

Thursday–Saturday, June 19–21, 2014  
Hertz Hall

# Ojai North Music Festival

Jeremy Denk *Music Director, 2014 Ojai Music Festival*  
Thomas W. Morris *Artistic Director, Ojai Music Festival*  
Matias Tarnopolsky *Executive and Artistic Director, Cal Performances*

**Robert Spano, conductor**

**Storm Large, vocalist**

**Timo Andres, piano**

Aubrey Allicock, *bass-baritone*

Dominic Armstrong, *tenor*

Rachel Calloway, *mezzo-soprano*

Keith Jameson, *tenor*

Kim Josephson, *baritone*

Ashraf Sewailam, *bass-baritone*

Peabody Southwell, *mezzo-soprano*

Jennifer Zetlan, *soprano*

**The Knights**

Eric Jacobsen, *conductor*

**Brooklyn Rider**

**Uri Caine Ensemble**

**Hudson Shad**

**Ojai Festival Singers**

Kevin Fox, *conductor*

*Ojai North is a co-production of the Ojai Music Festival and Cal Performances.*

*Ojai North is made possible, in part, by Patron Sponsors Liz and Greg Lutz.*

*Cal Performances' 2013–2014 season is sponsored by Wells Fargo.*

Thursday–Saturday, June 19–21, 2014  
Hertz Hall

## Ojai North Music Festival

### FESTIVAL SCHEDULE

- Thursday, June 19, 2014, 8pm** Welcome: Cal Performances Executive and Artistic Director Matías Tarnopolsky
- Concert: Bay Area première of *The Classical Style: An Opera (of Sorts)* plus Brooklyn Rider plays Haydn
- Brooklyn Rider  
Johnny Gandelsman, *violin*  
Colin Jacobsen, *violin*  
Nicholas Cords, *viola*  
Eric Jacobsen, *cello*
- The Knights  
Aubrey Allicock, *bass-baritone*  
Dominic Armstrong, *tenor*  
Rachel Calloway, *mezzo-soprano*  
Keith Jameson, *tenor*  
Kim Josephson, *baritone*  
Ashraf Sewailam, *bass-baritone*  
Peabody Southwell, *mezzo-soprano*  
Jennifer Zetlan, *soprano*  
Mary Birnbaum, *director*  
Robert Spano, *conductor*
- Friday, June 20, 2014, 6:30pm** Talk: The creative team of *The Classical Style: An Opera (of Sorts)*—Jeremy Denk, Steven Stucky, and Mary Birnbaum—in a conversation moderated by Matías Tarnopolsky

**8pm** Concert: Second Bay Area performance of *The Classical Style: An Opera (of Sorts)* plus Brooklyn Rider plays Haydn

*Same performers as on Thursday evening.*

**10pm** Concert: Storm Large performs cabaret songs with pianist Grace Fong

**Saturday, June 21, 2014, 11am** Concert: Jeremy Denk plays Janáček and Schubert, and the Uri Caine Ensemble performs *Mahler Re-Imagined*

**1pm** Talk: “Curating Tradition and Innovation”

Jeremy Denk talks with musical collaborators Uri Caine and Timo Andres in a conversation moderated by Matías Tarnopolsky

**3pm** Concert: The Knights perform Ives, Mozart, Feldman, Stockhausen, and Weill

Eric Jacobsen, *conductor*  
Timo Andres, *piano*  
Storm Large, *vocalist*  
Hudson Shad, *male vocal quartet*

**6:30pm** Talk: “Reflections on the Festival”

A panel discussion with esteemed local artists to be announced, moderated by Cal Performances Associate Director Rob Bailis

**8pm** Concert: Ligeti, Ives, and Beethoven performed by Jeremy Denk, The Knights, and the Ojai Festival Singers, conducted by Eric Jacobsen and Kevin Fox

## TAKING NOTES

for Paul Earls (1934–1998)

BACK IN COLLEGE I had a teacher who referred to our counterpoint exercises as “pushing the notes around.” This seemed like a slightly cavalier attitude toward those little dots to which we were otherwise so deferential as instrumentalists and singers. But it was also liberating, establishing a kind of gruff intimacy that let us know that every note is a possibility, every possibility a choice, and every choice a commitment. In this way we learned to enter into a dialogue with notes—and with music.

This year’s Ojai Festival is a celebration of that kind of dialogue and, not incidentally, of the teachers and mentors who taught us to take notes. They taught us, too, that taking notes seriously could be serious fun. Admittedly a lot of the fun began at the back of the classroom as some less-inspiring professor droned on at the blackboard. Irreverent comments scrawled in the margins of our textbooks, bad musical puns, even worse double entendres. Sniggers, snorts, sneers, and uncontrolled giggles. Giddy because it was all so wondrous. Because there was so much to discover: new pieces, sounds, performers, recordings, connections...all new and everything a jumble. For those of us of a certain generation that jumble included Mahler and P.D.Q. Bach, Schumann and Stockhausen, Gesualdo’s creepy harmonies and Haydn’s jokes, Schütz and *Sinfonia*, *Tristan* and *Threnody*, three places in New England and a chapel in Texas, and everything against a wash of JohnPaulGeorgeRingoRaviJimijonijanetJudyJoanJamesArloPeteBoBobBobbyDizzyMilesThelonious and so much more.

And then—in the middle of it all—a book appeared with a disarmingly prosaic title: *The Classical Style*. Here, in language that was elegant and incisive, we learned again why notes matter, how a perfect balance of syntax and style made it possible for Haydn, Mozart, and Beethoven to communicate wit, drama, and profound emotion in purely musical terms. Charles Rosen, a polymath of frightening erudition, was better known to us as a pianist

whose definitive recordings from Bach to Boulez we revered. This was music analysis not as arcane theory, but from the vibrant perspective of living performance.

If Jeremy Denk is the music director of the 2014 Ojai Festival, Charles Rosen is its godfather, so it is only fitting that this is a festival about notes. Now this might seem frankly old-fashioned. After all, we live in an age of sound spectra and timbral structures, microtones and alternate tunings, synthesized sampling and signal processing, a world in which specific pitches and distinct rhythms can seem a secondary concern. And yet the same György Ligeti who contributed so much to the shifting parameters of musical discourse capped his oeuvre with three books of precisely notated—well-tempered—piano études, which for all their rhythmic, metric, and polyphonic audacity proclaim their debt to Chopin, Liszt, Debussy, and Bartók—to canonic models.

So this is also a festival about talking back to the canon, and Rosen’s *classical* canon frames the proceedings. Haydn and Mozart are represented by works in genres they defined, the string quartet and the piano concerto, whereas Beethoven, ever impatient with boundaries, makes his appearance with a grandiose over-the-top, genre-busting experiment that combines elements of the keyboard improvisation, concerto, and choral cantata. So far so good. But there are canons and canons—and some, I suspect, are neither. This multiplicity of styles and languages begins with provocative pairings: keyboard vignettes by Janáček and Schubert, Morton Feldman and Kurt Weill, and that one-man universe of jolting juxtaposition, Charles Ives, whose music is forever in boisterous dialogue with this, that, or even the other canon. He is represented by two works: a psalm setting and a chamber orchestra arrangement of *Three Places in New England*.

The array of composers and performers Jeremy Denk has assembled are all sworn co-conspirators. Some he’s known for ages—conductors Robert Spano and Eric Jacobsen and violinist Colin Jacobsen since their years

together at Oberlin and Juilliard, where back-of-the-class hijinks were far from trivial pursuits. For the Jacobsen brothers those pursuits led to the founding of Brooklyn Rider and The Knights, a dynamic string quartet and a groundbreaking orchestral collective that embrace new and old in a spirit of creative collaboration. Denk discovered others through their shared appetites for musical exuberance. Uri Caine, a musical omnivore, leads his own ensemble in re-imagining Mahler; pianist and composer Timo Andres re-composes Mozart, Caroline Shaw takes on Stockhausen, while Storm Large soars effortlessly from cabaret to Kurt Weill. No less versatile are the astonishing vocal quartet Hudson Shad, and Kevin Fox and the Ojai Festival Singers.

And Jeremy Denk? We'll hear the pianist in Beethoven, Schubert, Janáček, and Ligeti, but he assumes a new role as librettist in a tribute

to his late friend and mentor Charles Rosen. The subject: *The Book*, its sacred text on style transformed into a comic opera that distills insights, punctures pretensions, and imagines what would happen if three chords walked into a bar. Pulitzer Prize-winning composer Steven Stucky makes his opera debut writing tunes for Haydn, Mozart, and Beethoven, while trying to ignore the ominous knocking he's been hearing at his door. It's all part of Denk's grand design for *Ojai 2014*, what he has called "screwing with the canon"—an irreverent romp through the repertoire, a hands-on exercise in pushing notes around, and, when you think about it, proof positive that while scribbling in the margins Jeremy Dank was also taking notes—seriously.

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Thursday, June 19, 2014, 8pm

Friday, June 20, 2014, 8pm

Hertz Hall

## *The Classical Style*

### PROGRAM

Josef Haydn (1732–1809) String Quartet No. 59 in G minor, Op. 74,  
No. 3, “Rider” (1793)

Allegro

Largo assai

Allegretto

Allegro con brio

### BROOKLYN RIDER

Johnny Gandelsman, *violin*

Colin Jacobsen, *violin*

Nicholas Cords, *viola*

Eric Jacobsen, *cello*

### INTERMISSION

Steven Stucky (b. 1949) & The Classical Style: An Opera (of Sorts) (2014)  
 Jeremy Denk (b. 1970)  
*Bay Area première*

*Commissioned by the Ojai Music Festival, Cal Performances, Carnegie Hall,  
 and the Aspen Music Festival and School.*

Scene I Prologue: Heaven.  
 Scene II Charles Rosen's apartment.  
 Scene III A bar.  
 Scene IV The First Scene of *Don Giovanni*; then, a bar.  
 Scene V A Symposium.  
 Scene VI A bar.  
 Scene VII Charles Rosen's apartment. Epilogue:  
 The Death of the Classical Style.

The Knights

Aubrey Allicock, *bass-baritone*  
 Dominic Armstrong, *tenor*  
 Rachel Calloway, *mezzo-soprano*  
 Keith Jameson, *tenor*  
 Kim Josephson, *baritone*  
 Ashraf Sewailam, *bass-baritone*  
 Peabody Southwell, *mezzo-soprano*  
 Jennifer Zetlan, *soprano*  
 Mary Birnbaum, *director*  
 Robert Spano, *conductor*

CAST

Aubrey Allicock *Tonic, Don Giovanni, Participant 2*  
 Dominic Armstrong *Haydn, Bartender*  
 Rachel Calloway *Dominant, Musicologist, Music Student*  
 Keith Jameson *Snibblesworth*  
 Kim Josephson *Charles Rosen, Tristan Chord*  
 Ashraf Sewailam *Beethoven, Commendatore*  
 Peabody Southwell *Subdominant, Schumann, Participant 1*  
 Jennifer Zetlan *Mozart, Donna Anna*

Cameron Mock and Emily McDonald, *technical directors*  
 Melissa Trn, *costume designer*  
 Peter Kazaras, *artistic consultant*  
 Christopher Allen, *assistant conductor*  
 Rakefet Hak, *rehearsal pianist and coach*  
 Alec Treuhaft, *casting director*

## THE CLASSICAL STYLE

THE CONCEPT OF STYLE,” Charles Rosen wrote, “does not correspond to an historical fact but answers a need: it creates a mode of understanding.” For Rosen the “classical” style that crystallized in the works of Haydn, Mozart, and Beethoven was itself a work of art, whose primary achievement was to provide an extraordinary degree “coherence, power, and richness of allusion.”

The first movement of Haydn’s String Quartet, Op. 74, No. 3, the curtain raiser for tonight’s concert, can serve as a perfect exemplar. The piece begins with an introduction: four bars of leaping octaves rising up in all instruments, followed by four bars in which that same leaping is harmonized to bring the phrase to a half close. Now introductions are usually slow and solemn and this one, at tempo, is kind of loopy. One might expect such an introduction to prepare the way for the main theme, set things up, as it were, then step out of the way and disappear. And disappear it does—or seems to. After two unexpected measures of silence the main theme enters. Sound familiar? It should. Because Haydn treats his introduction like a quarry, extracting rhythmic and motivic building blocks to create not only this first theme, but the contrasting second theme, as well. It’s a very clever way of transforming and *dignifying* some decidedly undignified introductory material. But Haydn is not one to stand on dignity and in the development section we are suddenly lousy with loopy leaps! Their startling return confounds we thought we knew about proper procedure (and decorum). That’s Haydn, continually defying expectations, making up his own rules, while exulting in the “coherence, power, and richness of allusion” of this “mode of understanding” called the classical style.

Jeremy Denk’s opera is a tribute not only to the classical style but to Charles Rosen, about whom he writes in these thoughts on *The Classical Style: An Opera (of Sorts)*:

There has been much musicological work on opera, but, as far as I know, this is the first operatic work on musicology. The preposterous idea occurred to me at a dinner, while I was availing myself of

some whiskey to recover from a dinner with Charles Rosen the previous night. Attempting to recall some of the countless things he had said, I got lost in forests of half-remembered facts. “There are six kinds of mazurkas,” he would say with tremendous confidence, and with the implication that you were an idiot for not knowing that, but by the time you got a word in edgewise to ask what the six types were, he had moved on to another topic: key areas in Mozart operas, the fact that everyone plays the last movement of a certain Beethoven sonata too fast, the way to practice the octave glissandi in the Brahms “Paganini” Variations. The idiocy of others was a frequent topic, but so was wonder, and at the mention of certain ravishing moments in music the wise and infinitely knowledgeable adult face would dissolve into the smile of a child with an ice cream cone.

It is this combination of ridiculous knowledge and wonder at the miracles of music that makes *The Classical Style* such a beloved book: an almost impossible task for a musicological tome. I decided to take several passages from the book and let Charles declaim them, then let opera scenes—or surreal thought experiments—emerge out of Charles’s words.

The plot of Charles’s book is a birth, life, and death story—but not of a person. It is the biography of a style. He begins with a moment of flux, the 1750s to 1770s, when older norms were fading. A new musical style was emerging, built on short, discrete, super-identifiable bits (the four-measure phrase). This new style thrived on constant switcheroo: juxtaposition of opposites, the exploitation of unsettling changes of character and rhythmic profile. This style had mixed successes at first, growing pains when the opposing forces didn’t come into balance. Enter Haydn, then Mozart, then Beethoven: three geniuses, building on each other’s discoveries, to explore all the depths and profundities of a language, to fulfill its potential.



Haydn and Mozart flourish, then shuffle off the mortal coil; only Beethoven is left to pursue the style to the end of the line. Charles's passages on the wonders of late Beethoven are beyond belief, and one of them is quoted at the beginning of the last scene of this opera. And then the style, for whatever reason, is no longer speakable. (Charles: "the end of a style is perhaps more mysterious than the birth of a new one.")

On top of Charles Rosen and the Big Three Composers, you'll notice another threesome of protagonists: Tonic, Dominant, and Subdominant. I hope the general, innocent listener won't be too scared of the jargon! These are simply the three fundamental chords of Western classical music. The tonic is the home key, our frame of reference, the key that begins and ends a piece. The dominant is its clockwise neighbor on the circle of fifths, representing increasing tension; and the subdominant is its counterclockwise opposite: a force for release, relaxation, repose. We constantly hear these harmonies in music, but I thought it would be fun if they were characters, if they could at last speak for themselves.

Who are the heroes of *The Classical Style*? Is it the trinity of Mozart, Haydn, and Beethoven? Or are harmonies the heroes, operating behind the scenes? Or is Charles the hero, for understanding everything so well, and reawakening the joy of this music for future generations? Only you can decide. There is also at least one villainous character (depending on your point of view), one semi-villainous harmony, and behind everything looms the larger villainy of deadening cliché and stereotype. This music, which has so profoundly come to represent the achievement and authority of the past, the glorious statues and busts of classical music's hall of fame, is also the music that demands we listen to it the most freshly, with the greatest attention to each subversive moment.

Christopher Hailey

THE CLASSICAL STYLE: AN OPERA (OF SORTS)  
A BRIEF SYNOPSIS

Scene 1. *Heaven*. A trio of classical composers confront their ennui, and perceive a solution.

Scene 2. *Charles Rosen's apartment*. Despite being summoned to a Sonata Form symposium, Charles Rosen launches into an explanation of the birth of the Classical Style.

Scene 3. *A bar*. The three fundamental harmonies of the Classical Style (Dominant, Tonic, Subdominant) explain their problems. Mozart enters, searching for Charles Rosen, but is distracted.

Scene 4. *Undisclosed location*. Charles explains the relationship between grief and sensuality in Mozart. This causes the opera *Don Giovanni* to begin, and then to be strangely interrupted. In a series of unexpected encounters, Beethoven learns that Charles will be at the symposium.

Scene 5. *A lecture room: the Sonata Form symposium*. Various theories of Sonata are explained to a captive and not entirely brilliant audience. Charles does not show up, but Haydn, Mozart, and Beethoven do.

Scene 6. *That same bar*. The fundamental harmonies are still locked in their codependent love triangle. They meet a mysterious stranger and gain perspective.

Scene 7. *Finale: Charles's apartment*. Charles is explaining late Beethoven, but at last consents to sit down to dinner. Dinner is interrupted; confrontation ensues; someone is dragged down to hell. At last Charles is (not quite) alone. He and Robert Schumann meditate on the mystery and miracle of the Classical Style, the shadowy life-in-death of the past.

Jeremy Denk

## SIDEBAR: STEVEN STUCKY

**A**N OPERA about dead composers wandering the earth, with subplots about music theory and Don Giovanni, and with a hapless musicology student as villain? Improbable, to say the least—but also, for a composer, irresistible. The sheer range of musical situations and styles makes this a dream assignment, but also the hardest job I've ever taken on: parodies of 18th-century music; inside jokes about music history, with sizable chunks of learned discourse from Rosen's book; a satirical symposium on sonata form set to music composed *in sonata form* (!); a Wagnerian fantasy; an unexpected appearance by the greatest of Romantic composers. Remarkably, in just 70 minutes Jeremy Denk's libretto calls for all these and more. The challenge is not simply to pull off each of these musical stunts,

but to get them to flow together at once wittily and coherently. Thus, *The Classical Style* has been not only a fascinating challenge, but also a fast and furious education.

Ultimately, the heart of this project is Rosen's elegant, original thinking, and the (literally) immortal music that is its subject. It has been a pleasure spending a year or so in the operatic trenches with a (slightly deranged) collaborator of deep, subtle intelligence. We have tried to be entertaining, and we kept reminding each other to aim for comedy of the best kind: not just slapstick (though there's plenty of that), and certainly not mean-spirited, but humane. The real takeaway is not the jokes—it's the lump in the throat.

THE KNIGHTS

Eric Jacobsen, *conductor*

VIOLIN

Colin Jacobsen, *co-concertmaster*  
Johnny Gandelsman, *co-concertmaster*

Pico Alt

Christina Courtin

Alex Fortes

Kristi Helberg

Ariana Kim

Jean-Frederic Molard

Guillaume Pirard

Amie Weiss

VIOLA

Kyle Armbrust

Nicholas Cords

Max Mandel

Miranda Sielaff

CELLO

Jane Cords-O'Hara

Eric Jacobsen

Alex Greenbaum

Julia MacLaine

BASS

Logan Coale

Shawn Conley

FLUTE

Chris Johnson

Alex Sopp

OBOE

Geoff Deemer

Adam Hollander

ENGLISH HORN

Adam Hollander

CLARINET

Romie de Guise-Langlois

Agnes Marchione

BASSOON

Edward A. Burns

Erik Holtje

HORN

Michael P. Atkinson

David Byrd-Marrow

TRUMPET

Josh Frank

Sycil Mathai

TROMBONE

Dave Nelson

TUBA

Scott Sutherland

TIMPANI

Joseph Gramley

PERCUSSION

Joseph Gramley

Molly Yeh

HARP

Megan Conley

PIANO & CELESTE

Steve Beck

ARTISTIC DIRECTORS

Colin Jacobsen

Eric Jacobsen

EXECUTIVE DIRECTOR

Liz Mahler

DIRECTOR OF PRODUCTION & OPERATIONS

Yako Stavrolakas

Friday, June 20, 2014, 10pm  
Faculty Club

*Late Night with Storm Large*



Storm Large, *vocals*  
Grace Fong, *piano*

*Tonight's program will be announced from the stage.*

Saturday, June 21, 2014, 11am  
Hertz Hall

Jeremy Denk, *piano*

Uri Caine Ensemble

PROGRAM

Leoš Janáček (1854–1928) *On an Overgrown Path*, Set II (1911)  
No. 1 Andante

Franz Schubert (1797–1828) *Ländler*, D. 366 (1816–1824)  
No. 12  
No. 10  
No. 11

Janáček *On an Overgrown Path*, Set I (1900–1908)  
No. 2 A blown-away leaf  
No. 5 They chattered like swallows!

Schubert *Moments Musicaux*, D. 780 (1823–1828)  
No. 4 in C-sharp minor

Janáček *On an Overgrown Path*, Set I  
No. 3 Come along with us  
*On an Overgrown Path*, Set II  
No. 4 Vivo

Schubert *Moments Musicaux*, D. 780  
No. 5 in F minor

Janáček *On an Overgrown Path*, Set I  
No. 6 Words fail

- Schubert *Ländler*, D 790 (1823)  
 No. 3 in D major  
*18 Viennese Ladies' Ländler and Ecossaises*,  
 D. 734 (ca. 1822)  
 No. 10 in C major  
*Graz Galop*, D. 925 (ca. 1827)
- Janáček *On an Overgrown Path*, Set II  
 No. 5 Allegro — Adagio

Jeremy Denk, *piano*

INTERMISSION

- Uri Caine (b. 1956) Mahler Re-Imagined
- Gustav Mahler (1860–1911) Symphony No. 5 in C-sharp minor (1901–1902)  
 I. Trauermarsch  
*Kindertotenlieder* (1901–1904)  
 I Think They Have Merely Gone Out  
 Symphony No. 1 in D major (1888–1896)  
 Movement III  
 Symphony No. 5 in C-sharp minor  
 IV. Adagietto  
*Das Knaben Wunderhorn* (1892–1901)  
 Shining Trumpets (1898)  
*Songs of a Wayfarer* (1883–1885)  
 I Went Out Over the Countryside  
*Das Knaben Wunderhorn*  
 Drummer Boy (1901)  
 Urlicht (1893)  
*Song of the Earth* (1908–1909)  
 Abschied

URI CAINE ENSEMBLE

Uri Caine, *piano*  
 Ralph Alessi, *trumpet*  
 Josefina Vergara, *violin*  
 Chris Speed, *clarinet*  
 John Hébert, *bass*  
 DJ Olive (aka Gregor Asch)  
 Jim Black, *drums*

## THE OVERGROWN PATH

Let the listener add to the titles of the individual numbers what is appropriate from his own life.

Leoš Janáček

MEMORY IS NOT remembering. Remembering presses hard against time in an attempt to reconstruct, record, document, order. Memory, on the other hand, pushes gently on the past but cannot disentangle the threads that enmesh it in the present; it is less orderly; it plays tricks, fades, disappears. But whereas remembering might fix the past, memory makes it live. We communicate what we remember; our memories, we transfer. The music by Schubert, Janáček, and Mahler on this program is about this kind of transfer and those paths by which we transform their memories into our own.

Something happened in the decades spanning the 18th and 19th centuries. When Haydn, Mozart, or even Beethoven introduced nature or rustic allusions into their music it was a depiction, a stylized representation of another place. For Schubert, a country dance, a flowing brook, the hurdy-gurdy man is an evocation of another time, be it only yesterday. This is memory as nostalgia, a shared imaginative space that some have called Romanticism. Schubert's *Ländler*, though simple and unpretentious, create such a space. This country cousin of the waltz with its sturdy 3/4 meter and melodic contours redolent of yodeling invariably brings to mind Austria's alpine regions. In Schubert's hands these effortless, 16-bar miniatures become the memory of a collective cultural experience, even—especially—for city folk gathered in a Biedermeier parlor. This is social music that points not to an exotic "them" but to a convivial "us." Schubert wrote hundreds of such short pieces—waltzes, German dances, minuets, *écossaises*, marches, galops, and the like—and they were his most popular, if least ambitious works. It is therefore telling that he was unable to find a publisher for a later collection of twelve *Ländler* (D. 790, of which we'll hear No. 3), whose nuanced expressivity

overstepped the bounds of untroubled pleasantries toward the more private, inward looking spaces of his *Moment musicaux*.

These are the spaces, grown darker, more anguished, of Janáček's *On an Overgrown Path*. The first series, published in 1911, incorporates five pieces originally written for harmonium (including "A blown-away leaf") with another five written after the death of the composer's daughter in 1903; the individual titles are linked to her memory and the pain of her loss. The five pieces in the second series, published posthumously, are untitled, though they, too, share what the composer described as "more distress...than there are words to tell." The music behind these unspoken words reaches back to Janáček's childhood in the Moravian countryside, and it is this music—*remembered*, studied, and abstracted—that created the distinctive elements of the composer's style: short, asymmetrical phrases, frequently shifting meters, unexpected harmonies, and disconnected rhythmic and melodic ostinatos that evoke, in turn, the often fragmentary qualities of memory itself.

The succession of Schubert and Janáček pieces on this concert is arranged with skill, some linked through related keys or melodic gestures, others through mood or by effective contrast. The first two works, for instance, shift from E-flat major to E-flat minor and share similar opening motives; "They chattered like swallows" and the fourth *Moment musical* are both in C-sharp minor, whereas Janáček's *Vivo* and Schubert's F minor *Moment musical* are assertive, the following pair, "Words Fail" and Schubert's D-major *Ländler*, studies in elusive wistfulness. These juxtapositions, however artful, however calculated, mirror that involuntary process by which all listening is absorbed into a network of associations. This is how Gustav Mahler listened and it is what made his music such an

affront—an affront compounded by Uri Caine, who takes Mahler at his word.

Mahler, just six years Janáček's junior, was nurtured in the neighboring region of Bohemia. His formative musical memories included military marches, country bands, Jewish cantors, Catholic liturgy, German, Austrian, and Czech folk songs—not to mention the Viennese classical canon. It is a mix not so different from what other children of this polyglot Austro-Hungarian empire experienced, but Mahler retained these associations, brought them, unalloyed to the surface, made public his private memories, and refused to obey accepted hierarchies of high and low. Uri Caine takes this as his starting point, embracing Mahler's mixture of profound and profane and drawing it into the present. That present includes an awareness of the Holocaust and a heightened sensitivity to Mahler's Jewish identity, including the cantorial roots that run deep in his music. But Caine also adds associative layers from his own experience, including the textures and inflections of jazz, blues, funk, world music, and sound collage that are part of the ever widening compass our musical culture. If the central European sound world that inspired Mahler, Janáček, and Schubert is now largely lost, its traces live on in their music—and in us, transformed along the overgrown paths of *our* memory.

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SIDEBAR: URI CAINE

ONE OF MY Aha! moments with Mahler came when I was a teenager in Philadelphia. I had just started studying composition with composer George Rochberg, and he asked me to reduce the first movement of Mahler's Fifth Symphony for piano. This assignment was meant to teach me about orchestration, instrumentation, transpositions of the instruments, etc. In the beginning it seemed like a monumental task and reducing even a couple of measures was a major ordeal. Every day I came home from school and would work on this, and it seemed like it would take me forever to finish. But as time went on, things got a little easier. Soon I could play whole sections of the piece on the piano and I began making sense of Mahler's harmonies, hearing the music in my head. I began to get the feel of what it meant to ingest music on a note-by-note basis and really try and understand what every note and word of the musical score meant. I eagerly looked forward to these daily discoveries that were revealing the mysteries of Mahler's music.



Saturday, June 21, 2014, 3pm  
Hertz Hall

## The Knights

Eric Jacobsen, *conductor*

Timo Andres, *piano*

Storm Large, *vocalist*

Hudson Shad

### PROGRAM

- Charles Ives (1874–1954)    Three Places in New England (1930 version)
- I.    The “St. Gaudens” in Boston Common  
      (Col. Shaw and his Colored Regiment)
  - II.    Putnam’s Camp, Redding, Connecticut
  - III.    The Housatonic at Stockbridge

Wolfgang Amadeus Mozart (1756–1791)    Piano Concerto No. 26 in D major, K. 537,  
      “Coronation” (1788)  
      Allegro  
      Larghetto  
      Allegretto

Re-composed by Timo Andres (b. 1985)

Timo Andres, *piano*

### INTERMISSION

Morton Feldman (1926–1987)    Madam Press Died Last Week at 90 (1970)

Karlheinz Stockhausen (1928–2007)    From *Tierkreis* (1974–1975)  
      (arr. Caroline Shaw)    Leo

Kurt Weill (1900–1950)    *The Seven Deadly Sins (ballet chanté)* (1933)  
Prologue  
Sloth  
Pride (Memphis)  
Wrath (Los Angeles)  
Gluttony (Philadelphia)  
Lust (Boston)  
Greed (Tennessee)  
Envy (San Francisco)  
Epilogue (home, in the new little house)

Storm Large, *vocalist*

HUDSON SHAD

Mark Bleeke, *tenor*

Eric Edlund, *baritone*

Peter Becker, *bass-baritone*

Wilbur Pauley, *bass*

## DOING THE SHUFFLE

TIME WAS when it was called drop-the-needle, an act of hands-on sampling that required a bit of time, patience, and dexterity. These days a random playlist is easily programmed and the surprises it brings have come to be an expected ingredient of cultural consumption (provided our attenuated attention span can retain what we've just heard). This is a concert of our time that shuffles gleefully across time, space, genres, styles, and aesthetic attitudes. One might find a slender thematic thread by calling it a journey (because most of the pieces seem to share the notion of locomotion, travel, or transition), but that might defeat the pleasure of allowing the succession of textures and impressions to wash over our ever-receptive minds.

As with so many works by Ives it is difficult to say precisely when *Three Places in New England* was written. He tended to collect musical ideas like other people collect string but by 1914 it had taken the shape we know today. In 1929 Ives rescored the work for small orchestra, a version that was given its première by Nicolas Slonimsky in 1930. The first of its three movements is slow and somber, a meditation on the Boston memorial erected in honor of the all-black 54th Massachusetts Regiment that fought with distinction and heavy losses in South Carolina in 1863. The principal motives are drawn from slave songs and patriotic tunes, including "Massa's in the Cold Ground," "Old Black Joe," "Marching Through Georgia," and "The Battle Cry of Freedom." *Putnam's Camp* captures Ives's boyhood memories of a lively Fourth of July picnic in Redding, Connecticut that is a mélange of patriotic turns from "Yankee Doodle" to "Columbia, Gem of the Ocean." The dreamy central section represents a young boy's reverie as he wanders off to a distant hill. The finale is an impressionistic depiction of a walk along the Housatonic River Ives took with his new bride on their honeymoon near Stockbridge, Massachusetts:

We walked in the meadows along the river, and heard the distant singing from the church across the river. The mist had not entirely left the river bed, and the colors, the running water, the banks and elm trees were something that one would always remember.

Against a continuous haze in the strings one hears elements of the hymn tune *Dorrance* and nearly omnipresent reminiscences of the opening motive of Beethoven's Fifth Symphony.

It can be sobering to hold in one's hands a composer's autograph score and to realize that the page before you was once blank. Everything that goes into composition—the indecision, tentative solutions, second thoughts and corrections that may be preserved in sketches and early drafts are here hidden behind the *fait accompli*. In Mozart's "Coronation" Concerto, however, long stretches of the left hand of the solo part are incomplete; the composer, in a hurry, knew very well what he would play, but did not take the time to write it out. Timo Andres has seized this opportunity to fill in the blanks, as well as to write two new cadenzas:

The house style of "my" Mozart concerto results from a several combined strategies. The left hand gets an extended catalogue of gestures (no more tasteful, 18th-century Alberti bass). It uses imitation, counter-melodies, and canonic interplay to participate in the musical drama of the right hand (sometimes even leaping above it in register). Harmonically, new chords both thicken and undermine the existing progressions, adding allusions to music after Mozart's time (Beethoven, Schumann, Brahms, Prokofiev, Ives, Rachmaninoff, Stravinsky, and Bartók all make appearances). The result is an almost en-

tirely new-sounding piece, which I hope will be an antidote to the studied blandness of most existing completions.

Birth and death bracket all our earthly travails and the two short pieces by Morton Feldman and Karlheinz Stockhausen address themselves to these moments of transition. Stockhausen's *Tierkreis* is series of pieces representing each of the signs of Zodiac that consist of precisely notated and serially organized melodies and rhythms for any instrument against more generally improvised harmonic accompaniments. *Leo* (Stockhausen's own sign) is arranged here by Caroline Shaw for violin and an ensemble consisting of oboe, clarinet, trumpet, trombone, and bass.

Feldman's piece is a musical tribute that marks the passing of his piano teacher, Madame Vera Maurina-Press, a Russian aristocrat who had been close to Scriabin and had studied with Busoni. "It was because of her..." Feldman recalled, "that I was instilled with a sort of vibrant *musicality* rather than musicianship." This brief score features a nearly continuous cuckoo in the flute or muted trumpet over an ever-changing succession of sonorities reminiscent of the "Colors" movement of Schoenberg's *Five Pieces for Orchestra*, Op. 16.

In 1933 Kurt Weill fled Berlin for Paris, and there received a commission for a *ballet chanté* (sung ballet), for which Bertolt Brecht—then headed for Denmark—wrote the libretto. *The Seven Deadly Sins* would be their last collaboration and it is perhaps fitting that it is a tale of rootless travel. This story concerns Anna, who leaves her home in Louisiana in order to earn enough money to build a house for her family. The two sides of Anna's personality (plain, practical, cynical versus beautiful, emotional, exploitable) are represented by a singer and a dancer; her mother, father and two brothers are sung by a barbershop quartet that functions as a Greek chorus. In her journey to seven cities in seven years Anna is confronted by the well-known catalogue of temptations, inverted by Brecht to represent the hypocrisies of the petty bourgeoisie. In each station of the journey Weill finds an appropriate form or style, such as chorale, waltz, fox trot, madrigal, or opera aria to underscore Brecht's satire. By any measure it is an odd journey, crisscrossing the country, back and forth until at last Anna can sing, "We're coming back to you, to our little home beside the Mississippi in Louisiana."

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## SYNOPSIS

Anna I (who sings) and Anna II (who dances) are two facets of one personality. At the behest of her family, they travel to six different American cities in order to make enough money to build a little house on the banks of the Mississippi. In each city, she/they encounter a different deadly sin, and Anna I (the practical side) rebukes Anna II (the artistic side) for engaging in sinful behavior—that is, behavior which hinders the accumulation of wealth.

## PROLOGUE

Anna I sets out the plot, explaining the relationship between her and Anna II (“Actually, we’re not two persons, only one”) and their quest, and identifies the rest of the family: a mother, a father, and two brothers.

## SLOTH

Anna’s parents note that she has always been lazy but in other ways has been a dutiful child, while the brothers intone, “Idleness is mother of all vices.” The Family closes with a prayer that God will keep Anna on the path that leads to prosperity and happiness.

## PRIDE

Anna I and Anna II are in Memphis. Anna II’s new clothes have made her stuck up. When she takes a job as an exotic dancer, she tries to turn it into art, to the displeasure of the paying customers. Anna I scolds her for her pride and reminds her that she must do what is demanded of her.

## WRATH

The Family notes with displeasure that the Annas have not been sending enough money. They are in Los Angeles, and things are going quite well until Anna II witnesses acts of cruelty and rebels against

injustice. Then Anna I reminds her that such anger will make her unemployable and therefore useless, so she must set it aside.

## GLUTTONY

The family has received a letter from the Annas in Philadelphia. They are making good money, but Anna II’s contract specifies that she may not gain any weight, even a gram. They recall that Anna II loves to eat and acknowledge her hardship but trust her to remember that a contract is a contract.

## LUST

In Boston, Anna II has found a wealthy lover, but she prefers another man, who is poor. Anna I points out that the rich lover will not tolerate divided loyalty. Anna II rebels, but finally gives in reluctantly and renounces the poor lover.

## COVETOUSNESS

The Family learns that the Annas are in Baltimore. Men are committing suicide over Anna II, which will increase her earning power, but they fear she will get too greedy. They hope she will be moderate and not make herself too unpopular to earn money.

## ENVY

From San Francisco, Anna I tells us that Anna II is worn out and envious of those who do not have to work hard. Anna I preaches of the need to renounce the pleasures of the world and promises a reward to come. The Family seconds her, saying that strict self-control is the path to glory.

## EPILOGUE

The Annas return to Louisiana after seven years. The house is complete, and they rejoin the Family.

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Saturday, June 21, 2014, 8pm  
Hertz Hall

Jeremy Denk, *piano*

The Knights

Eric Jacobsen, *conductor*

Ojai Festival Singers

Kevin Fox, *conductor*

PROGRAM

György Ligeti (1923–2006) Piano Études, Books I (1985) & II (1988–1994)

BOOK I

- No. 1 Désordre
- No. 2 Cordes à vide
- No. 3 Touches bloquées
- No. 4 Fanfares
- No. 5 Arc-en-ciel
- No. 6 Automne à Varsovie

BOOK II

- No. 7 Galamb Borong
- No. 8 Fém
- No. 9 Vertige
- No. 10 Der Zauberlehrling
- No. 11 En suspens
- No. 12 Entrelacs
- No. 13 L'escalier du diable

Jeremy Denk, *piano*

INTERMISSION

PROGRAM

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Charles Ives (1874–1954) Psalm 90 (1894/1901; rev. 1923–1924)

Ojai Festival Singers  
Kevin Fox, *conductor*

Steve Beck, *organ*  
Joseph Gramley, *bells*  
Molly Yeh, *bells*

Ludwig van Beethoven (1770–1827) Fantasy for Piano, Chorus, and Orchestra,  
Op. 80 (1808)

- I. Adagio
- II. Finale. Allegro — Meno allegro (Allegretto) —  
Allegro molto — Adagio ma non troppo —  
Marcia, assai vivace — Allegro — Allegretto  
ma non troppo quasi andante con moto  
»Schmeichelnd hold und lieblich klingen« —  
Presto

Jeremy Denk, *piano*  
Ojai Festival Singers  
The Knights  
Eric Jacobsen, *conductor*

OJAI FESTIVAL CHORUS

Kevin Fox, *conductor*

SOPRANO

Cheryl Cain  
Michelle Clair  
Shauna Fallihee  
Cecilia Lam  
Rita Lilly  
Jennifer Paulino  
Christa Pfeiffer  
Christa Tumlinson

TENOR

Kevin Baum  
John Davey-Hatcher  
John Gale  
Kevin Gibbs  
Andrew Morgan  
Sam Smith  
Jonathan Smucker

ALTO

Terry Alvord  
Clifton Massey  
Wendy Buzby  
Marcia Roy  
Colby Smith  
Meghan Spyker  
Heidi Waterman  
Celeste Winant

BASS

Steven Anderson  
Sidney Chen  
Adam Cole  
Jeff Fields  
Jonathon Hampton  
Tom Hart  
Jeff Phillips  
Chung-Wai Soong

## ENDNOTES

You won't get a wild, heroic ride to heaven on pretty little sounds.

*George Ives*

**A** LAST WORD, a final reckoning, and a grand finale. The works on this program, each in its way, is a summation. In his Piano Études Ligeti tackles a genre dedicated to ultimate difficulties; Ives contemplates the divine in cosmic time, and Beethoven, in an act of cosmicchutzpah, writes a curtain call to end all curtain calls.

In an essay accompanying his recording of the first two books of Ligeti's Piano Études Jeremy Denk makes his own summation of their significance as a "crowning achievement of [Ligeti's] career and of the piano literature," although he goes on to add:

But one stroke of their genius is underappreciated: the way Ligeti celebrates the genre's perversity, repurposes it in into wild, unheard-of art. Drawing inspiration from the étude's most unpromising attributes—obsessions, monotony, ad infinitum repetition, mathematical dryness—he fearlessly redeems them.

Each of these études addresses an aspect of piano technique that in the words of Karol Berger blends "anarchic slapstick with mechanical terror." In the process Ligeti tips his hat to distinguished predecessors, including Scarlatti, Chopin, Schumann, and Debussy, takes in what he's learned about the rhythmic polyphony from the music of sub-Saharan Africa (not to mention Conlon Nancarrow), and incorporates a few ideas from fractal geometry. Rhythm is his central preoccupation and Ligeti describes these études as a meeting between "the meter-dependent hemiola as used by Schumann and Chopin and the additive pulsation principle of African music." "That which is eminently new in my piano études," he concludes, "is the possibility of a *single* interpreter being able to produce the illusion of *several* simultaneous layers of different tempi."

*Désordre*: The right hand plays on the white keys, the left on the black keys; rhythmic alignment is subjected to gradual displacement leading to "seemingly chaotic configurations" (Ligeti) or "canonic collapse" (Denk).

*Cordes à vide*: Open fifths provide principal harmonic and melodic material that produce a floating sensation suggestive of Debussy with polyrhythmic interchange between the hands.

*Touches bloquées*: Several keys are held down by one hand, while the other plays chromatic scales, resulting in surprising rhythmic patterns; false octaves dominate the short central section.

*Fanfares*: Horn fanfares against a steady eight-note ostinato in which rhythmic displacement and irregular accents play a prominent role.

*Arc-en-ciel*: Ligeti called this "almost a jazz piece" inspired by Bill Evans and exploiting the inherent harmonic ambiguities of seventh chords.

*Automne à Varsovie*: Multiple descending chromatic lines (as a gesture of lament) give the illusion that the pianist is playing "simultaneously at two, three, sometimes four different speeds" (Ligeti).

*Galamb borong*: This is "pseudo-Gamelan music," its title "nonsense Balinese" (Ligeti), again recalling Debussy, who was likewise infatuated with the gamelan.

*Fém*: Highly syncopated, jazzy, and with *ad libitum* accentuation, the two hands play patterns of varied lengths (9 against 8) with continuously shifting alignments. Open fifths.

*Vertige*: This "most fiendish Étude of all" (Denk) consists of a series of descending chromatic scales of varied lengths entering at irregular intervals.

*Der Zauberlehrling*: Staccato patterns with constantly shifting accents.

*En suspens*: A graceful piece ("my personal favorite," Denk), in which shifting accents and



phrase lengths upset the flowing 6 against 4 in the two hands.

*Entrelacs*: This etude, somewhat akin to *Automne à Varsovie*, features multiple metric layers moving from utmost simplicity to complexity.

*Escalier du diable*: An etude that “has that great Escher feeling of always ascending, never descending—a musical trick, a kind of thrilling illusion” (Denk) with bell-like intonations concluding with the devil’s own interval, the tritone.

\* \* \*

According to his wife, Ives regarded his *Psalm 90* “the only one of his works that satisfied him.” This may seem curious because it contains none of the more obvious elements we associate with Ives’s music—quotations, polyrhythms, textural counterpoint—and its overall form and textures can be traced back to his studies at Yale, during which he was active as a church organist and much influenced by his teacher Horatio Parker and the church music of Dudley Buck. Nonetheless, this Psalm, with its meditation on man’s transience within the sweep of everlasting time, held great meaning for Ives. His setting, for all its traditional aspects, is harmonically adventurous, including dramatic clusters at verse 9 (“For all our days are passed away in thy wrath: we spend our years as a tale that is told”). In the short organ introduction Ives introduces five sonorities that will be associated with principal subjects of the Psalm: “The Eternities,” “Creation,” “God’s wrath against sin,” “Prayer and Humility,” and “Rejoicing in Beauty and Work,” at which point we hear distant bells that will re-enter as of verse 14 verse (“O satisfy us early with thy

mercy; that we may rejoice and be glad all our days”) to bring the psalm to a reverential close.

\* \* \*

On December 22, 1808, Beethoven organized a monster concert that presented, in order, premières of the Sixth Symphony, the concert aria “Ah, Perfido,” the Gloria from the Mass in C, the Fourth Piano Concerto...and after an intermission the Fifth Symphony, the Sanctus and Benedictus from the same Mass, a piano improvisation, and in conclusion a “Fantasia for the piano which ends as a finale with the gradual entrance of the entire orchestra and finally the introduction of choruses.” Whew! The idea was to create a finale that combined all the evening’s performers, but the hastily written work was poorly rehearsed and in performance broke down in chaos and had to be started again.

The opening C minor piano solo may or may not represent what Beethoven improvised that evening, because it was only written out in 1809. After a tentative dialogue between piano and orchestra the work’s theme, based on a lover’s lament from 1795, emerges in the piano and is then subjected to a series of variations, including a bracing march. A return to the initial orchestra–piano dialogue prepares the way for an entrance of the soloists and chorus extolling the glories of music, nature, God’s grace, and the union of love and power. In all, a delightful, if idiosyncratic work that seems both to look back to the folk-like innocence of *The Magic Flute* and ahead to the grandiose “Ode to Joy” of the Ninth Symphony, with which it shares numerous similarities of structure, sentiment, and not least in the uplift of its theme.

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One of America's most thought-provoking, multi-faceted, and compelling artists, pianist **Jeremy Denk** is the winner of a 2013 MacArthur Fellowship, the 2014 Avery Fisher Prize, and

*Musical America's* 2014 Instrumentalist of the Year award. He has appeared as soloist with the Los Angeles Philharmonic, the Philadelphia Orchestra, and the symphony orchestras of Boston, Chicago, San Francisco, and London, and regularly gives recitals in New York, Washington, Boston, Philadelphia, and throughout the United States. Next season, he looks forward to launching a four-season tenure as an Artistic Partner of the Saint Paul Chamber Orchestra; making debuts with the Cleveland Orchestra under Susanna Mälkki and the New York Philharmonic led by Esa-Pekka Salonen; appearing as a soloist with the Los Angeles Philharmonic and San Francisco Symphony; and performing Bach concertos on tour with the Academy of St Martin in the Fields. Future engagements also include a return to the Wigmore Hall, and his recital debut at the Concertgebouw in Amsterdam playing the "Goldberg" Variations, which he will also perform as part of the Barbican's season at LSO St. Luke's, and throughout Europe, including performances at Piano aux Jacobins, the Rheingau Musik Festival, and the Thüringer Bachwochen.

To coincide with the release of his second Nonesuch Records album, *Bach: Goldberg Variations*, Mr. Denk opened the 2013–2014 season with performances of the "Goldbergs" in Boston, Chicago, and Washington; the album reached number one on *Billboard's* Classical Chart and was featured in "Best of 2013" lists by *The New Yorker* and *The New York Times*. Other season highlights included his return to Carnegie Hall to play Mozart's Piano Concerto No. 25 on tour with the San Francisco Symphony and Michael Tilson Thomas, and performances of the concerto with the symphony orchestras of Cincinnati

and Baltimore, as well as with the Saint Paul Chamber Orchestra, leading from the keyboard. This summer, Mr. Denk returns to the Tanglewood Festival to perform the "Goldberg" Variations, and plays Beethoven's First Piano Concerto with the Philadelphia Orchestra. As Music Director of the 2014 Ojai Music Festival, he serves both as curator and performer, and has written the libretto to a comic opera, *The Classical Style: An Opera (of Sorts)*, by Pulitzer Prize-winning composer Steven Stucky. Inspired by Charles Rosen's eponymous seminal text, the opera—a co-commission of the Ojai Music Festival, Carnegie Hall, Cal Performances, and the Aspen Music Festival—features the characters of Haydn, Mozart, and Beethoven. Carnegie Hall and the Aspen Festival will present the opera in 2014–2015.

Mr. Denk is known for his original and insightful writing on music, which Alex Ross praises for its "arresting sensitivity and wit." The pianist's writing has appeared in *The New Yorker*, *The New Republic*, *The Guardian*, and on the front page of *The New York Times Book Review*. One of his *New Yorker* contributions, "Every Good Boy Does Fine," forms the basis of a memoir he is writing for future publication by Random House. Recounting his experiences of touring, performing, and practicing, his blog, Think Denk, was recently selected for inclusion in the Library of Congress web archives. For his work as a writer and pianist, *Out* magazine included Mr. Denk on its "Out 100" list celebrating the most compelling people of 2013.

In 2012, Mr. Denk made his Nonesuch debut with a pairing of masterpieces old and new: Beethoven's final Piano Sonata No. 32, Op. 111, and György Ligeti's Études. The album was named one of the best of 2012 by *The New Yorker*, NPR, and *The Washington Post*, and Mr. Denk's account of the Beethoven sonata was selected by BBC Radio 3's *Building a Library* as the best available version recorded on modern piano. Mr. Denk has a longstanding attachment to the music of American visionary Charles Ives, and his

recording of Ives's two piano sonatas featured in many "best of the year" lists. In March 2012, the pianist was invited by Michael Tilson Thomas to appear as soloist in the San Francisco Symphony's American Mavericks festival, and he recorded Henry Cowell's Piano Concerto with the orchestra. Having cultivated relationships with many living composers, he currently has several commissioning projects in progress.

Mr. Denk has toured frequently with violinist Joshua Bell, and their recently released Sony Classical album, *French Impressions*, won the 2012 Echo Klassik award. He also collaborates regularly with cellist Steven Isserlis, and has appeared at numerous festivals, including the Italian and American Spoleto festivals, and the Santa Fe Chamber Music, Verbier, Ravinia, Tanglewood, Aspen Music, and Mostly Mozart festivals.

Mr. Denk has earned degrees from Oberlin College, Indiana University, and the Juilliard School. He lives in New York City, and his web site and blog are at [jeremydenk.net](http://jeremydenk.net).



**Steven Stucky** is one of America's most highly regarded and frequently performed living composers. Winner of the 2005 Pulitzer Prize for his Second Concerto for Orchestra, he is a trustee of the American Academy in Rome, a director of New Music USA, a board member of the Koussevitzky Music Foundation, and a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. He is also active as a conductor, writer, lecturer, and teacher.

Mr. Stucky presented a number of important premières and performances in the 2013–2014 season. As a co-commission by two of America's foremost orchestras, his new, four-movement Symphony (2012) was showcased twice, with Gustavo Dudamel leading its world première in the Los Angeles Philharmonic's season-opening concerts, and Alan Gilbert

and the New York Philharmonic debuting it in New York two months later. The 2013–2014 season also offered world premières of Mr. Stucky's orchestral song cycle, *The Stars and the Roses* (2012), as part of his yearlong residency at the Berkeley Symphony; *Say Thou Dost Love Me* (2012) for a *cappella* chorus; and *Take Him, Earth* (2012) scored for accompanied chorus, which commemorates the 50th anniversary of the Kennedy assassination. Among other season highlights were high-profile repeat performances of his symphonic poem *Silent Spring* (2011), which the Pittsburgh Symphony took on a tour of seven key European cities; the "Elegy" from *August 4, 1964* (2007–2008), which the Dallas Symphony reprised at home and on a three-city tour of Germany; and *Radical Light* (2006–2007), which London's Philharmonia Orchestra revived in Bonn. Other works by Mr. Stucky figured prominently in the 2013–2014 season: the chamber works *Sonate en forme de préludes* (2003–2004) and *Ad Parnassum* (1998), with three performances each; and Rhapsodies for orchestra (2008), with four—two of them courtesy of the Curtis Symphony Orchestra, during the composer's Curtis Institute residency next spring.

February 2012 saw the world and New York premières of Mr. Stucky's *Silent Spring* by the Pittsburgh Symphony Orchestra, where he served as Composer of the Year 2011–2012, and the New York première of *Aus der Jugendzeit* (2010–2011) by baritone Randall Scarlata and the Philadelphia-based Dolce Suono Ensemble. Also noteworthy in the 2011–2012 season were performances of *Son et lumière* (1988) by both the New York Philharmonic and the Pittsburgh Symphony, conducted by Alan Gilbert and Leonard Slatkin, respectively; and *Funeral Music for Queen Mary* (1992) by the London Symphony under Bernard Haitink. Mr. Stucky also served as Composer-in-Residence at the 2012 Music from Angel Fire Festival.

Notable world premières in recent seasons include Rhapsodies (2008) by the New York Philharmonic at London's BBC Proms;

*August 4, 1964* (2007–2008) by the Dallas Symphony Orchestra; the Chamber Concerto (2010) by the Saint Paul Chamber Orchestra; and the Piano Quintet (2009–2010) at Portland's Chamber Music Northwest festival. Mr. Stucky was also honored with a 60th-birthday concert at Cornell University, where he is professor of composition. His Pulitzer Prize-winning Second Concerto for Orchestra—described by *The New York Times* as “an electrifying piece”—was commissioned and premiered by the Los Angeles Philharmonic in 2004.

For over 20 years, Mr. Stucky enjoyed the longest relationship on record between a composer and an American orchestra: in 1988 André Previn appointed him Composer-in-Residence of the Los Angeles Philharmonic; later, as the ensemble's Consulting Composer for New Music, he worked closely with Music Director Esa-Pekka Salonen on contemporary programming, the awarding of commissions, and programming for nontraditional audiences. He also founded the orchestra's Composer Fellowship Program for high school-aged composers. Elsewhere, he hosted the New York Philharmonic's acclaimed Hear & Now pre-concert programs for several seasons, introducing important works and premières to Philharmonic audiences. Other prominent residencies were with the American Academy in Rome, June in Buffalo, Lehigh University, University of South Carolina, University of Illinois at Urbana-Champaign, Eastman School of Music, and the University of Georgia. Internationally, there were residencies with the Pontificia Universidad Javeriana in Bogotá, Colombia; the Swedish Collegium of Advanced Studies; the Central Conservatory of Music, Beijing; the Shanghai Conservatory; and the Taipei National University of the Arts. In March 2012, Mr. Stucky held a residency at the Cleveland Institute of Music; in the 2012–2013 season, he is the Music Alive Resident Composer at the Berkeley Symphony.

Mr. Stucky has also fulfilled commissions for many other major American orchestras, including those of Baltimore, Chicago, Cincinnati, Dallas, Florida West Coast

(Sarasota), Minnesota, Philadelphia, St. Louis, St. Paul, and Washington, D.C.; as well as for Chanticleer, Boston Musica Viva, Camerata Bern, the Raschèr Saxophone Quartet, the Koussevitzky Music Foundation, the Barlow Endowment, the Howard Hanson Institute of American Music, Carnegie Hall, the BBC, the Aspen Music Festival, the Singapore Symphony, and the Percussive Arts Society; and for such celebrated solo artists as pianist Emanuel Ax, recorder soloist Michala Petri, guitarist Manuel Barrueco, baritone Sanford Sylvan, percussionist Evelyn Glennie, and cellist Elinor Frey.

Mr. Stucky's music has also been performed by the American Youth Symphony, Bavarian Radio Symphony, BBC Symphony, Boston Symphony, Chicago Chamber Musicians, Cleveland Orchestra, Colorado Symphony, Copenhagen Philharmonic, Da Camera of Houston, Danish National Symphony, Deutsches Symphonie-Orchester Berlin, Frankfurt Radio Symphony, the Handel and Haydn Society, Hartford Symphony, Helsinki Radio Symphony, Houston Symphony, Irish National Orchestra, London Sinfonietta, London Symphony, Munich Philharmonic, the Nash Ensemble, New World Symphony, Philharmonia Orchestra, Phoenix Symphony, St. Petersburg Chamber Philharmonic, San Francisco Symphony, Seoul Philharmonic, Stuttgart Chamber Orchestra, Swedish Radio Symphony, Syracuse Symphony, Tanglewood Music Center Orchestra, Toronto Symphony, Tucson Symphony, and many more.

Steven Mr. Stucky's *Cradle Songs and Whispers* were commissioned and recorded by Chanticleer, the San Francisco-based male *a cappella* choir. The two discs were *Billboard*-charting bestsellers, and both won Grammy Awards. Mr. Stucky's extensive discography also contains *Ad Parnassum*; *August 4, 1964*; *Boston Fancies*; *Dialoghi*; *Fanfares and Arias*; *Music for the Funeral of Queen Mary* (after Purcell); *Music for Saxophones and Strings*; *Nell'ombra, nella luce*; *Partita-Pastorale*, after J. S. Bach; *Pinturas de Tamayo*; *Sappho Fragments*; *Second Concerto for Orchestra*; *Serenade for Wind Quintet*; *Son et lumière*; *Spirit Voices*; *Threnos*; *Three New Motets*; and *Voyages*.

## FESTIVAL PARTICIPANTS

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An active teacher and mentor to young composers, Mr. Stucky has served on the Warsaw jury of the Witold Lutosławski Competition for Composers. His expertise on the late composer's music has been recognized with the Lutosławski Society's medal and an ASCAP Deems Taylor Award for his critical biography, *Lutosławski and His Music* (1981). He is consultant to the Philharmonia Orchestra's 2013 centennial celebrations of the composer in London.

As conductor, Mr. Stucky has frequently led the Los Angeles Philharmonic New Music Group and Ensemble X, a contemporary music group he founded in 1997. With the former, he led soloist Michala Petri in the U.S. premiere of his recorder concerto, *Etudes* (2002), and conducted world and regional premieres of works by many of his contemporaries, such as Donald Crockett, Jacob Druckman, William Kraft, Witold Lutosławski, Christopher Rouse, Joseph Phibbs, and Judith Weir.

Mr. Stucky was Composer-in-Residence of the Aspen Music Festival and School in 2001 and 2010, director of the Aspen Contemporary Ensemble in 2005, and the first Barr Institute Composer Laureate appointed at the University of Missouri at Kansas City. Among his other honors are a Guggenheim Fellowship, a Bogliasco Fellowship, the Goddard Lieberman Fellowship of the American Academy of Arts and Letters, the ASCAP Victor Herbert Prize, and fellowships from the National Endowment for the Arts, the American Council of Learned Societies, and the National Endowment for the Humanities. His first Concerto for Orchestra was one of two finalists for the 1989 Pulitzer Prize in Music. Mr. Stucky has taught at Cornell University since 1980, chaired the Music Department from 1992 to 1997, and now serves as Given Foundation Professor of Composition. He has been Visiting Professor of Composition at the Eastman School of Music and Ernest Bloch Professor at UC Berkeley.

Born on November 7, 1949, in Hutchinson, Kansas, Mr. Stucky was raised in Kansas and Texas. He studied at Baylor and Cornell

universities with Richard Willis, Robert Palmer, Karel Husa, and Burrill Phillips.



**The Knights** are an orchestral collective, flexible in size and repertory, dedicated to transforming the concert experience. Driven by an open-minded spirit of camaraderie and exploration, they engage listeners and defy boundaries with programs that encompass their roots in the classical tradition and passion for musical discovery. For their outstanding virtuosity, innovative programs, and bold mission, The Knights are at the forefront of “the future of classical music in America” (*Los Angeles Times*).

The Knights' 2013–2014 season featured a collaboration with the Mark Morris Dance Group at Austin's Texas Performing Arts; a weeklong residency at Dartmouth College; return engagements at Ravinia, Caramoor, and Central Park's Naumburg Orchestral Concerts; and a continued partnership with WQXR–New York Public Radio. In October, The Knights premiered a Concerto for Violin, Santur, and Orchestra by Artistic Director Colin Jacobsen and Silk Road virtuoso Siamak Aghaei, followed by a performance and live recording at Dumbarton Oaks in Washington, D.C., featuring Stravinsky's “Dumbarton Oaks” Concerto on the work's 75th anniversary. Spring highlights include a European tour and the orchestra's debut at the renowned Ojai Music Festival, Cal Performances, and the Tanglewood Music Festival.

Previous season highlights include collaborations with Yo-Yo Ma, Itzhak Perlman, Dawn Upshaw, the Joshua Redman Quartet, and pipa

virtuoso Wu Man, and the creation of a collective composition by members of the orchestra. In December 2012, Artistic Directors Colin Jacobsen and Eric Jacobsen were selected from among the nation's top visual, performing, media, and literary artists to receive a prestigious United States Artists Fellowship. Recent recordings include an all-Beethoven disc released in January 2013 by Sony Classical (their third project with the label), and 2012's "smartly programmed" (NPR) *A Second of Silence* (Ancalagon.)

The roster of The Knights boasts a remarkable diversity of talents, including composers, arrangers, singer-songwriters, and improvisers who bring a range of cultural influences to the group, from jazz and klezmer to pop and indie rock music. The Knights evolved from late night chamber music reading parties with friends at the home of violinist Colin Jacobsen and cellist Eric Jacobsen. The Jacobsen brothers, who are also founding members of Brooklyn Rider, serve as artistic directors of The Knights, with Eric Jacobsen as conductor. The unique camaraderie within the orchestra retains the intimacy and spontaneity of chamber music in performance.

For more information, please visit [TheKnightsNYC.com](http://TheKnightsNYC.com).

The **Ojai Festival Chorus** is made up of some of the finest choral singers in the United States. Selected for their vocal quality, precision, intonation, expression, ear training, and performing experience, these singers are former and/or current singers with the most demanding choral organizations, including the San Francisco Symphony Chorus, American Bach Soloists, Philharmonia Baroque Chorale, San Francisco Opera, Clerestory, Spire Chamber Ensemble, Artists' Vocal Ensemble, Seraphic Fire, Volti, Waverly Consort, and Chanticleer, as well as dozens of orchestral and choral ensembles around the world.



**Aubrey Allicock** (*bass-baritone*) makes his Metropolitan Opera and HD broadcast debut this fall as Mamound in *The Death of Klinghoffer*; a Seattle Opera debut in the title role of *Le nozze di*

*Figaro*; and his Komische Oper Berlin debut as Escamillo in *Carmen* in 2015. Recently he premiered the role of young Emile in Terence Blanchard's *Champion* with Opera Theatre of St. Louis. He holds degrees from the Juilliard School, Indiana University, and Grand Canyon University.



**Timo Andres** is a composer and pianist who grew up in rural Connecticut and now lives in Brooklyn, New York. His debut album, *Shy and Mighty*, which features ten interrelated pieces for two pianos performed by himself and pianist David Kaplan, was released by Nonesuch Records in May 2010 to immediate critical acclaim. Of the disc, Alex Ross wrote in *The New Yorker* that *Shy and Mighty* "achieves an unhurried grandeur that has rarely been felt in American music since John Adams came on the scene...more mighty than shy, [Andres] sounds like himself."

Mr. Andres's new works include a piano quintet for Jonathan Biss and the Elias String Quartet, commissioned and presented by Wigmore Hall, Carnegie Hall, the Concertgebouw Amsterdam and San Francisco Performances; a solo piano work for Kirill Gerstein, commissioned by the Gilmore Foundation; a new string quartet for the Library of Congress, premiered by the Attacca Quartet; and a new piece for yMusic. Upcoming commissions include a major work for Third Coast Percussion and an ensemble song cycle to be premiered by himself, Gabriel Kahane, Becca Stevens, Ted Hearne, and

## FESTIVAL PARTICIPANTS

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Nathan Koci at the Ecstatic Music Festival, and presented by the Saint Paul Chamber Orchestra's Liquid Music series.

Recent highlights include solo recitals at Lincoln Center, Wigmore Hall, (Le) Poisson Rouge, and San Francisco Performances; a weekend of performances in Los Angeles, featuring a new work for the Los Angeles Chamber Orchestra and a performance of his re-composition of the Mozart "Coronation" Concerto; and performances of *Crashing Through Fences* by eighth blackbird. Collaborative projects of the past season include a duo program with Gabriel Kahane at the Library of Congress, and a world première performance of selected Philip Glass Etudes, alongside the composer, as part of Nico Muhly's *A Scream and an Outrage* at the Barbican.

Mr. Andres earned both his bachelor's and master's degrees from Yale, and in addition to music, he has worked occasionally as a professional graphic and web designer. He is one sixth of the Sleeping Giant composers' collective, and performs regularly with ACME. He has received awards from the American Academy of Arts and Letters, BMI, and ASCAP, as well as grants from New Music USA and the Copland Fund. A new album of his orchestral works, *Home Stretch*, was released by Nonesuch Records in 2013.



### **Dominic Armstrong**

(tenor) is a winner of the 2013 George London Foundation Vocal Competition. This season, he appears with the New York Philharmonic (Britten's *Spring Symphony*), the Northwest

Indiana Symphony (Cavaradossi in *Tosca*), the Philadelphia Orchestra/Opera Philadelphia (First Jew in *Salome*), Boston Symphony (Third Jew in *Salome*), Oregon Symphony (Holiday Concerts), the Symphony in C and Princeton Symphony (Britten's *Serenade*), and in recital with Christine Brewer and Craig Rutenberg with the George London Foundation.



Hailed as "the future of chamber music" (*Strings*), **Brooklyn Rider** offers eclectic repertoire in gripping performances that continue to attract legions of fans and draw rave reviews from classical, world, and rock critics alike. During the 2013–2014 season, Brooklyn Rider joined forces with banjo legend Béla Fleck on Deutsche Grammophon/Mercury Classics album *The Impostor* and on a 20-city North American tour. Other season highlights included collaborations with soprano Dawn Upshaw during residencies at the University of Texas at Austin and the University North Carolina at Chapel Hill. This summer brings the eighth season of the Stillwater Music Festival, a weeklong chamber festival in Minnesota founded by the group in 2006 as a place to unveil new repertoire and collaborations. The quartet celebrates its tenth anniversary this fall with the *Brooklyn Rider Almanac*, a multidisciplinary project centered around an album of the same name.

The quartet has been increasingly active in the recording studio, including 2013's *A Walking Fire* on Mercury Classics and the much-praised *Brooklyn Rider Plays Philip Glass* on the composer's Orange Mountain Music label. Violinist Johnny Gandelsman launched In A Circle Records in 2008 with the release of Brooklyn Rider's eclectic debut recording, *Passport*, followed by *Dominant Curve* in 2010 and *Seven Steps* in 2012. A longstanding relationship between Brooklyn Rider and Kayhan Kalhor resulted in the critically acclaimed 2008 recording *Silent City*.



**Uri Caine** (*piano, composer*) was born in Philadelphia and began studying piano with Bernard Peiffer. He played in bands led by Philly Joe Jones, Hank Mobley, Johnny Coles, Mickey Roker, Odean Pope, Bootsie Barnes, Bobby Durham, and Grover Washington. He attended the University of Pennsylvania and studied music composition with George Rochberg and George Crumb. Since moving to New York in 1985, he has recorded 25 albums as a leader. Recent CDs include *Sonic Boom* with Han Bennink (816 Music, 2013), *Rhapsody in Blue* (Winter & Winter, 2013) and *Callithump* (Winter & Winter, 2014). He has recorded projects with his ensemble performing arrangements of Mahler, Wagner, Verdi, Schumann, and Bach. Mr. Caine also leads an acoustic trio that has made several recordings, including *Live at the Village Vanguard* (Winter & Winter) as well as his electric Bedrock trio. He was nominated for a Grammy Award for the *Othello Syndrome* (Winter & Winter) in 2009.

Mr. Caine has received commissions to compose music for the American Composers Orchestra, the Arditi Quartet, the Vienna Volksoper, Concerto Köln, the Basel Chamber Orchestra, and the Beaux Arts Trio, among others. Recent compositions include *Jagged Edges*, a piano quintet written for the Afara String Quartet, and a new piece for the Philadelphia Orchestra and gospel choir celebrating the life of Octavius Catto, to be performed in the summer of 2014. In 2006–2009 he was the composer in residence for the Los Angeles Chamber Orchestra. He has performed his version of the “Diabelli” Variations with orchestras including the Cleveland Orchestra, the Swedish Chamber Orchestra, and the Moscow Chamber Orchestra. Mr. Caine was the director of the Venice Biennale in 2003.

During the past several years, he has worked in groups led by Don Byron, Dave Douglas, John Zorn, Arto Lindsay, Terry Gibbs and Buddy DeFranco, Sam Rivers,

Barry Altschul, the Woody Herman band, and the Master Musicians of Jajouka. He has received grants from the National Endowment for the Arts, the Pew Foundation, and the USA Artist Fellowships. He has performed at many festivals, including the North Sea, Monterey, Montreal, and Newport Jazz festivals, as well as classical festivals like the Salzburg Festival, the Munich Opera, Holland Festival, IRCAM, and Great Performers at Lincoln Center. He lives in New York City with his wife Jan.

The **Uri Caine Ensemble** met in New York City during the recording of *Urlicht/Primal Light* in 1997. Following its release, the group began officially playing together and embarked on a tour of Europe. Since then, the Ensemble has recorded two additional Mahler albums, *Live in Toblach* (1999) and *Dark Flame* (2003), as well as *Wagner e Vanezia* (1997), *The Sidewalks of New York* (1999), *The Goldberg Variations* (2000), *Love Fugue* (2000), *Uri Caine Ensemble Plays Mozart* (2007), *The Othello Syndrome* (2008), and *Rhapsody in Blue* (2013). All were recorded for Winter & Winter. The Ensemble has also played in numerous jazz and classical festivals throughout the world, including the North Sea and Umbria jazz festivals, the Village Vanguard in New York City, and the Salzburg, Holland, and Lucerne festivals, and Great Performers at Lincoln Center.



**Rachel Calloway** (*mezzo-soprano*) has focused her performing career on living composers whose works champion their celebrated mentors. Included among them are Kaija Saariaho, Unsuk Chin, Mohammad Fairouz, Oliver Knussen, George Crumb, Toshio Hosokawa, Nico Muly, Steven Stucky, Georg Friedrich Haas, and Donnacha Dennehy. She has performed with Ensemble Signal, Alarm Will Sound, JACK, BAM Next Wave Festival, Prototype Festival, Berkeley Symphony, Gotham Chamber Opera, Castleton



## FESTIVAL PARTICIPANTS

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Festival, Tulsa Opera, Glimmerglass Festival, Los Angeles Philharmonic, and Cal Arts.



**Grace Fong** (*piano*) is a prize-winning pianist with an international career as a concerto soloist, recitalist, chamber musician, and contemporary keyboardist. She has been featured at major venues from

Weill Hall at Carnegie Hall to the Kennedy Center, the Phillips Collection, the Hollywood Bowl, the Great Hall in Leeds, Reinberger Hall at Severance Hall, the Liszt Academy in Budapest, and the Konzerthaus in Dortmund, Germany. Her radio and television broadcasts have included the BBC, NPR's *Performance Today*, WCLV-FM in Cleveland, KUSC-FM in Los Angeles, and the "Emerging Young Artists" series in New York. She has performed as a soloist with the Halle Orchestra in the United Kingdom, the Polish Chamber Orchestra, the Indianapolis Chamber Orchestra, the Indianapolis Symphony Orchestra, the Music Academy of the West Festival Orchestra, the Olympia Philharmonic Orchestra, the Shreveport Symphony, the Chamber Orchestra of Southwest Virginia, and the New Hampshire Music Festival Orchestra, among others.



**Kevin Fox** (*conductor*), founding artistic director of the Grammy-winning Pacific Boychoir Academy (PBA), is one of America's few full-time boys choir directors. The *Los Angeles Times* called PBA's musical sophistication and quality of sound "astounding." Starting in 1998 with six choristers, Mr. Fox now runs the music program for over 170 students in PBA's after-school program and day school, the only full-time choir school on the West Coast, where students' daily music studies are integrated into a full academic curriculum.

Mr. Fox has conducted Pacific Boychoir in hundreds of concerts and recordings that have

included classical, jazz, and pop repertoire. He has prepared singers for conductors such as Michael Tilson Thomas, Kurt Masur, Robert Spano, Gustavo Dudamel, David Robertson, James Conlon, Charles Dutoit, Herbert Blomstedt, Donato Cabrera, Don Davis, Marcus Shelby, Vance George, Jeffrey Thomas, Michael Morgan, Roberto Tibiriça, and Constantine Orbelian. Along with the San Francisco Girls Chorus, PBA recorded Mahler's Third Symphony with the San Francisco Symphony, which was awarded the Grammy for Best Classical Album in February 2004. In January 2010, the SFS recording of Mahler's Eighth Symphony, featuring the San Francisco Symphony Chorus, the San Francisco Girls Chorus, and PBA, was awarded Grammys for Best Choral Performance and Best Classical Album.

Mr. Fox holds a degree in music from Wesleyan University, where he received the Lipsky Prize for outstanding scholarship in choral studies. Mr. Fox worked for the American Boychoir and, as a countertenor, has sung with the choirs of Trinity Church New Haven, Trinity Church Princeton, American Bach Soloists, Philharmonia Baroque Chorale, and the Grace Cathedral Choir in San Francisco, where he also has served as interim assistant choirmaster. In the past twelve months, Mr. Fox has conducted PBA in events that have included the Nelson Mandela Memorial Service in Washington, D.C., and Major League Baseball playoffs.



Though the six-man ensemble Hudson Shad (five singers and a pianist) debuted officially in 1992, their nucleus formed in 1977 when

three of them made their Carnegie Hall débuts as soloists in Penderecki's Magnificat. In 1989, the Arts at St. Ann's in Brooklyn asked bass Wilbur Pauley to contract a quartet to perform as The Family in Kurt Weill's *The Seven Deadly Sins* with Marianne Faithfull. The response was favorable.

Over the last quarter century, Hudson Shad has most likely racked up more performances as The Family in *The Seven Deadly Sins* than any other group in history. They have performed in almost 40 different locations, from Arezzo to Zagreb, numbering over 100 performances worldwide. They participated in a staging of the work, in a double bill with Weill's *Der Lindberghflug*, at the Macerata Festival. They have twice recorded the work, once with Kurt Masur and the New York Philharmonic and once with Ms. Faithfull, Dennis Russell Davies and the RSO-Wien. In 2008, Hudson Shad was honored to participate in the Carnegie Hall première of the work, with Ute Lemper and the Toronto Symphony.

Other orchestra appearances by Hudson Shad have featured more Weill: *Kleine Mahagonny* with the Saint Paul Chamber Orchestra and *Aufstieg und Fall der Stadt Mahagonny* at the Salzburg Festival. The Schubert bicentennial found Hudson Shad returning to the New York Philharmonic for orchestral works with men's voices, and they performed Schubert songs using the Reger orchestrations with the Bruckner Orchester in Linz. Hudson Shad débuted with the Atlanta Symphony Orchestra as "Wild Things" in Oliver Knussen's *Where the Wild Things Are*, conducted by the composer. They have developed their own English translation of Stravinsky's *Renard* and have performed it with Charles Dutoit at the Miyazaki Festival and at the Saratoga Performing Arts Center.

Hudson Shad always enjoys performing in the Golden State. They've sung the *Sins* with the San Francisco Symphony (twice), Los Angeles Philharmonic, Santa Rosa Symphony, Pacific Symphony Orchestra, and they're delighted to add Ojai and Berkeley to the list. In 2003, Hudson Shad ranged over the West

Coast on a Community Concerts tour, singing everywhere from Redondo Beach to Bishop.

In 1999, Hudson Shad was featured on Broadway in a musical tribute to the *Comedian Harmonists: Band in Berlin*. In October 2013, Hudson Shad toured the Midwest for the fourth time under the auspices of Allied Concert Services.



Hailed by *The New York Times* as "an interpretive dynamo," conductor and cellist Eric Jacobsen has built a reputation for engaging audiences with innovative and collaborative projects. As co-founder and artistic director of the adventurous orchestra The Knights and a founding member of the genre-defying string quartet Brooklyn Rider, Mr. Jacobsen—along with his brother, violinist Colin Jacobsen—was awarded a prestigious United States Artists Fellowship in 2012.

The Jacobsens founded The Knights to foster the intimacy and camaraderie of chamber music on the orchestral stage; as *The New Yorker* reports, "few ensembles are as adept at mixing old music with new as the dynamic young Brooklyn orchestra." As artistic director, he has led the "consistently inventive, infectiously engaged indie ensemble" (*New York Times*) at venues ranging from Carnegie Hall to Central Park, as well as the Dresden Musikfestspiele to the National Gallery of Dublin. Frequent collaborators of The Knights include violinist Itzhak Perlman, soprano Dawn Upshaw, cellists Yo-Yo Ma and Jan Vogler, and *pipa* virtuoso Wu Man. Under Mr. Jacobsen's baton, The Knights released three albums on Sony Classical—*Jan Vogler and The Knights Experience: Live from New York, New Worlds*, and an all-Beethoven album including the Triple Concerto and the Fifth Symphony—and the "smartly programmed" (NPR) *A Second in Silence* on Anacalagon. *We Are The Knights*, a documentary film produced by Thirteen/WNET, premiered in September 2011.

## FESTIVAL PARTICIPANTS

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Also in demand as a guest conductor, Mr. Jacobsen led Camerata Bern in the first European performance of Mark O'Connor's *American Seasons*, with the composer as soloist. Last season he directed the Detroit Symphony Orchestra, Alabama Symphony, Silk Road Ensemble at Chicago's Orchestra Hall, and the ProMusica Chamber Orchestra. This season Mr. Jacobsen conducts at Dresden's Moritzburg Festival Academy with Midori as soloist, leads the Greater Bridgeport Symphony, and returns to the Alabama Symphony Orchestra, in addition to performances across the United States and Germany with The Knights.

A dedicated chamber musician, he is a member of Yo-Yo Ma's venerated Silk Road Project, participating in residencies and performances at the Art Institute of Chicago, the Hollywood Bowl, Carnegie Hall, and across North America, Europe, and Asia. As a founding member of Brooklyn Rider, dubbed "one of the wonders of contemporary music" (*Los Angeles Times*), Mr. Jacobsen has taken part in a wealth of world premières and toured extensively in North America and Europe. His numerous recordings with the two ensembles include Brooklyn Rider's recent *A Walking Fire*, which *The Boston Globe* praised as an "important statement about cultural curiosity and musical interconnection."



**Keith Jameson** (*tenor*) recently appeared as Bardolfo in the production of *Falstaff* at the Metropolitan Opera, conducted by James Levine, and seen on *Live from the Met in HD*. Other recent engagements include a return to Los Angeles Opera for the Novice in *Billy Budd* and his début with Seattle Opera as the Four Servants in Offenbach's *Les Contes d'Hoffmann*. He completes this season with the title role of *Candide* for the São Paulo Symphony Orchestra in Brazil.



**Kim Josephson** (*baritone*) is a regular guest of leading opera companies, including the Metropolitan Opera where, since 1991, he has performed more than 240 performances of 28 roles, including the title role in *Rigoletto*, Germont in *La Traviata*, Enrico in *Lucia di Lammermoor*, and Belcore in *L'Elisir d'Amore*. He has also appeared at Lyric Opera of Chicago, Seattle Opera, Minnesota Opera, Washington National Opera, Houston Grand Opera, Baltimore Opera, Cincinnati Opera, Fort Worth Opera, Pittsburgh Opera, Connecticut Opera, the Spoleto Festival USA, Sarasota Opera, and Tulsa Opera. In Canada, he has appeared with the Vancouver Opera and Opera Hamilton. In Europe, he has appeared on the stage of Vienna State Opera and at the Rome Opera.

He has created three new principal operatic characters: Eddie Carbone in William Bolcom's *A View from the Bridge*, Fred Jesson in André Previn's *Brief Encounter*, and Billy Harris in Stephen Schwartz's new opera, *Seance on a Wet Afternoon*.

Mr. Josephson's interpretation of Eddie Carbone in the world première of *A View from the Bridge* is available on CD from New World Records. He has also appeared on television in four broadcasts from the Metropolitan Opera, all available on video recording: *La Fanciulla del West*, *Arabella*, *Carmen*, and *Billy Budd*.



**Storm Large** (*vocalist*): musician, actor, playwright, author, awesome. She shot to national prominence in 2006 as a finalist on the CBS show *Rock Star: Supernova*, where, despite having been eliminated in the week before the finale, she built a fan base that follows her around the world to this day.

Ms. Large spent the 1990s singing in clubs throughout San Francisco. Tired of the club

scene, she moved to Portland to pursue a new career as a chef, but a last minute cancellation in 2002 at the Portland club Dante's turned into a standing Wednesday night engagement for her and her new band, The Balls. It wasn't long before she had a cultlike following in Portland, and a renewed singing career that was about to be launched onto the international stage.

Ms. Large made her debut as guest vocalist with the band Pink Martini in April 2011, singing four sold-out concerts with the National Symphony Orchestra at the Kennedy Center in Washington, D.C. She continues to perform with the band, touring nationally and internationally, and she will be featured on their upcoming CD, *Get Happy*. Ms. Large has also sung with Grammy-winner k. d. lang, pianist Kirill Gerstein, punk rocker John Doe, singer/songwriter Rufus Wainwright, and Rock and Roll Hall of Famer George Clinton.

Ms. Large debuted with the Oregon Symphony in 2010, and has returned for sold-out performances each year thereafter. She made her Carnegie Hall debut in May 2013, singing Weill's *Seven Deadly Sins* with the Detroit Symphony as part of the Spring for Music festival. *The New York Times* called her "sensational," and the classical music world instantly had a new star.

In 2007, she took a career departure and starred in Portland Center Stage's production of *Cabaret* with Wade McCollum. The show was a smash hit, earning Ms. Large glowing reviews. Her next endeavor, the autobiographical musical memoir *Crazy Enough*, played to packed houses in 2009 during its unprecedented 21-week sold-out run in Portland. She went on to perform a cabaret version of the show to critical acclaim at the Edinburgh Fringe Festival, Adelaide Festival in Australia, and Joe's Pub in New York. Her memoir, *Crazy Enough*, was released by Simon and Schuster in 2012, named Oprah's Book of the Week, and awarded the 2013 Oregon Book Award for Creative Nonfiction.

Ms. Large is featured in *Rid of Me*, a film by Portlander James Westby, starring Katie O'Grady and Theresa Russell. In November and December 2010, she starred at the Mark Taper Forum with Katey Sagal and Michael McKean in Jerry Zak's production of *Harpis and Angels*, a musical featuring the work of Randy Newman.



Egyptian native **Ashraf Sewailam** (bass-baritone)'s voice is "purring and velvety...with a majestic tone," says *Opera News*. Career highlights since his U.S. debut in 2004 include Colline in *La bohème*, Leporello in *Don Giovanni*, Pistola in *Falstaff* (Seattle Opera); Alidoro in *La cenerentola* (Opera Queensland); Ramfis in *Aida* (Virginia Opera); Sparafucile in *Rigoletto* (New Zealand Opera, Cairo Opera); and Soloist in Rutter's *Mass of the Children* (Carnegie Hall debut).

Mr. Sewailam began his career as a Cairo Opera Company house soloist, where he performed many roles including Dulcamara in *L'Elisir d'Amore*, Gaudenzio in *Il Signor Bruschino*, Ramfis in *Aida*, Palémon in *Thais*, and Sparafucile in *Rigoletto*. Mr. Sewailam was named a prize-winner at the New Voices international competition (Neue Stimmen) in Gütersloh, Germany, and was featured in the opening concert of the New Alexandria Library in 2002 singing Beethoven's Ninth Symphony in Arabic. In addition to his singing engagements, Mr. Sewailam has taught at the American University in Cairo and served as music director for Disney Character Voice International, dubbing Disney productions into Arabic as well as performing several of the characters himself. He earned his doctorate in vocal performance and pedagogy from the University of Colorado at Boulder.

## FESTIVAL PARTICIPANTS

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Lauded by *Opera Magazine UK* for her “stylistic mastery and ripe, sensual sound,” American mezzo-soprano **Peabody Southwell** “is going places” (*Los Angeles Times*). Recent debuts include principal roles with Los Angeles Opera, Chicago Opera Theater, the San Francisco Symphony, and the New World Symphony conducted by Michael Tilson Thomas, James Conlon, and Plácido Domingo. She has premiered many works for contemporary composers including Lee Holdridge, Kamran Ince, Bruno Louchouart, and Thomas Morse, for whom she will create *Frau Schindler* in Munich in 2016.



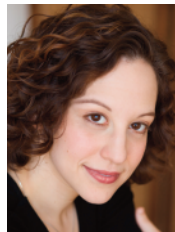
Conductor, pianist, composer, and pedagogue **Robert Spano** is one of the most imaginative talents of his generation. Serving Atlanta as music director of the Atlanta Symphony Orchestra since 2001, he has created a sense of inclusion, warmth, and community that is unique among American orchestras. As 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.

Under Mr. Spano’s guidance, the ASO and audiences explore a creative programming mix. The Atlanta School of Composers reflects his commitment to American contemporary music, thus defining a new generation of American composers. In his 13th season as music director of the ASO, Mr. Spano has programmed five world premières as well as six Atlanta premières. 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, the San Francisco, Boston, Cleveland, Chicago, and Philadelphia symphony orchestras, and the 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.

Mr. Spano will make three appearances at New York’s Carnegie Hall this season in varied programming. This is the fourth consecutive season in which Mr. Spano has been presented by the prestigious venue in more than one medium—and will mark the eighth time that he leads his Atlanta Symphony Orchestra and Chorus in Carnegie Hall’s Isaac Stern Auditorium. Additional guest appearances are with the Minnesota Orchestra, Cincinnati Symphony, Orquesta Sinfonia de Galicia, Tampere Philharmonic, and two weeks of performances with the Boston Symphony Orchestra. In addition to his work on the podium and at the piano, he has continued to focus on composition. In November 2013, Mr. Spano will release a digital recording of his solo piano work, *under water*, and a cycle of five songs written for soprano Jessica Rivera.

With a discography of critically acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media recorded over nine years, Mr. Spano has won six Grammy Awards with the Atlanta Symphony. *Musical America*’s 2008 Conductor of the Year, Mr. Spano is on the faculty of Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Mr. Spano was inducted into the Georgia Music Hall of Fame in 2012 and is proud to live in Atlanta.



**Jennifer Zetlan** (*soprano*) is swiftly garnering recognition for her artistry and captivating stage presence. She has debuted at the Metropolitan Opera, New York City Opera, Seattle Opera, Santa Fe Opera, and Florida Grand Opera. On stage, she has performed with the New York Philharmonic,

Saint Paul Chamber Orchestra, Indianapolis Symphony, and the Juilliard Orchestra, and has been heard at Carnegie Hall in recital and with Oratorio Society of New York, Musica Sacra, and the New York Youth Symphony.

THE CLASSICAL STYLE  
PRODUCTION TEAM

**Christopher Allen** (*assistant conductor*)'s career was launched into national attention when he received the Bruno Walter Conducting Award and Memorial Career Grant. He has since been a member of the Domingo-Colburn-Stein Young Artist Program at Los Angeles Opera, where he has assisted Plácido Domingo and James Colon during the past two seasons. He maintains a working relationship with Robert Spano at the Atlanta Symphony and Cincinnati Opera. He recently added Theater an der Wein to his list of engagements.

**Mary Birnbaum** (*director*) is a New York City-based stage director of theater and opera. Her most recent credits include a chamber version of *Eugene Onegin at Juilliard*, *Stephen Wadsworth's Ring* cycle at Seattle Opera (associate director), and a new opera, *Biennale*, at the Barnes Foundation in Philadelphia. With an interest in dramaturgy, she specializes in new music and plays and has created productions for Juilliard, the Melbourne Opera Studio, American Opera Projects, Los Angeles's Son of Semele Theater, the New Museum, and Bryant Park. She founded and led Art Party Theater Company, an interactive storytelling performance group that was hailed as "genius" (*Encore*), from 2009 to 2012. She has also collaborated with playwrights to develop new plays for Soho Rep, the Playwright's Realm, and the Old Vic in London. She has assisted Stephen Wadsworth at Santa Fe Opera (*King Roger*), the Met (*Boris Godunov*), Manhattan Theater Club (*Master Class*), and Seattle Opera (*Amelia*). As the associate director of the Artist Diploma in Opera Studies program at Juilliard, Ms. Birnbaum teaches and coaches acting for singers at the undergraduate, master's, and post-graduate

levels. She holds an A.B. from Harvard College, a graduate certificate in movement and design from L'École Internationale de Théâtre Jacques Lecoq in Paris, and was the first recipient of the James S. Marcus Directing Fellowship at Juilliard. Up next: *The Abduction from the Seraglio* in Tel Aviv.

**Rakefet Hak** (*coach/rehearsal pianist*) is the music director of UCLA Opera Studio. After pursuing her bachelor's degree in music at the Hartt School of Music and a master's in music at the Manhattan School of Music, she became one of the youngest and the first Israeli coach/assistant conductors to join the Lindemann Young Artist Program and the music staff at the Metropolitan Opera. After working at the Metropolitan Opera, Ms. Hak has been invited to work nationally and internationally in venues such as the Los Angeles Opera, Seattle Opera, USC Thornton School of Music, Opera Cleveland, Spoleto Festival, the New Israeli Opera, Ruhrtriennale Germany, and Semperoper Dresden.

**Emily McDonald** (*set and lighting designer*) has most recently designed scenery and properties for James Darrah's productions of *Agrippina* with Opera Omaha and *Radamisto* with the Juilliard School. Her credits include designs for the Los Angeles Philharmonic's *200 Motels*, sets for *Il segreto di Susanna* and *Lenfant et les sortilèges*, and sets and costumes for *Don Giovanni* and *Albert Herring*. She recently conceived, directed, and designed a staging of Schubert's song cycle *Winterreise*. Other notable productions include *The Adding Machine* with J.Ed Araiza, *Forgotten World* with Shirley Jo Finney, and *O.P.C.* with activist Eve Ensler.

**Cameron Jaye Mock** (*set and lighting designer*)'s work, hailed by the *Los Angeles Times* as "lyrical expression...in superb scenic and lighting design," includes recent designs for Opera Omaha's *Agrippina* and the Juilliard School's *Radamisto*. His other opera credits include: *Dialogues des Carmélites*, *Don Giovanni*,

## FESTIVAL PARTICIPANTS

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*L'incoronazione di Poppea*, the West Coast première of Jonathan Dove's *Flight, Dido and Aeneas*, *Giasone*, *La tragédie de Carmen*, and the oratorio *L'Allegro, il Penseroso, ed il Moderato*. Most recently, Mr. Mock designed the Los Angeles Philharmonic's tenth anniversary staging of Frank Zappa's *200 Motels* at Disney Hall and the San Francisco Symphony's *Peer Gynt* at Davies Symphony Hall.

**Carolina Ortiz** (*lighting designer*) is a graduate of UCLA with a B.A. in theater. Her selected theatrical designs include *Esther's Moustache*, *Onion Creek*, *A Raisin in the Sun*, *The Marriage of Bette & Bo*, and *The Recommendation*. Her scenic designs include *Being Human*, *The Women of Juarez*, and *Wild in Wichita*. Ms. Ortiz assisted lighting designer Cameron Jaye Mock in the trilogy *Hope, Charity, and Faith* at the Latino Theatre Company (LATC). She also assisted Jose Luis Valenzuela, artistic director of the LATC, in *Melancholia* and *Habitat*. Her directing projects include *Strangers in Disguise*

and *The Women of Juarez*. Her work can be seen at [www.carolinaortizlightingdesign.com](http://www.carolinaortizlightingdesign.com).

**Melissa Trn** (*costume designer*)'s New York theater credits include *The Trojan Women* (BAM/SITI Company), *Antigone* (SITI Company), *From the Fire* (composed by Elizabeth Swados), *My Sweet Charlie* (Abingdon Theater), *What to Do When You Hate All Your Friends*, *Al's Business Cards* (Theater Row), *The Screens*, *Baal* (Columbia Stages), *The Sporting Life*, *The Erotic Diary...*, and *Spacebar* (Studio 42). Her regional credits include *Trojan Women* (SITI, Getty Villa), *The Recommendation* (IAMA, Los Angeles), *Roller Disco* (ART's Oberon), *Richard II* (Yale Rep), *The Me Nobody Knows* (Black Rep, St. Louis), *Cataclysm*, *Con*, and *Wake Up!* (Telluride Theater), and *Grace, or the Art of Climbing* (Nice People, Philadelphia).

Ms. Trn is a resident artist for Studio 42 in New York City, as well as an associate artist for Telluride Theater. She holds a M.F.A. from the Yale School of Drama.