegie Hall as part of its professional training workshop with John Adams and David Robertson. Last summer, he made his professional debut at the Cabrillo Festival of Contemporary Music and was in residence at the Salzburg Festival as a result of having been selected by members of the Vienna Philharmonic for the Ansbacher Fellowship. Orchestras Mr. Cohler has conducted in workshops include the Baltimore Symphony, the Fort Worth Symphony Orchestra, the New World Symphony, and l'orchestre de la Francophonie. Mr. Cohler graduated summa cum laude in computer science from Harvard University, where he studied conducting with Federico Cortese and was music director of the Bach Society Orchestra for two years.

As an undergraduate, Mr. Cohler was accorded the Detur Book Prize, the David McCord Prize, and the John Harvard Scholarship.

**RODERICK COX** is assistant conductor of the Alabama Symphony Orchestra and music director of the Alabama Symphony Youth Orchestra. A native of Macon, Georgia, he has been recognized nationally as a gifted young conductor and particularly lauded by the late James DePreist. A champion of contemporary music and living composers, Mr. Cox opened the orchestra's award-winning Classical Edge Series in 2013 with new music by Gabriel Kahane and Andrew Norman. He's led special event concerts, including the annual tribute to Martin Luther King, Jr., which was awarded a five-star review and drew a capacity crowd, the largest audience in the concert's history. Mr. Cox and the ASO commissioned and premiered two pieces by Henry Panion, commemorating the Civil Rights struggle in Birmingham. With the Alabama Symphony Orchestra, Mr. Cox also conducts the annual Explorer and Young People's Concerts, run-out concerts and the free Railroad Park outdoor concerts, which reach as many as 10,000 listeners. Mr. Cox earned his Master of Music degree in conducting from Northwestern University in Evanston, Illinois. His conducting teachers were Mallory Thompson and Victor Yampolsky.

**RICHARD MCKAY** is now serving as the artistic director of the Dallas Chamber Symphony. He is the creator of the orchestra's acclaimed film series, pairing newly commissioned compositions with screenings of classic silent films. He established the DCS International Piano Competition, which provides concerto performance opportunities for up-and-coming concert pianists. Mr. McKay has held cover conducting positions with the Dallas Symphony and Baltimore Symphony and recently worked with the symphony orchestras of Fort Worth, Charlotte, Omaha and Cincinnati, as well as the Baltimore Chamber Orchestra. He has also con-

ducted at the Cabrillo Festival, Leigo Lakes Festival, and the CCM Spoleto Opera Festival and has worked with such conductors as Leonard Slatkin, Kurt Masur, Günther Herbig, Marin Alsop, Jaap van Zweden, Carlos Kalmar, Neeme Paavo Järvi, Miguel Harth-Bedoya, Mark Gibson, and Kenneth Kiesler. He earned his doctorate in orchestral conducting from the Peabody Institute, where he studied with Gustav Meier and Markand Thakar. Mr. McKay holds performance degrees in piano and conducting from the University of Texas at Austin, where he studied with David Renner and Gerhardt Zimmermann, respectively. During his time at the University, he served as music director of the University Orchestra and the Butler Opera Center.

**LEE MILLS** is rapidly becoming recognized as a passionate and energetic young conductor. At the invitation of Marin Alsop, he was the third recipient of the Baltimore Symphony Orchestra—Peabody Institute Conducting Fellowship. Mr. Mills was the Founding Music Director of the Divertimento Chamber Orchestra in Walla Walla, Washington, and is currently the music director of the Towson University Symphony Orchestra. In the past year, Mr. Mills was one of twenty-two conductors out of over four hundred applicants invited to compete in the Sir Georg Solti International Conducting Competition in Frankfurt, Germany. In addition he served as a cover conductor with the Atlanta and Charlotte symphonies and assistant conductor to Antonello Manacorda at the Gran Teatro La Fenice in Venice, Italy. A multifaceted conductor, Mr. Mills's other recent engagements include performances with the Moscow Ballet, Towson University Opera, and the Peabody Opera Theatre, as well as multiple concerts with the Peabody Singers and the Whitman College Chorale and Chamber Singers. He has studied conducting with Marin Alsop, Robert Spano, Gustav Meier, Edward Polochick, and Matthew Savary. Mr. Mills graduated cum laude from Whitman College and

received his Graduate Performance Diploma and Artist Diploma from the Peabody Institute of the Johns Hopkins University. Mr. Mills is the recipient of the Jorge Mester Conducting Fellowship.

**STEPHEN MULLIGAN** is the co-Founder and artistic director of the Occasional Symphony in Baltimore, Maryland. Mr. Mulligan and the Occasional Symphony celebrate diverse holidays, from Halloween to Cinco de Mayo, by performing inventive programs in offbeat venues throughout Baltimore. When he's not heading up the Occasional Symphony, he serves as cover conductor for the Baltimore and Charlotte symphonies as well as the Lyric Opera Baltimore. In 2012, he led performances by diverse ensembles in the U.S. and abroad including the São Paulo State Symphony and the Orquesta Sinfónica Juvenil de Acarigua in Venezuela. Mr. Mulligan earned the Master of Music degree in conducting from the Peabody Institute and the Bachelor of Arts degree in music from Yale University. Also an accomplished violinist, he is the son of orchestral violinist and former San Antonio Symphony concertmaster, Gregory Mulligan. Mr. Mulligan is an award-winning conductor at the forefront of a new generation of artists who bring fresh thinking to the world of classical music.

**NIKOLAS NÄGELE**, a native of Germany, began playing the piano at the age of six and later the clarinet. Mr. Nägele studied conducting and piano at the Musikhochschule in Munich and Leipzig with teachers as Bruno Weil, Elisso Virsaladze, and Ulrich Windfuhr. In 2011 he was the assistant of Kristjan Järvi with the Baltic Youth Philharmonic Orchestra in Kaunas (Lithuania). In 2012 he took part for the first time in the American Academy of Conducting at Aspen. At the end of the summer, he was awarded the James Conlon Conducting Prize, which included an invitation to return for the 2013 season as an AACA Conducting Fellow. His first professional position was as solo répétiteur and conductor for the Anhaltisches Theater in

Dessau; he recently won a new position as a Kapellmeister at the Oldenburgisches Staatstheater that will begin in August 2013. Mr. Nägele conducted orchestras such as the Nürnberg Symphony Orchestra, Jena Philharmonic, South-West-German Philharmonic, Leipzig Symphony Orchestra, and Radio Symphony Orchestra of Leipzig. Earlier this summer, he worked with the Chicago Civic Orchestra as a result of being one of the four finalists at the Sir Georg Solti International Conducting Apprenticeship Competition in Chicago.

**ANDREAS VOGELSBERGER** was born in Munich, Germany. In 2007 he began his undergraduate studies in Orchestral Conducting at the Hochschule für Musik in Freiburg, Germany, with Professor Scott Sandmeier. During his time in Freiburg, he co-founded the Junge Sinfonietta Freiburg of which he was music director until 2011. In the summer of 2011, he participated in the conducting program at University of Cincinnati College Conservatory of Music Spoleto (Italy) program studying under Professor Mark Gibson. Since 2012 Vogelsberger has been in attendance at the Sibelius Academy in Helsinki, Finland, working to complete his master's degree with Professor Leif Segerstam. During his time studying in Finland, he has had the honor to work with renowned conductors such as Mikko Franck, Susanna Mälkki, Sakari Oramo, Osmo Vänskä and Jorma Panula. During the summer of 2012, he attended the Pierre Monteux School for Conductors and Orchestra Musicians in Hancock, Maine in addition to studying with Michael Jinbo.

## AMERICAN ACADEMY OF CONDUCTING AT ASPEN

One of the Aspen Music Festival and School's signature programs is the American Academy of Conducting at Aspen. Led by Music Director Robert Spano, the program is dedicated to the professional development of young conductors. The Academy was founded by David Zinman in 2000. This nationally recognized program, now in its fourteenth season, boasts successful alumni and substantial funding.

The Academy provides to young conductors that scarcest and most valuable of resources—an orchestra. A central feature of this program is its orchestra—the conductor's "instrument" on which to practice. Only time on the podium teaches the practicalities of conducting: rehearsal technique, baton technique, time management, and the psychology of leadership. The Academy exists as an orchestra dedicated to training conductors. Conductors comprise over one-third of the orchestra's players, making it an orchestra of conductors and instrumentalists playing for conductors and learning together, both on the podium and in the orchestra. Conductors also become immersed in learning required off-the-podium skills, such as career building and programming strategies. This summer AACA and Music Director Robert Spano along with 2013 guest faculty Larry Rachleff are joined by guest conductors Nicholas McGegan, Federico Cortese, and others in leading sessions.

Since the first AACA class thirteen years ago, former students have been appointed to conducting positions at distinguished orchestras worldwide. Recent participants of the program include the current assistant conductors of the New York Philharmonic (Case Scaglione and Joshua Weilerstein), associate conductor of the Cincinnati Symphony Orchestra (Robert Treviño), associate conductor of the Philadelphia Orchestra (Cristian Macelaru), and assistant conductor of the Cleveland Orchestra (James Feddeck). In addition, AACA alumni are recognized continually by the George Solti Foundation as recipients of its Conducting Awards, given to young conductors of great promise. This past year James Feddeck received the Sir Georg Solti Conducting Award and Ankush Kumar Bahl, Christopher James Lees, Roger Kalia, and Vladimir Kulenovic were all named as recipients of Solti U.S. Career Assistance Awards. These notable appointments and awards received by AACA alumni are an ongoing testament to the success of the program and the talents of its students.

A generous challenge grant from Ann S. Bowers provided \$5 million for the program's endowment.

### ORCHESTRA MUSICIANS

#### Violins I

David Halen, concertmaster  
*Isaac Stern*

*Concertmaster Chair*

Nicole Fan

Jessica Fellows

Haerim Elizabeth Lee

Kaori Matsui

Haruno Sato

Michelle Skinner

Raul Suarez

Sophie Tang

Pasha Tseitlin

Jecoliah Wang

#### Violins II

Kevin Lin, *principal*

Hannah Cho

Rhea Chung

Shannon Fitzhenry

Peter Kwon

Mengjiao Li

Mary Loftus

Stephen Mulligan\*

Timothy Steeves

#### Violas

Olivia Chew, *principal*

Lauren Cooper

Linda Hsieh

Mary Motschman

Johnny Ng\*

Kevin Nordstrom

Amy Pikler

Nina Ray

Gabrielle Skinner

Sarah Toy

#### Cellos

Maki Kubota, *principal*

Riana Anthony

Jennifer Carpenter

Vivian Chang

Alexa Ciciretti

Matthew Kufchak

Boris Popadiuk

#### Basses

Will McPeters, *principal*

Andrew Chilcote

Jason William Ethridge\*

Nash Tomey

#### Piccolo

Michal Zeleny

Tyler Menzel

#### Flutes

Erika Boysen, *principal*

Tyler Menzel, *principal*

Michal Zeleny

#### Alto Flute

Erika Boysen

#### Oboes

Yuga Cohler\*, *principal*

Harrison Linsey, *principal*

Andrey Rubtsov\*, *principal*

#### English Horn

Michelle Pan

#### Clarinets

Peter Pinteric, *principal*

Stefan Van Sant, *principal*

#### Bass Clarinet

Nicholas Davies

#### Bassoons

Kathryn Brooks, *principal*

Yunfeng Yao, *principal*

#### Contrabassoon

Austin Way

#### Horns

Aaron Price, *principal*

Nathan Aspinall\*\*

Katelyn Benedict

Marie-Sonja Cotineau

Roderick Cox\*

#### Trumpets

Tristan Clarke, *principal*

Scott Batchelder

Lee Mills\*

#### Trombones

Tyler Castrucci, *principal*

Harris Malasky, *principal*

Joe Buono

#### Tuba

Douglas Jones

#### Timpani

Jonathan Wisner

#### Percussion

Trevor Barroero

David Robbins

Drew Talley

#### Harps

Natalie Severson, *principal*

Alix Raspé

#### Keyboard

Haoran Li\*

#### AACA Conductors not performing

Richard McKay\*

Nikolas Nägele\*\*

Andreas Vogelsberger\*

#### Orchestra Managers

Rosemary Metcalf

Audrey Kwong

#### Orchestra Librarians

Jared Rex

Steven Sherrill

#### Stage Manager

Candice Gessler

Orchestra members are seated on a rotating basis.

\* AACA Conductor

† Winner of the 2012 Robert J. Harth Conductor Prize.

\* Winner of the 2012 James Conlon Conductor Prize, made possible by a gift from Mrs. Mercedes T. Bass.

The Isaac Stern Concertmaster Chair is made possible by an endowment gift from Mary and David Zinman.



BEFORE. AFTER. AFTER-AFTER.  
NOBODY PLAYS LIKE WE PLAY.

In sips and bites, glances and air kisses –  
let the performance continue.

Only the high notes, of course.



An Auberge Resort

Prospect • Al Fresco Dining • J-Bar • Living Room • Or just come spend the night with us.  
[HotelJerome.AubergeResorts.com](http://HotelJerome.AubergeResorts.com) • 970.920.1000 • Aspen, Colorado