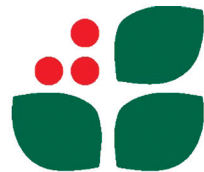




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Larry Alan Smith, Artistic and Executive Director



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JULY 5-AUGUST 1

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Wintergreen Performing Arts

President's Welcome

Dear Patrons:

Welcome to WPA's Summer Music Festival – *Vienna 2010*. Many consider Vienna to be the music capital of the world, and this year, Artistic and Executive Director Larry Alan Smith is recreating its rich heritage at Wintergreen. In July, the Blue Ridge Mountains will ring with the music of Haydn, Mozart, Beethoven and numerous other composers – some familiar, some not – who lived and worked in the great Austrian capital. The Viennese mood has already been established by the famed Vienna Boys' Choir, which sang for the Wintergreen community last fall, and by the April 2010 elegant formal ball – *A Night in Old Vienna* – that dazzled us with its swirling waltzes and stately quadrilles.

The WPA Summer Music Festival has grown dramatically over the last few years in the number and variety of offerings. This summer you can listen to Mozart string quartets at Monticello; stroll the Vienna Woods (recreated on the mountain at Wintergreen) and as you walk encounter chamber music, dance and poetry; or enjoy a Viennese pops concert at the Evans Center. And of course, there is much, much more.

As you immerse yourself in the Viennese experience, I would ask you to think of and thank the more than 400 volunteers who make the Summer Music Festival possible by housing orchestra members, taking tickets, assembling and keeping the tent in good shape, and countless other tasks. If you are not already a part of this team and you want to be, please contact me or any of the volunteers. We will find something for you to do that you will enjoy. If you are already a volunteer, my heartfelt thanks for making the Summer Music Festival possible.

Finally, I want to thank all of you who support Wintergreen Performing Arts by your attendance and financial contributions. You have made this organization one that is gaining increasing national recognition for the quality of its performances and the diversity of its programming. Thank you.

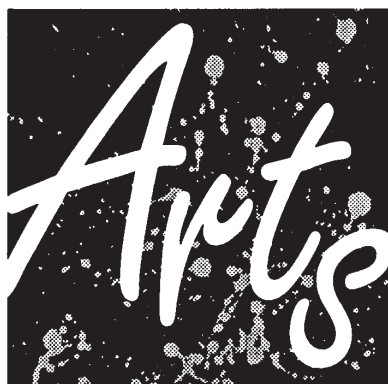


Don Burland
President, Wintergreen Performing Arts, Inc.

Dr. Burland became the President of WPA on October 1, 2009. He retired in 2005 after a career in chemical research that included senior management positions at the IBM Research Laboratory and the National Science Foundation. Author of more than 100 papers in the scientific literature, he is a Fellow of the American Physical Society and currently serves as a lecturer for the American Chemical Society.

THIS ARTS EVENT IS MADE POSSIBLE IN PART BY THE

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Greetings from the Artistic and Executive Director

Dear Friends:

Welcome to Vienna! I will freely admit it . . . right from the start. I am totally smitten. My heart will never be the same again. I am in love and old enough to know that this is not a passing infatuation. No . . . this is the real thing. However, it wasn't love at first sight.

The first time I visited Vienna, I had just represented the United States at the 1986 World Music Days in Budapest, and given the close proximity of the two cities, I decided to spend a few days in the Austrian capital to "see the sights." Sure . . . it was amazing for me to visit one of Mozart's homes (where he wrote *The Marriage of Figaro*), St. Stephen's Cathedral (where Haydn had been a choirboy) and dream of what it would be like to see one of my early 20th century musical heroes, Alban Berg, walking down the street or sitting in a café. *Can you tell that I am a musician???* It was wonderful, but we were just casual acquaintances at that time, and my heart belonged to Paris.

Time has passed, and Vienna is no longer just another gorgeous European city. It is, to quote a famous song, the "City of My Dreams." Then again . . . I do love New York, and Paris . . . will always be Paris . . .

Planning this Festival has been an incredible experience, and I have learned so much along the way. It has been *all Vienna . . . all the time* for months now. I think some of my close friends are ready for me to stop talking about Vienna! That is most unlikely.

Thank you so much for attending one of our Festival events. I encourage you to look through this program book carefully in order to see what else might be of interest. After all, there are nearly 300 performances and events this year! My hope is that you will sample a little of everything.

This Festival is an extremely large undertaking, and it would not be possible without those who care passionately about the mission of Wintergreen Performing Arts. President Don Burland gives an enormous amount of time to the organization, and that is true of the entire WPA board. They are a remarkable group of people who are 100 percent committed.



We could not mount this Festival without you, our supporters. You keep us going . . . by volunteering, contributing and attending our events. Many thanks!

Welcome to Vienna and the 2010 Wintergreen Summer Music Festival and Academy!

Larry

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Larry Alan Smith



Praised by *The New York Times* as “a young composer of great gifts,” Larry Alan Smith has developed an international reputation as a composer, performer, educator and arts executive. Many of today’s outstanding soloists, chamber ensembles and orchestras have performed and commissioned works by Larry Alan Smith.

Upon hearing the world premiere of his one-act opera, *Aria da Capo*, critic Claudia Cassidy reported: “This is remarkable opera theatre . . . Smith has an ear for flaring brilliance . . . All this seems to me a true talent, primarily because I want to hear *Aria da Capo* again.”

He began his earliest musical training in Ohio, and pursued his studies in France with Nadia Boulanger and at the Juilliard School with Vincent Persichetti. While earning his B.M., M.M. and D.M.A. degrees at Juilliard, he was the recipient of several prizes, including the Joseph Machlis Prize for outstanding distinction in composition. During his final year of study, Dr. Smith was appointed to the faculty of the Juilliard School, where he taught from 1980-1986. Previously, he was on the composition faculty of the Boston Conservatory.

An award-winning and prolific composer, Larry Alan Smith is represented and published by the Theodore Presser Company. His works are also published by Bourne Music, E.B. Marks, Colla Voce Music and Tallow Tree Music Publishing, and his vocal works are distributed by Classical Vocal Reprints. Dr. Smith is a member of the American Society of Composers, Authors and Publishers (ASCAP), and he serves on a number of regional and national boards. Last month he was elected president of the Lotte Lehmann Foundation in New York. Previously, he had served as the organization’s treasurer.

It has been a busy year for Dr. Smith with performances, commissions and premieres. He recently completed two weeks of workshops and concerts in Croatia that included concerts devoted to his vocal music, as well as his second appearance as a guest conductor with the Dubrovnik Symphony Orchestra. The earthquake-delayed premiere of his *Concerto for Soprano Saxophone and String Orchestra* will take place at a festival in Rocca di Mezzo (AQ), Italy on August 8. In September and October, Dr. Smith will serve as a composer-in-residence, pianist and poet at The Seasons Music Festival in Yakima, Washington, recording (as the pianist) two of his song cycles with soprano Cherie Caluda and presenting a three-session course (*Art Song: Uniting Words and Music*) for the Osher Lifelong Learning Institute at the University of Virginia.

In addition to his primary life as a composer, Dr. Smith also maintains an active performing schedule. He has guest conducted numerous orchestras and chamber ensembles in Europe, South America and the United States. Dr. Smith is also an experienced pianist who frequently performs his own works.

As an arts executive, he served as the President of the School of American Ballet from 1997-2000, Dean of the Hartt School at the University of Hartford from 1990-1997 and Dean of the School of Music at the North Carolina School of the Arts from 1986-1990. He is currently Professor of Composition at the Hartt School and Artistic and Executive Director of Wintergreen Performing Arts in Wintergreen, Virginia. From 2003-2007 he was the Artistic Director of American SongFest at the Woodstock Fringe in Woodstock, New York.

Larry Alan Smith is a Group XI Fellow of the Kellogg National Fellowship Program, a program of the W.K. Kellogg Foundation designed to expand the nation’s pool of capable leaders. He is also the President of Berg Associates, Inc., a Connecticut corporation providing consulting services to arts organizations and other businesses; and he serves as a senior advisor for Arts Consulting Group, Inc., working out of the firm’s New York and Boston offices.

Dr. Smith is also a prolific poet who resides in Avon, Connecticut, with his wife, pianist Marguerita Oundjian Smith. They have four sons. For more information, visit www.larryalansmith.com.

Vienna

The 2010 Wintergreen Summer Music Festival is being presented in collaboration with the following organizations:

Arnold Schönberg Center – Vienna, Austria
Austrian Cultural Forum – Washington, DC
Bowen McCauley Dance – Arlington, Virginia
Embassy of Austria – Washington, DC
Les Yeux du Monde – Charlottesville, Virginia
Lotte Lehmann Foundation – New York, New York
MICA: Music Information Centre Austria – Vienna, Austria
Mittersill Composers’ Forum – Mittersill, Austria
Rockfish Valley Foundation – Nellysford, Virginia
The Hamner Theater – Nellysford, Virginia
The Java Depot – Nellysford, Virginia
The Thomas Jefferson Foundation – Charlottesville, Virginia
The Wintergreen Nature Foundation – Wintergreen, Virginia
Wintergreen Resort – Wintergreen, Virginia



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Welcome from the Director of the Wintergreen Summer Music Academy

Each year, when the recruiting process begins, we never know what to expect. This year was no exception. The 2009 Academy had been a great success, and we knew that the theme of the 2010 Festival provided an extraordinary amount of great music that our young musicians would want to study. The degree of interest went beyond what I dared to hope for. We received well over 100 applicants. The theme, coupled with the generous gift that produced the Spence Family Scholars, yielded a new level of national interest and also the excitement that was generated by the inquiries and applications of young artists from New Zealand, Italy, Brazil and Israel. Wow!! We have truly arrived.

Mozart, Brahms, Beethoven and Schubert are all in residence this summer on the mountaintop at the Wintergreen Summer Music Festival. I eagerly programmed Viennese cornerstones from these great composers to include the sublimely beautiful *Sextet in B-flat Major* of Brahms, Mozart's *Divertimento* and Beethoven's "Serenade" for String Trio, just to name a few. Our Academy Chamber Orchestra will present Beethoven's *Symphony No. 2*, so mark July 29th as a night you will not want to miss.

It has been five incredibly rewarding and successful years for me as your Academy Director. I truly could not do this job without the leadership and guidance of Larry Alan Smith and the support of our incredible faculty, who make the music come to life for our Academy. Most of all, I would like to thank you, our audience, who make it all possible with your presence, and our young artists, who fill me with a youthful vigor that helps sustain my love of music.

Cheers,

Joe

Joseph J. Nigro
Director, Wintergreen Summer Music Academy
Principal Violist, Wintergreen Festival Orchestra

A rehearsal of the Academy Chamber Orchestra in 2009 – Photos: John S. Taylor



Joseph J. Nigro

New York City native Joseph J. Nigro is a graduate of Manhattan School of Music, where he studied with both Karen Tuttle and Burton Kaplan. While in New York, Mr. Nigro appeared with the Orchestra of St. Luke's, the American Symphony and the New Jersey Symphony in venues ranging from Carnegie Hall and Lincoln Center to Gracie Mansion and the White House.



Mr. Nigro has appeared as principal violist of the Roanoke Symphony and serves as both principal violist and Academy director of the Wintergreen Summer Music Festival. He is entering his fifth season as Academy director, and will continue to administer to the artistic needs of 40 young professionals who gather each summer for mentoring in the majestic Blue Ridge Mountains of Virginia.

Mr. Nigro's chamber music performances include six summers at the Downeast Chamber Music Center in Maine, as well as a fellowship to the Blossom Festival School in Ohio, where he studied with Robert Vernon. He is the founder of the James Piano Quartet, ensemble-in-residence at the Wintergreen Summer Music Festival. As members of the Virginia Touring Commission, the JPQ has traveled throughout the states of Virginia and Tennessee, presenting concerts that included a world premiere by New York City composer Joelle Wallach. This spring, the quartet began a project to record the rare but wonderful chamber music works of French "Les Six" composer Arthur Honegger.

Entering his fifth season as music director and conductor of the Sweet Briar College Chamber Orchestra, Mr. Nigro will present a December 2010 performance that will include Schubert's *Symphony No. 5*, as well as a local performance of Handel's *Messiah*.

Mr. Nigro maintains a private studio in Lynchburg, and also has adjunct violin and viola faculty positions at both Liberty University and Sweet Briar College. He has taught at the Central Virginia Suzuki Institute and is a former board member of the Virginia School of the Arts.

He and his wife Darlene live in Forest, Virginia, with soccer/karate star Joseph, IV, and ballerinas Alexandra and Elizabeth.

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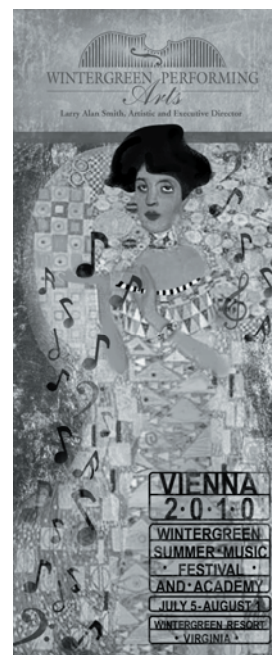
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VIENNA 2010

AN INTRODUCTION



Developing a theme and organizing each Wintergreen Summer Music Festival takes at least 18 months. As a result, one festival is being planned while another festival is being implemented. It is quite a process! Planning for 2011 is well underway, and some preliminary work has even been done on the 2012 Festival. Stay tuned . . .

From the start, it was clear that our month-long celebration of Vienna would not focus exclusively on any one period or composer. Certainly Haydn, Mozart, Beethoven and Schubert would be prominent throughout, but the WSMF is about exploring the known and the unknown. Patrons will be challenged at times, and they will also be very richly rewarded. We encourage you to “jump in the deep end” and experience as many of the Festival’s diverse offerings as possible.

As always, the Festival programming includes the performing arts, visual arts, literary arts and culinary arts. There is also a strong emphasis on Austrian history and culture that will enable all of us to have a

better understanding and appreciation for everything we experience during the Festival.

We urge everyone to take advantage of the following:

- Music, dance and theatre performances on Wintergreen Mountain, in Nellysford and in Charlottesville (Monticello and Les Yeux du Monde)
- Three large-scale exhibitions . . . two at the Old Wintergreen Country Store in Nellysford and one at Les Yeux du Monde in Charlottesville
- Many social opportunities that are part of the Festival, including Café Zeisl, Vienna Gourmet: A Dinner prepared by Chef Marco Krainer, An Austrian Heuriger . . . Wintergreen Style, the wine and beer tastings and the Schubertiade
- Opportunities to observe and hear the students of the Academy
- Morning Seminars and Saturday Seminars . . . all great opportunities for informal learning and interaction with some pretty extraordinary people

Even with nearly 300 events, we can only begin to scratch the surface.

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2010 Wintergreen Summer Music Festival and Academy Schedule

Key:

Wintergreen Resort in Wintergreen, Virginia (on the mountain)

Please note: It is recommended that you use directions contained in this booklet or directions found on the Wintergreen Performing Arts or Wintergreen Resort websites in order to travel to Wintergreen Resort. However, if you do opt to use GPS, please use "Wintergreen Drive, Roseland, Virginia." If mapping directions take you on the Blue Ridge Parkway, please avoid using the Parkway if there is heavy fog. Be sure to compare your results against the non-GPS directions.

BRO = Blue Ridge Overlook (Devils Knob Loop)

CB = Commonwealth Ballroom

CMB = Copper Mine Bistro

DG = Devils Grill

DGP = Devils Grill Patio

EC = John D. Evans Center

FPC = Festival Performance Center

MILGL = Mountain Inn Lobby (Gristmill Lounge)

PBB = Home of Pamela and Brad Brady on Wintergreen Mountain*

RRO = Ravens Roost Overlook (at the end of Ravens Roost Lane)

SP = Skyline Pavilion

SSNPL = Shamokin Springs Nature Preserve Loop

TH = Trillium House – The Wintergreen Nature Foundation (TWNF)

THNR = Nelson Room, Trillium House – The Wintergreen Nature Foundation (TWNF)

TR = Treehouse

TYDR = The Yurt at Discovery Ridge



Wintergreen Resort in Wintergreen, Virginia (at Stoney Creek in the valley)

Please note: Using "3079 Rockfish Valley Highway, Nellysford, Virginia" as a GPS address will bring the visitor to the entrance of Stoney Creek.

ABL = Home of Angie and Bob Lindquist in Stoney Creek*

EHVW = Home of Edith Wittig and Henry J. "Van" van Wageningen in Stoney Creek*

LGC = Home of Lynne and Gary Camp in Stoney Creek*

*Please note: The cooking classes at the two private homes (one in Stoney Creek and one on the mountain), Vienna Gourmet: A Dinner prepared by Chef Marco Krainer (in Stoney Creek) and the Schubertiade (in Stoney Creek) require an advance reservation for all participants. Addresses will be provided at the time of your booking.

2010 Festival and Academy Schedule

Locations Outside of Wintergreen Resort

BRBRF = Big Red Barn at Rodes Farm – 826 Rodes Farm Drive in Nellysford, Virginia

LYDM = Les Yeux du Monde in Charlottesville, Virginia – 841 Wolf Trap Road in Charlottesville, Virginia

NFM = Nelson Farmers' Market in Nellysford, Virginia – Route 151 at the entrance to Stoney Creek

OWCS = Old Wintergreen Country Store in Nellysford, Virginia – 1368 Rockfish Valley Highway in Nellysford, Virginia – Parking off Glenthorne Loop (Route 627)

SCP = Spruce Creek Park in Nellysford, Virginia – The area behind the Old Wintergreen Country Store (see above)

TJD = The Java Depot in Nellysford, Virginia – 80 Mosby Run in the Village at Glen Mary off Route 664 near Devils Backbone Brewery and Ski Barn

TJVCC = Courtyard of the Thomas Jefferson Visitor Center in Charlottesville, Virginia – Use “931 Thomas Jefferson Parkway, Charlottesville, Virginia” for mapping programs.

TJVCT = Theater of the Thomas Jefferson Visitor Center in Charlottesville, Virginia – Use “931 Thomas Jefferson Parkway, Charlottesville, Virginia” for mapping programs.

Access for disabled patrons is important to us. Most of our venues are accessible, but please contact the WSMF Box Office at (434) 325-8292 if you have specific questions.

Other Abbreviations

WFO = Wintergreen Festival Orchestra

♥ = Events open only to holders of Festival Season Passes and Circle Members (WPA donors who annually give \$1,000 or more)

▲ = Free events

® = WPA Event with very limited seating – phone reservation required (434) 325-8292

NF® = TWNF Event requiring an advance reservation – phone TWNF at (434) 325-8169

☺ = Events for children who are enrolled in the Wintergreen Resort Treehouse Program

♪ = Events that are particularly kid-friendly (Children are welcome at all of the performances.)

§ = Must be 21 years or older

☀ = Weather-dependent events that will be cancelled in the event of inclement weather

WEEK I: July 5-11

Monday, July 5

9:30 Morning Seminar (FPC)

10:45 Morning Seminar (FPC)

12:00 Festival Luncheon Special (DG)



Wolfgang Amadeus Mozart in 1763, age 7

2010 Festival and Academy Schedule

Tuesday, July 6

9:30 Morning Seminar (FPC)

10:30 The Academy Visits the Treehouse (TR) ☺

10:45 Morning Seminar (FPC)

12:00 Festival Luncheon Special (DG)

2:00 Cooking Class I (LGC)* ®

4:15 Academy Masterclass I: Strings (EC) ▲

4:15 Academy Masterclass I: Winds (FPC) ▲

6:00 Exhibition Opening – Vienna Comes to Nelson County: Vienna Café 1900 (OWCS) ▲

Wine reception with brief comments by Larry Alan Smith at 6:45 pm



Photo: LAS

Wednesday, July 7

9:00 Hike – Madison Run to Furnace Mountain (TH) ☀NF®

9:30 Morning Seminar (FPC)

10:00 WFO Rehearsal (EC) ♥

10:45 Morning Seminar (FPC)

12:00 Festival Luncheon Special (DG)

6:00 Opening Night Reception and Events Fair Kick-Off (SP) and Performance (EC) ®

Tickets for July 7 include both the Reception and the Performance. No FlexPack tickets will be accepted. The Opening Night Performance will begin at 7:30 pm in the Evans Center. His Excellency Dr. Christian Prosl, Ambassador of Austria to the United States, will be in attendance.

Thursday, July 8

9:30 Morning Seminar (FPC)

9:30 WFO Rehearsal (SP) ♥

10:30 The Treehouse Visits the Orchestra (SP) ☺

10:45 Morning Seminar (FPC)

12:00 Festival Luncheon Special (DG)

12:15 Lunch with the Ambassador (CB) ®

His Excellency Dr. Christian Prosl, Ambassador of Austria to the United States

2:00 Cooking Class II (LGC)* ®

2:30 WFO Rehearsal (SP) ♥

3:00 Vienna Comes to Nelson County: Vienna Café 1900 (OWCS) ▲

6:45 Pre-Performance Talk with Larry Alan Smith (EC)

7:30 Bowen McCauley Dance (EC) ♫



Bowen McCauley Dance

Friday, July 9

9:30 Morning Seminar (FPC)

10:45 Morning Seminar (FPC)

12:00 Festival Luncheon Special (DG)

3:00 Vienna Comes to Nelson County: Vienna Café 1900 (OWCS) ▲

5:30 Music in Unusual Places: Academy Chamber Ensemble (MILGL) ▲ ♫

6:00 Dinner at Monticello (TJVCC) ®



Joseph Haydn

2010 Festival and Academy Schedule

- 6:45 Pre-Concert Talk with Larry Alan Smith (TJVCT)
Open to everyone attending Classics I
 7:30 Classics I (TJVCT) ®
 7:30 Music in Unusual Places: Academy Chamber Ensemble (BRO) ▲☀️🎵

Saturday, July 10

- 7:00 Festival Breakfast Buffet (CMB) – Served until 11:00 am 🎵
 9:00 Music in Unusual Places: Academy Chamber Ensemble (NFM) ▲☀️🎵
 9:00 Music in Unusual Places: Academy Chamber Ensemble (DGP) ▲☀️🎵
 9:00 Music in Unusual Places: Academy Chamber Ensemble (TJD) ▲🎵
 9:30 Saturday Seminar (OWCS)
 10:00 Mornings in the Mountains (TH) ☀️🎵
 10:00 Vienna Comes to Nelson County: Vienna Café 1900 (OWCS) ▲
 11:00 Build-an-Instrument Workshop (TYDR) 🎵
 1:00 Wienerwald Wanderweg (SSNPL) ▲☀️🎵 (ending at 3:00 pm)
 Vienna Woods Hiking Path
 3:00 Poet Rita Dove and *Sonata Mulattica* (SP) ▲
 4:00 Austrian Wine and Beer Tasting (FPC) §
 5:00 Academy Concert I (SP) 🎵
 6:45 Pre-Performance Talk with Larry Alan Smith (EC)
 7:30 Bowen McCauley Dance (EC) 🎵



Poet Rita Dove

Sunday, July 11

- 7:00 Festival Breakfast Buffet (CMB) – Served until 11:00 am 🎵
 10:00 Mornings in the Mountains (TH) ☀️🎵
 11:00 Coffee Concert I (EC) 🎵
 12:00 Vienna Comes to Nelson County: Vienna Café 1900 (OWCS) ▲
 2:15 Pre-Concert Talk with Larry Alan Smith (EC)
Open to everyone attending Classics I
 3:00 Classics I (EC) 🎵

WEEK II: July 12-18

Monday, July 12

- 9:30 Morning Seminar (FPC)
 10:45 Morning Seminar (FPC)
 12:00 Festival Luncheon Special (DG)
 2:00 Cooking Class III (PBB)* ®
 7:30 Solo Recital I (EC) 🎵

Tuesday, July 13

- 9:30 Morning Seminar (FPC)
 10:30 The Academy Visits the Treehouse (TR) ☺
 10:45 Morning Seminar (FPC)
 12:00 Festival Luncheon Special (DG)
 2:00 Cooking Class IV (PBB)* ®

Johannes Brahms – Photo: LAS



2010 Festival and Academy Schedule

- 4:15 Academy Masterclass II: Strings (EC) ▲
 4:15 Academy Masterclass II: Winds (FPC) ▲
 7:30 Chamber Music I (EC)



Jazz great Joe Zawinul

Wednesday, July 14

- 9:30 Morning Seminar (FPC)
 10:45 Morning Seminar (FPC)
 12:00 Festival Luncheon Special (DG)
 2:00 Cooking Class V (PBB)* ®
 7:30 Pops Concert I: Robert Jospé and Inner Rhythm (EC) 🎵

Thursday, July 15

- 9:30 Morning Seminar (FPC)
 10:00 WFO Rehearsal (EC) ♥
 10:30 The Treehouse Visits the Orchestra (TR/EC) ☺
 10:45 Morning Seminar (FPC)
 12:00 Festival Luncheon Special (DG)
 2:00 Cooking Class VI (PBB)* ®
 3:00 Vienna Comes to Nelson County: Vienna Café 1900 (OWCS) ▲
 4:15 Academy Masterclass III: Strings (EC) ▲
 4:15 Academy Masterclass III: Winds (FPC) ▲
 7:30 Music in Unusual Places: Academy Chamber Ensemble (RRO) ▲☀️🎵
 8:15 Theatre Opening – *Imaginary Letters: Mozart Remembered* (FPC) ®
Talkback and wine reception follow the performance

Friday, July 16

- 9:30 Morning Seminar (FPC)
 10:00 WFO Rehearsal (EC) ♥
 10:45 Morning Seminar (FPC)
 12:00 Festival Luncheon Special (DG)
 2:00 Cooking Class VII (PBB)* ®
 3:00 Vienna Comes to Nelson County: Vienna Café 1900 (OWCS) ▲
 5:30 Music in Unusual Places: Academy Chamber Ensemble (MILGL) ▲🎵
 7:30 Chamber Music II (EC) 🎵
 8:15 *Imaginary Letters: Mozart Remembered* (FPC) ®
Talkback follows the performance
 9:00 Café Zeisl – WPA's Vienna Café (TJD)



Saturday, July 17

- 7:00 Festival Breakfast Buffet (CMB) – Served until 11:00 am 🎵
 9:00 Music in Unusual Places: Academy Chamber Ensemble (DGP) ▲☀️🎵
 9:00 Music in Unusual Places: Academy Chamber Ensemble (TJD) ▲🎵
 9:30 Saturday Seminar (OWCS)
 10:00 Mornings in the Mountains (TH) ☀️🎵
 10:00 WFO Rehearsal (EC) ♥
 10:00 Vienna Comes to Nelson County: Vienna Café 1900 (OWCS) ▲

2010 Festival and Academy Schedule

- 11:00 Build-an-Instrument Workshop (TYDR) 🎵
 11:30 An Austrian Heuriger . . . Wintergreen Style (OWCS and SCP) ▲🎵
The Heuriger will continue until 2:30 pm. Food will be available for purchase, as well as Austrian wine and beer.
 12:00 Music in Unusual Places: Academy Chamber Ensemble (OWCS) ▲🎵
 12:30 Austrian Folk Music (SCP) ▲🎵
 1:00 Music in Unusual Places: Academy Chamber Ensemble (OWCS) ▲🎵
 1:30 Austrian Folk Music (SCP) ▲🎵
 3:00 Academy Concert II (EC) 🎵
 4:00 Austrian Wine and Beer Tasting (FPC) §
 5:15 Pre-Concert Talk with Larry Alan Smith (EC)
Open to everyone attending Classics II
 6:00 Classics II (EC) 🎵
 8:15 *Imaginary Letters: Mozart Remembered* (FPC) ®
Talkback follows the performance
 8:15 Vienna Gourmet: A Dinner prepared by Chef Marco Krainer (ABL)* ®



TV Chef Marco Krainer

Sunday, July 18

- 7:00 Festival Breakfast Buffet (CMB) – Served until 11:00 am 🎵
 10:00 Mornings in the Mountains (TH) ☀️🎵
 11:00 Coffee Concert II (EC) 🎵
 12:00 Final Day – Vienna Comes to Nelson County: Vienna Café 1900 (OWCS) ▲
 2:15 Pre-Concert Talk with Larry Alan Smith (EC)
Open to everyone attending Classics II
 3:00 Classics II (EC) 🎵



WEEK III: July 19-25

Monday, July 19

- 9:30 Morning Seminar (THNR)
 10:45 Morning Seminar (THNR)
 12:00 Festival Luncheon Special (DG)
 2:00 Lotte Lehmann Vocal Masterclass I (EC) ▲
 5:00 Film Festival Opening – Films #4, 5, 6 and 1 (THNR) ▲
Wine reception follows at approximately 6:30 pm
 7:30 Music in Unusual Places: Academy Chamber Ensemble (BRO) ▲☀️🎵
 7:30 Mozart Monday I (EC) 🎵

Tuesday, July 20

- 9:30 Morning Seminar (THNR)
 10:30 The Academy Visits the Treehouse (TR) ☺
 10:45 Morning Seminar (THNR)
 12:00 Festival Luncheon Special (DG)
 1:00 Film #3 (THNR) ▲
 2:00 Lotte Lehmann Vocal Masterclass II (EC) ▲

2010 Festival and Academy Schedule

- 2:00 Film #14 (THNR) ▲
 4:15 Academy Masterclass IV (EC) ▲
 4:30 Exhibition Opening – Charlottesville meets Austrian Painter Wolfgang Seierl (LYDM) ▲
Wine reception with brief comments by Wolfgang Seierl at 5:30 pm
 7:30 Academy Concert III – Composers' Concert (EC) 🎵

Wednesday, July 21

- 9:30 Morning Seminar (THNR)
 10:45 Morning Seminar (THNR)
 12:00 Festival Luncheon Special (DG)
 1:00 Film #13 (THNR) ▲
 2:00 Lotte Lehmann Vocal Masterclass III (EC) ▲
 3:00 Film #17 (THNR) ▲
 4:00 Exhibition Opening – Vienna Comes to Nelson County: Paintings by Alice Mavrogordato (OWCS) ▲
Wine reception with brief comments by Andrea Schrammel, Director of the Austrian Cultural Forum in Washington, DC, at 5:00 pm
 7:30 Pops Concert II: Elisabeth von Trapp and The Blue Train (EC) 🎵



Ludwig van Beethoven

Thursday, July 22

- 9:30 Morning Seminar (THNR)
 10:00 WFO Rehearsal (EC) ♥
 10:30 The Treehouse Visits the Orchestra (TR/EC) ☺
 10:45 Morning Seminar (THNR)
 12:00 Festival Luncheon Special (DG)
 1:00 Charlottesville meets Austrian Painter Wolfgang Seierl (LYDM) ▲
 1:00 Film #15 (THNR) ▲
 2:00 Lotte Lehmann Vocal Masterclass IV (EC) ▲
 2:30 Film #12 (THNR) ▲
 3:00 Vienna Comes to Nelson County: Paintings by Alice Mavrogordato (OWCS) ▲
 4:00 Film #19 (THNR) ▲
 4:15 Academy Masterclass V: Strings (EC) ▲
 4:15 Academy Masterclass V: Winds (FPC) ▲
 6:00 Dinner at Monticello (TJVCC) ®
 7:30 Mozart at Monticello I (TJVCT) ®
 7:30 Music in Unusual Places: Academy Chamber Ensemble (RRO) ▲☀️🎵
 7:30 Solo Recital II (EC) 🎵

Friday, July 23

- 9:30 Morning Seminar (THNR)
 10:00 WFO Rehearsal (EC) ♥
 10:45 Morning Seminar (THNR)
 12:00 Festival Luncheon Special (DG)
 1:00 Charlottesville meets Austrian Painter Wolfgang Seierl (LYDM) ▲



2010 Festival and Academy Schedule

- 1:00 Film #2 (THNR) ▲
- 2:00 Lotte Lehmann Vocal Masterclass V (EC) ▲
- 2:00 Film #16 (THNR) ▲
- 3:00 Vienna Comes to Nelson County: Paintings by Alice Mavrogordato (OWCS) ▲
- 4:00 Films #5, 6, 7, 8, 9, 10 and 11 (THNR) ▲
- 5:30 Films #4 and 18 (THNR) ▲
- 5:30 Music in Unusual Places: Academy Chamber Ensemble (MILGL) ▲🎵
- 7:30 Chamber Music III (EC) 🎵
- 9:00 Café Zeisl – WPA's Vienna Café (TJD)

Saturday, July 24

- 7:00 Festival Breakfast Buffet (CMB) – Served until 11:00 am 🎵
- 9:00 Music in Unusual Places: Academy Chamber Ensemble (NFM) ▲☀️🎵
- 9:00 Music in Unusual Places: Academy Chamber Ensemble (TJD) ▲🎵
- 9:30 Saturday Seminar (THNR)
- 10:00 Mornings in the Mountains (TH) ☀️🎵
- 10:00 WFO Rehearsal (EC) ♥
- 10:00 Vienna Comes to Nelson County: Paintings by Alice Mavrogordato (OWCS) ▲
- 11:00 Build-an-Instrument Workshop (TYDR) 🎵
- 11:30 Film #4 (THNR) ▲
- 12:00 Film #1 (THNR) ▲
- 1:00 Charlottesville meets Austrian Painter Wolfgang Seierl (LYDM) ▲
- 1:00 Film #14 (THNR) ▲
- 3:00 Charlottesville meets Austrian Painter Wolfgang Seierl (LYDM) – Gallery Concert: The Painter as Composer and Guitarist ▲
- 3:00 Academy Concert IV (EC) 🎵
- 3:00 Film #3 (THNR) ▲
- 4:00 Austrian Wine and Beer Tasting (FPC) §
- 4:00 Film #17 (THNR) ▲
- 5:15 Pre-Concert Talk with Larry Alan Smith (EC)
Open to everyone attending Classics III
- 6:00 Classics III (EC) 🎵
- 8:15 Schubertiade (EHVW)* ®



Les Yeux
du Monde

Sunday, July 25

- 7:00 Festival Breakfast Buffet (CMB) – Served until 11:00 am 🎵
- 8:30 *Run (or Walk) Vienna* – The 3rd Annual 5K Walk/Run in Support of Wintergreen Performing Arts (Wintergreen Mountain) 🎵
- 10:00 Mornings in the Mountains (TH) ☀️🎵
- 11:00 Coffee Concert III (EC) 🎵
- 12:00 Vienna Comes to Nelson County: Paintings by Alice Mavrogordato (OWCS) ▲
- 12:30 Film #15 (THNR) ▲
- 1:00 Charlottesville meets Austrian Painter Wolfgang Seierl (LYDM) ▲

2010 Festival and Academy Schedule

- 2:15 Pre-Concert Talk with Larry Alan Smith (EC)
Open to everyone attending Classics III
- 3:00 Charlottesville meets Austrian Painter Wolfgang Seierl (LYDM) – A Gallery Talk by the Artist ▲
- 3:00 Classics III (EC) 🎵

WEEK IV: July 26-August 1

Monday, July 26

- 9:30 Morning Seminar (THNR)
- 10:00 Academy Chamber Orchestra Rehearsal (EC) ♥
- 10:45 Morning Seminar (THNR)
- 12:00 Festival Luncheon Special (DG)
- 1:00 Film #13 (THNR) ▲
- 3:00 Films #5, 6, 7, 8, 9, 10 and 11 (THNR) ▲
- 4:15 Academy Showcase I (EC) ▲🎵
- 4:30 Films #18 and 3 (THNR) ▲
- 7:30 Mozart Monday II (EC) 🎵
- 7:30 Music in Unusual Places: Academy Chamber Ensemble (RRO) ▲☀️🎵



Tuesday, July 27

- 9:30 Morning Seminar (THNR)
- 10:00 Academy Chamber Orchestra Rehearsal (EC) ♥
- 10:30 The Academy Visits the Treehouse (TR) ☺
- 10:45 Morning Seminar (THNR)
- 12:00 Festival Luncheon Special (DG)
- 1:00 Film #12 (THNR) ▲
- 2:30 Film #16 (THNR) ▲
- 4:15 Academy Showcase II (EC) ▲🎵
- 4:30 Film #19 (THNR) ▲
- 7:30 Wintergreen Verein für musikalische Privataufführungen (BRBRF)
Wintergreen Society for Private Musical Performances
However, this particular performance will be open to the public, and special rules will apply.



Composer

Arnold Schönberg

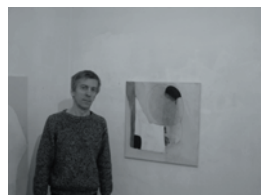
Wednesday, July 28

- 9:30 Morning Seminar (THNR)
- 10:00 WFO Rehearsal (EC) ♥
- 10:45 Morning Seminar (THNR)
- 12:00 Festival Luncheon Special (DG)
- 1:00 Academy Chamber Orchestra Rehearsal (EC) ♥
- 1:00 Film #2 (THNR) ▲
- 2:00 Film #17 (THNR) ▲
- 3:00 Films #5, 6, 7, 8, 9, 10 and 11 (THNR) ▲
- 4:15 Academy Showcase III (EC) ▲🎵
- 7:30 Pops Concert III: Viennese Pops (EC) 🎵

2010 Festival and Academy Schedule

Thursday, July 29

- 9:30 Morning Seminar (THNR)
- 10:00 WFO Rehearsal (EC) ♥
- 10:30 The Treehouse Visits the Orchestra (TR/EC) ☺
- 10:45 Morning Seminar (THNR)
- 12:00 Festival Luncheon Special (DG)
- 1:00 Charlottesville meets Austrian Painter Wolfgang Seierl (LYDM) ▲
- 1:00 Film #16 (THNR) ▲
- 2:00 Academy Chamber Orchestra Rehearsal (EC) ♥
- 3:00 Vienna Comes to Nelson County: Paintings by Alice Mavrogordato (OWCS) ▲
- 3:00 Film #1 (THNR) ▲
- 4:00 Films #18 and 4 (THNR) ▲
- 6:00 Dinner at Monticello (TJVCC) ®
- 7:30 Mozart at Monticello II (TJVCT) ®
- 7:30 Academy Chamber Orchestra Concert (EC) ♪



Wolfgang Seierl

Friday, July 30

- 9:30 Morning Seminar (THNR)
- 10:00 WFO Rehearsal (EC) ♥
- 10:45 Morning Seminar (THNR)
- 12:00 Festival Luncheon Special (DG)
- 1:00 Charlottesville meets Austrian Painter Wolfgang Seierl (LYDM) ▲
- 1:00 Film #14 (THNR) ▲
- 3:00 Vienna Comes to Nelson County: Paintings by Alice Mavrogordato (OWCS) ▲
- 3:00 Film #15 (THNR) ▲
- 4:30 Final Films – Films #5, 6, 7, 8, 9, 10 and 11 (THNR) ▲
- 5:30 Music in Unusual Places: Academy Chamber Ensemble (MILGL) ▲ ♪
- 7:30 Academy Concert V (OWCS) ♪
- 7:30 Academy Concert VI (LYDM) ♪
- 7:30 Chamber Music IV (EC) ♪
- 9:00 Café Zeisl – WPA's Vienna Café (TJD)

Saturday, July 31

- 7:00 Festival Breakfast Buffet (CMB) – Served until 11:00 am ♪
- 9:00 Music in Unusual Places: Academy Chamber Ensemble (TJD) ▲ ♪
- 9:30 Saturday Seminar (THNR)
- 10:00 Mornings in the Mountains (TH) ☺ ♪
- 10:00 WFO Rehearsal (EC) ♥
- 10:00 Final Day – Vienna Comes to Nelson County: Paintings by Alice Mavrogordato (OWCS) ▲
- 11:00 Build-an-Instrument Workshop (TYDR) ♪
- 11:00 Academy Showcase IV (SP) ▲
- 1:00 Final Day – Charlottesville meets Austrian Painter Wolfgang Seierl (LYDM) ▲

2010 Festival and Academy Schedule

- 1:00 Academy Showcase V (SP) ▲
- 3:00 Academy Showcase VI (SP) ▲
- 4:00 Austrian Wine and Beer Tasting (FPC) §
- 5:15 Pre-Concert Talk with Larry Alan Smith (EC)
Open to everyone attending Classics IV
- 6:00 Classics IV (EC) ♪



Sunday, August 1 – WPA Volunteer Appreciation Day

- 7:00 Festival Breakfast Buffet (CMB) – Served until 11:00 am ♪
- 10:00 Mornings in the Mountains (TH) ☺ ♪
- 11:00 Coffee Concert IV (EC) ♪
- 2:15 Pre-Concert Talk with Larry Alan Smith (EC)
Open to everyone attending Classics IV
- 3:00 Classics IV (EC) ♪

All Festival concerts and events begin promptly at the hour indicated. Latecomers will be admitted between movements or works so as not to disrupt the performers or the enjoyment of other audience members.



THE Oratorio SOCIETY OF VIRGINIA
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2010-2011 Season

NOVEMBER 14, 2010 A CHORAL CORNUCOPIA
Sunday, 3:30 PM *Piedmont Virginia Community College*

DECEMBER 18, 2010 CHRISTMAS AT THE PARAMOUNT
Saturday, 3:00 PM & 8:00 PM *The Paramount Theater, Charlottesville*

MARCH 13, 2011 HANDEL Dixit Dominus &
Sunday, 3:30 PM SCHUBERT Mass in G
Old Cabell Hall, University of Virginia

MAY 14, 2011 JENKINS The Armed Man: A Mass for Peace
Saturday, 8:00 PM *First Presbyterian Church, Charlottesville*

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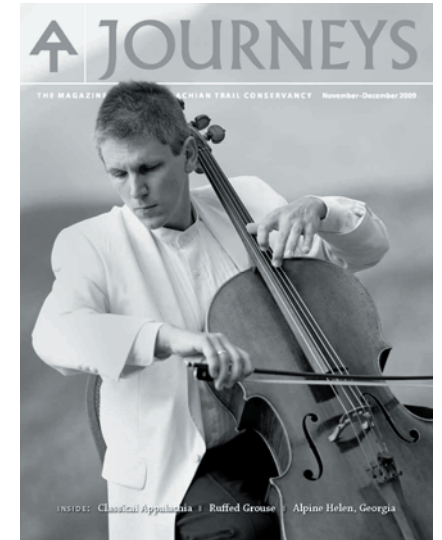
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Festival Academy in the 2010
Summer Music Festival

2010 Wintergreen Summer Music Academy

All of the Academy wind and string players have been assigned to chamber music ensembles that will remain intact throughout the Festival. They have been named in honor of various Wintergreen-specific locales.

Ravens Roost String Quartet

Vivek Srivatsa, violin
Charlottesville, VA
Charlottesville High School
The Marylou & James Thibodeau Fellow

Evelyn Gibbs, violin
Charlottesville, VA
Homeschooled
The Anna M. Day Foundation Fellow

Dudley Raine, IV, viola
Lynchburg, VA
Linkhorne Middle School
*The Community Foundation of the Central
Blue Ridge Foundation – Donovan Fund
Fellow*

Jared Cherlin, cello
Richmond, VA
Godwin High School
*The Anne Stevens and Cameron
Waterman III Fund Fellow*

Shamokin Springs String Quartet

Laura Pearson, violin
Montpelier, VA
Patrick Henry High School
The Horace H. & Patti S. Brady, Jr., Fellow

Chi Zhang, violin
Charlottesville, VA
Albemarle High School
*The Community Foundation of the Central
Blue Ridge Foundation – Donovan Fund
Fellow*

Gregory Childress, viola
Lynchburg, VA
E.C. Glass High School
The Russ & Mary Jo Russell Fellow

Catherine Patterson, cello
Lynchburg, VA
E.C. Glass High School
The Leonard Rose Memorial Fellow

Stoney Creek String Sextet

Hannah Wagner, violin
Madison, VA
Homeschooled
The Brad & Pamela Brady Fellow

Samuel Breitenbach, violin
Charlottesville, VA
University of South Carolina
*The James L. & Gail V. Tatum
Fellow*

Jeffrey Strome, viola
Harnich, MA
 Boston University
The Connie Brennan & John Hesselbart
Fellow

D.J. Marsh, viola
Lynchburg, VA
 Lynchburg Christian Academy
The Margaret Adams Fellow

Abbie Fields, cello
Maryville, TN
 Florida State University
The John & Linda Harrington Fellow

Tyler Pearson, cello
Montpelier, VA
 Maggie L. Walker Governor's School
The Mary & John Gurr Fellow

Lake Monocan String Quintet
 Kenneth Trotter, violin
Maryville, TN
 Maryville High School
The Anna M. Day Foundation Fellow

Evan Schefstad, violin
Midlothian, VA
 George Mason University
The Ron & Patti Turnbull Fellow

Andrew Tang, viola
Simsbury, CT
 The Hartt School – University of
 Hartford
The Allie & Brynn Scheel Fellow

Kyle Milleret, viola
Las Vegas, NV
 The Hartt School – University of
 Hartford
The Marguerita & Larry Alan Smith Fellow

Clerida Eltime, cello
Brentwood, NY
 State University of New York at
 Purchase
Spence Family Scholar

Black Rock String Quintet
 Patricia Cole, violin
Tucson, AZ
 Northern Arizona University
Spence Family Scholar
 Molly Barnes, violin
Davidson, NC
 University of North Carolina at Chapel
 Hill
The Carolyn & David Hockstein Fellow

Gregory Markus, viola
Ridgewood, NJ
 The Hartt School – University of
 Hartford
The Mr. & Mrs. John S. Patton Fellow

Ethan Wagner, cello
Madison, VA
 University of Tennessee
The Joe & Fran Craycroft Fellow

Christian Abreu, bass
Tampa, FL
 University of Southern Florida
Spence Family Scholar

Rodes Farm Woodwind Quintet
 Daniel Legrand, flute
Charlotte, NC
 Davidson College
Spence Family Scholar

Phillip Larroque, oboe
Jeanerette, LA
 Tulane University
The Community Foundation of the Central
Blue Ridge Foundation – Donovan Fund
Fellow

Krista Cihl, clarinet
Norwalk, CT
 Davidson College
The John & Grace McKinnon Fellow

Joseph Cannella, bassoon
Richmond, VA
 Virginia Commonwealth University
The Chick & Sara Dassance Fellow

Jacqueline Desrosiers, horn
Jeanerette, LA
 Virginia Tech University
The Sheldon Morgenstern Memorial Fellow

Crawfords Climb Woodwind Quintet
 Lauren Barounis, flute
Downers Grove, IL
 McGill University
The Dave & Judy Juergens Fellow

Charlotte Vieveyzer, oboe
Brooklyn, NY
 State University of New York at
 Purchase
The Marguerita & Larry Alan Smith Fellow

Cheyenne Bland, clarinet
Merkel, TX
 Florida State University
The David & Myra Witmer Fellow

Genevieve Beaulieu, bassoon
Naperville, IL
 Michigan State University
The Hon. Richard & Kaye Pietronicz
Fellow

Avery Pettigrew, horn
Chantilly, VA
 Tulane University
The Allie & Brynn Scheel Fellow

Composers
 Phil Salathe
Rocky Point, NY
 State University of New York at
 Stonybrook
The Community Foundation of the Central
Blue Ridge Foundation – Donovan Fund
Fellow

Luke Ellard
Benton, LA
 Louisiana Tech University
The Community Foundation of the Central
Blue Ridge Foundation – Donovan Fund
Fellow

Daniel Morel
Hartford, CT
 The Hartt School – University of
 Hartford
The Carolyn & David Hockstein Fellow

Christopher Lamb
Fairfax, VA
 Christopher Newport University
The Ulrike (Ika) Joiner & Dale Weigel
Fellow

Young-jin Jeon
Tuscaloosa, AL
 University of Alabama
The John & Grace McKinnon Fellow

Mathew Primm
Indian Trail, NC
 Bob Jones University
The John & Grace McKinnon Fellow

If you are interested in sponsoring an Academy Fellowship or a Wintergreen Festival Orchestra Chair, please contact Larry Alan Smith at the following e-mail address:

info@wintergreenperformingarts.org



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2010 Wintergreen Summer Music Academy

String Repertoire

(in alphabetical order by composer)



2009 WSMA – Photo: John S. Taylor

- | | |
|---|----------------------------------|
| String Trio in D Major “Serenade,” Op. 8 (1796-1797) | Ludwig van Beethoven (1770-1827) |
| Marcia: Allegro Adagio Menuetto: Allegretto Adagio, Scherzo: Allegro molto, Adagio Allegretto alla Polacca Thema con Variazioni: Andante quasi Allegretto Marcia: Allegro | |
| String Quartet No. 4 in c minor, Op. 18 No. 4 (1798-1800) | Ludwig van Beethoven (1770-1827) |
| Allegro ma non tanto Scherzo Menuetto Allegro | |
| Simple Symphony for String Quartet, Op. 4 (1933-1934) | Benjamin Britten (1913-1976) |
| Boisterous Bourée – Allegro molto Playful Pizzicato – Presto possibile Sentimental Saraband – Poco lento e pesante Frolicsome Finale – Prestissimo con fuoco | |
| String Sextet No. 1 in B-flat Major, Op. 18 (1859-1860) | Johannes Brahms (1833-1897) |
| Allegro ma non troppo Andante ma moderato Scherzo: Allegro molto Rondo: Allegretto e grazioso | |
| String Quintet No. 2 in G Major, Op. 111 (1890) | Johannes Brahms (1833-1897) |
| Allegro non troppo, ma con brio Adagio Un poco Allegretto Vivace ma non troppo presto | |

| | |
|--|--|
| String Quintet No. 1 in a minor, Op. 1 (1861) Adagio, Allegro ma non troppo Lento Allegro con brio | Antonín Dvořák (1841-1904) |
| String Quintet No. 2 in G Major, Op. 77 (1875) Allegro con fuoco Scherzo, Allegro vivo Poco Andante Intermezzo (Nocturne) Finale, Allegro assai | Antonín Dvořák (1841-1904) |
| String Quartet in d minor, Op.76, No. 2 (1797) “Fifths” Allegro Andante, o piu tosto Allegretto Menuetto: Allegro ma non troppo Finale: vivace assai | Joseph Haydn (1732-1809) |
| String Quartet in G Major, Op.77, No. 1 (1799) Allegro moderato Adagio Menuetto: Allegretto Finale: Vivace | Joseph Haydn (1732-1809) |
| Eight Pieces, Op. 44, No. 3 (1927) Mäßig schnell Schnell Mäßig schnell Lustig. Mäßig schnell Schnell Mäßig schnell Lebhaft Mäßig schnell, munter | Paul Hindemith (1895-1963) |
| Suite for String Quintet (1926) Moderato Adagio Andante con moto Presto Adagio Andante | Leoš Janáček (1854-1928) |
| String Quartet in F Major, K.168 (1773) Allegro Andante Menuetto Allegro | Wolfgang Amadeus Mozart (1756-1791) |

| | |
|--|--|
| String Quintet No. 3 in C Major, K. 515 (1787) Allegro Menuetto: Allegretto Andante Allegro | Wolfgang Amadeus Mozart (1756-1791) |
| Trio in E-flat Major, K. 563 (1788) <i>A Divertimento in six movements</i> Allegro Adagio Menuetto: Allegretto Andante Menuetto: Allegretto Allegro | Wolfgang Amadeus Mozart (1756-1791) |
| String Quartet No. 3, Op. 73 (1946) Allegretto Moderato con moto Adagio Moderato | Dmitri Shostakovich (1906-1975) |

Wind Repertoire

(in alphabetical order by composer)



2009 WSMA – Photo: John S. Taylor

| | |
|---|-------------------------------|
| Summer Music for Woodwind Quintet, Op. 31 (1956) | Samuel Barber (1910-1981) |
| Roaring Fork Quintet for Wind Instruments (1994) Whitewater Rapids (Maroon Creek) Columbines (Snowmass Lake) At The Summit (Buckskin Pass) | Eric Ewazen (born 1954) |
| Quintet for Winds No. 3 (1999) Slow – Moderate Moderate Very Fast | David Maslanka (born 1943) |

Wind Quintet, Op. 43 (1922)
 Allegro ben moderato
 Menuet
 Praeludium, Adagio
 Tema con variazione, un poco andantino

Carl Nielsen
 (1865-1931)

Le Tombeau de Couperin (1814-1817) – *Arr. by Mason Jones*
 Prelude
 Fugue
 Menuet
 Rigaudon

Maurice Ravel
 (1875-1937)

“La Nouvelle Orleans” (1987)

Lalo Schiffrin
 (born 1932)



2009 WSMA – Photo: John S. Taylor

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2010 Wintergreen Summer Music Academy

Academy Masterclasses

Tuesdays and Thursdays from 4:15-5:45 pm

These events are free and open to the public.

Academy Masterclass I – Tuesday, July 6

Wesley Baldwin – Johann Sebastian Bach: Solo Cello Literature (EC)

Sponsored by Diane & Al Crannis

James Austin Smith – Johann Sebastian Bach: Wind Literature (FPC)

Sponsored by John & Barbara Anderson

Academy Masterclass II – Tuesday, July 13

Kenn Wagner – String Orchestral Excerpts: Audition Class (EC)

Sponsored by Carmine & Carol Bedotto

Wallace Easter – Wind Orchestral Excerpts: Audition Class (FPC)

Sponsored by Earl & Phyllis Hannum

Academy Masterclass III – Thursday, July 15

Andrea Schultz – Johann Sebastian Bach: Solo Sonatas and Partitas (EC)

Sponsored by Bob & Judy Hollohan

Jaren Philleo – Solo Wind Literature (FPC)

Sponsored by Richard & Joyce McIninch

Academy Masterclass IV – Tuesday, July 20

Academy Student Composers (EC)

Sponsored by Sally & Rucj Uffelman

Academy Masterclass V – Thursday, July 22

Steve Larson – Solo Viola Literature (EC)

Sponsored by Tom & Millie Steele

Wallace Easter – Solo Wind Literature (FPC)

Sponsored by Barbara Ward



Academy Showcases

These events are free and open to the public.

Come and hear the Academy students perform complete works they have studied while at Wintergreen.

Monday, July 26 at 4:15 pm (EC)
Sponsored by Jim & Bobbie Hoskins

Tuesday, July 27 at 4:15 pm (EC)
Sponsored by Edith Wittig and Henry J. "Van" van Wageningen

Wednesday, July 28 at 4:15 pm (EC)
Sponsored by Bill & Glenna Martin

Saturday, July 31 at 11:00 am, 1:00 pm and 3:00 pm (SP)
Sponsored by Joe Kraemer in memory of Pat Kraemer

Spence Family Scholarship Program

The Wintergreen Summer Music Festival and Academy is pleased to announce the receipt of a three-year gift from Wintergreen residents Paul and Maria Spence in support of scholarships for students of the Wintergreen Summer Music Academy.

For 12 years, the Wintergreen Summer Music Academy (WSMA) has offered an educational program that enables young instrumentalists and composers to spend time in the magnificent Blue Ridge Mountains of Virginia working with an extraordinary group of professional musicians. Led by Academy Director Joseph J. Nigro, principal violist of the Wintergreen Festival Orchestra, the Academy enrolls 40 students each summer from schools and colleges across the country.

Through the generosity of the Spence family, the **Spence Family Scholarship Program** will offer this outstanding Academy experience as a well-earned opportunity for instrumentalists with exceptional musical talent and personal promise, regardless of their ability to afford tuition and other expenses. **Spence Family Scholars** – four in 2010, six in 2011, and eight in 2012 – will receive full tuition, room and board, allowing them to take full advantage of a visionary opportunity that would otherwise not be possible.

Wintergreen Performing Arts would like to thank Paul and Maria Spence for this extraordinary generosity. The Spence Family Scholarship Program will not only help individual students, but it will also strengthen the quality of both the Academy and the Festival.

Wintergreen Summer Music Academy

Academy Concerts

Academy Chamber Players

Saturday, July 10 at 5:00 pm • Evans Center

Saturday, July 17 at 3:00 pm • Evans Center

Sponsored by Jan and Don Burland

Tuesday, July 20 at 7:30 pm • Evans Center

Sponsored by Bluewall Media, LLC

Saturday, July 24 at 3:00 pm • Evans Center

Sponsored by Michael and Ann Brooks

Friday, July 30 at 7:30 pm
Old Wintergreen Country Store in Nellysford, VA

Friday, July 30 at 7:30 pm
Les Yeux du Monde in Charlottesville, VA

Academy students are assigned repertoire on a weekly basis. Prior to each concert, the director of the Academy, with input from the faculty, decides what music will be performed. As part of their training, the students will be asked to announce the pieces and movements they will be playing. The repertoire is listed in the program book.

There will be one 15-minute intermission during each of these concerts.

More Music in Unusual Places . . . coming soon to an unusual place near you!

Horton Vineyards

Home of Viognier



www.hvwine.com

New! XOCO
Chocolate Wine

Open Year Round 10am-5pm

Over 40 Wines
To Taste & Purchase

"The most iconic local wine in our region is the Horton Vineyards Viognier."

Dave McIntyre, The Washington Post

20 Minutes North of Charlottesville

From Charlottesville: Rt. 29 north to Ruckersville, take a right onto Rt. 33 east, winery is 8 miles on the left.



"Over 20 Years of Wine Stimulus"

6399 Spotswood Trail, Gordonsville, VA 22942 800-829-4633 - vawinee@aol.com

2010 Wintergreen Summer Music Academy

Music in Unusual Places

Look for the musicians of the Wintergreen Summer Music Academy to appear in unusual places at unusual times. Wander by . . . stay a few minutes . . . take advantage of a moment to relax as you listen to music performed by the talented Academy students who come from all over the United States.

Friday, July 9 at 5:30 pm • Mountain Inn Lobby (Gristmill Lounge)

Friday, July 9 at 7:30 pm • Blue Ridge Overlook

Saturday, July 10 at 9:00 am • Nelson Farmers' Market

Saturday, July 10 at 9:00 am • Devils Grill Patio

Saturday, July 10 at 9:00 am • The Java Depot

Thursday, July 15 at 7:30 pm • Ravens Roost Overlook

Friday, July 16 at 5:30 pm • Mountain Inn Lobby (Gristmill Lounge)

Saturday, July 17 at 9:00 am • Devils Grill Patio

Saturday, July 17 at 9:00 am • The Java Depot

Saturday, July 17 at 12:00 pm • Old Wintergreen Country Store

Saturday, July 17 at 1:00 pm • Old Wintergreen Country Store

Monday, July 19 at 7:30 pm • Blue Ridge Overlook

Thursday, July 22 at 7:30 pm • Ravens Roost Overlook

Friday, July 23 at 5:30 pm • Mountain Inn Lobby (Gristmill Lounge)

Saturday, July 24 at 9:00 am • Nelson Farmers' Market

Saturday, July 24 at 9:00 am • The Java Depot

Monday, July 26 at 7:30 pm • Ravens Roost Overlook

Friday, July 30 at 5:30 pm • Mountain Inn Lobby (Gristmill Lounge)

Saturday, July 31 at 9:00 am • The Java Depot

These events are free and open to the public.

WSMF Interns



A native of Dublin, Virginia, **Shana Allen** (Head Intern) is returning for her third year at the WSMF! She graduated from the University of South Carolina with a music degree emphasizing music education and a certificate in horn performance. During her time at South Carolina, she studied piano with Dr. Charles Fugo and horn with Robert Pruzin. She participated in the USC horn choir, the Sigma Alpha Iota horn quartet, and Concert, Symphonic, University and Marching bands. She has completed one year at Florida State University to fulfill a master's degree in arts administration. Shana's involvement with Music Messengers at USC helped to jump-start her arts administrative interest and recently she has worked with the FSU box office, the FSU summer music camps, and this summer, completed an internship with Spoleto Festival USA in Charleston, South Carolina. In the fall, Shana will intern with the Tallahassee Symphony Orchestra and will complete her master's degree in the spring of 2011.



Kaeza Fearn is a composer, teacher and performing musician whose works have been heard mainly in the New England area, where she receives commissions commercially and privately. She received her M.M. in composition from the Hartt School and currently teaches in Plymouth, Massachusetts and at the Cape Cod Conservatory. She is frequently found providing music in theater and church settings and recently recorded an album of original chants. News and audio samples of her compositions can be found at www.kaezafearn.com. This is Kaeza's second year at Wintergreen.



Kaitlin Gilbride is from Charlotte, North Carolina, and this is her first year as an intern at the WSMF. She recently graduated from the University of South Carolina, where she completed degrees in music and sports and entertainment management. In college, she was active in the university's Marching Band, Symphonic Band, Orchestra and Choir. In addition, she is a member of Sigma Alpha Iota, where she served on the fundraising and social committees.

Kaitlin recently has worked as a fashion consultant in Columbia, South Carolina, for a small women's boutique. She hopes the WSMF will jump-start her career in a management or marketing field in the entertainment or sporting industry.



Megan Ranney grew up near Seattle, Washington. This is her first summer at Wintergreen. She started piano lessons at age 5, organ lessons at age 12 and voice lessons at age 16. Megan graduated from the Wheaton College (IL) Conservatory of Music with a degree in vocal performance. This fall she will start her second year in the arts administration program at the Florida State University College of Music. Earlier this summer, she interned with the Tacoma Symphony Orchestra. In her spare time, she enjoys running, photography and cooking.

2010 Wintergreen Festival Orchestra

Violin I

Kenn Wagner,
Acting Concertmaster
Atlanta, GA
The Lois Conrad & Bill Hartog Chair
Andrea Schultz,
Acting Associate Concertmaster
New York, NY
The Tad & Debbie Weigle Chair
Susan Dominguez-Germanson
New York, NY

Renée London
Toronto, Ontario, Canada

Julia Farhi Johnson
Matthews, NC

Ross Monroe Winter
New York, NY

Alison Hall
Charlottesville, VA

Elise Blake
Charlottesville, VA

Milene Moreira
Sarasota, FL

Violin II

Marisa Polesky, Principal
Memphis, TN
The Susan D. Montgomery Chair in memory of Dr. Stephen P. Montgomery

Jana Vander Schaaf Ross
Lynchburg, VA

James Glazebrook
Roanoke, VA

Annie Trépanier
Winsted, CT

Jeremy Mulholland
Lexington, KY

Meg Saunders
Lexington, KY

John Pruett
East Bend, NC

Pablo Vasquez
Fort Wayne, IN

Viola

Joseph J. Nigro, Principal
Forest, VA
The John & Nanci Taylor Family Chair
Steve Larson
Winsted, CT
Anne Lanzilotti
Honolulu, HI
Matt Pegis
Sarasota, FL
Nicholas Szucs
Sleepy Hollow, NY
Megan Fergusson
Bowling Green, OH

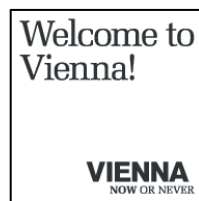
Cello

Wesley Baldwin, Principal
Knoxville, TN
The Leonard Rose Memorial Chair
Sarah Kapps
Atlanta, GA
The Lois Conrad & Bill Hartog Chair
Michael Finckel
New York, NY
Sara Sitzer
Miami Beach, FL
David Rezits
New Haven, IN
Laurel Stanton
DeLand, FL

Bass

Dee Moses, Principal
Tampa, FL
Bleda Elibal
Tampa, FL
John Preston Smith, IV
Roanoke, VA



Flute**Justin Berrie, Principal***Solon, OH***Julee E. Hickcox***Roanoke, VA***Oboe****Jaren Philleo, Principal***New Orleans, LA**The Drs. Joan K. & Edward J. Stemmler
Chair***Aaron Hill***Charlottesville, VA***Clarinet****Thomas Josenhans, Principal***Newburgh, IN***Charles Messersmith***Charleston, SC***Bassoon****Douglas Kehlenbrink, Principal***Alexandria, VA**The Ellen Gay & Gary Johnson Chair***Cynthia Cioffari***Westerville, OH***Horn****Wallace Easter, Principal***Blacksburg, VA***Abigail Pack***Greensboro, NC***Barbara Showalter Josenhans***Newburgh, IN***Rodney Overstreet***Roanoke, VA***Trumpet****Paul M. Neebe, Principal***Chapel Hill, NC***Susan Sievert Messersmith***Charleston, SC***Trombone****Jay Crone, Principal***Blacksburg, VA***R. Kevin Chiarizzio***Lynchburg, VA***Harold Van Schaik***St. Petersburg, FL***Timpani****Lynn R. Bernhardt, Jr.***Haworth, NJ***Percussion****Al Wojtera***Radford, VA***Danny Allen***Winston-Salem, NC***Harp****Carol Ann Peters***Raleigh, NC***Harpsichord****Peter Marshall***Atlanta, GA***Larry Alan Smith***Artistic and Executive Director***David Witmer***Director of Finance and Administration***Karen Quillen***Office Manager*

WSMA**Joseph J. Nigro***Academy Director***Claudia Patterson***Residence Life Director (Weeks I-II)***Rebecca D. Childress***Residence Life Director (Weeks III-IV)***WSMF****Grant Ellis***Production Manager***Meg Saunders***Orchestra Librarian***Ruth M. Powell***Assistant to the Artistic
and Executive Director***Shana Allen***Head Intern***Kaeza Fearn***Intern***Kaitlin Gilbride***Intern***Megan Ranney***Intern***Be part of Wintergreen
Performing Arts!**

Volunteers are essential to the efficiency and productivity of WPA. Opportunities are available in many areas of the organization from administrative and marketing support to fundraising and tent upkeep. Your skills can be used once, occasionally or as often as you want. As a volunteer, you will be able to see the musicians and events up close, serve your community and meet others with similar interests.

For information on becoming a volunteer, visit us online at www.wintergreenperformingarts.org or call the Volunteer Coordinator, Kaye Pietrowicz, at (434) 361-9097.

Wintergreen Performing Arts extends a heartfelt thank you to all of our volunteers. We appreciate your hard work and dedication.

Did you know that Wintergreen Performing Arts has an office in the Community Office Building?

Our normal office hours are
Mondays through Fridays from
10:00 am-2:00 pm
(August through June)

During July, you will find us at the
Box Office in the Lobby of the
Mountain Inn.

WPA Phone: (434) 325-8292

On Sunday, March 6, 2011,
The Virginia Consort
 performs
The Verdi Requiem.
 Don't miss it.



Mid-Season Masterworks Concert,
 with The Virginia Consort Festival Chorus,
 professional soloists and full orchestra.

Performance begins at 3:30pm.

Old Cabell Hall Auditorium,
 University of Virginia.

Season and ticket information:
www.virginiaconsort.org / 434-244-8444

Kenn Wagner, acting concertmaster



Kenn Wagner, first violinist with the Atlanta Symphony Orchestra, began focusing his studies toward a musical career at age 13, after appearing as a soloist with the New Orleans and Arlington, Virginia, symphonies. Driven to play in a great orchestra someday, he trained under Joseph Gingold, former concertmaster of the Cleveland Orchestra, and Vernon Summers, violinist with the National Symphony. Before graduating from Indiana University, he won his first position with the New Jersey Symphony. While finishing his bachelor of music degree, playing with the New Jersey Symphony, and substituting in the Baltimore Symphony, Mr. Wagner auditioned and joined the Atlanta Symphony in 1994, with the aid of coaching from William Steck, concertmaster of the National Symphony.

With his dream realized, he has enjoyed performing with chamber music groups such as the Riverside Chamber Players, the Atlanta Chamber Players, fundraising concerts with the Georgian Chamber Players, Awadagin Pratt's Next Generation Festival and National Chamber Players, with special guest Kenneth Slowik of the Smithsonian Chamber Players. Mr. Wagner has appeared as soloist and concertmaster with the Atlanta Community Symphony Orchestra, performing the Barber, Tchaikovsky, Brahms, and Glazanov violin concertos, and also recently, the Beethoven concerto for a special anniversary concert of the ACSO at Atlanta Symphony Hall. Last season, he also joined the Camerata at Kennesaw University as soloist performing the Haydn *Concerto in C Major*, and was reengaged to play Sarasate's *Navarra* with Helen Kim. One special engagement last season was his solo with the Dekalb Symphony performing Bach's *Double Violin Concerto* with Olga Shpitko. This season, Mr. Wagner had the privilege of soloing with the city of Christchurch Symphony Orchestra in New Zealand performing Mendelssohn's *Violin and Piano Concerto*, and this summer, he will perform Mozart's *Sinfonia Concertante* with the Wintergreen Festival Orchestra. Mr. Wagner has also served as acting assistant concertmaster for the Atlanta Symphony Orchestra during the 2004-2005 season and has been principal second and associate concertmaster of the Wintergreen Summer Music Festival in Wintergreen, Virginia.

The James Piano Quartet, ensemble-in-residence



The James Piano Quartet celebrates its fifth season in residence at the Wintergreen Summer Music Festival this year. The ensemble was formed in 2006 with the goal of exploring not only the rich repertoire for the piano quartet, but also the duos and trios for various combinations of violin, viola, cello and piano.

The JPQ joined the touring roster of the Virginia Commission for the Arts in 2007. They have appeared in chamber music series throughout Virginia, including stops in Roanoke, Virginia Beach and Abingdon. The JPQ also performed in residence at Sweet Briar College from 2007-2009. Most recently, the JPQ made their Tennessee debut as part of the Oak Ridge Chamber Series.

Variety being the spice of life, the repertoire of the JPQ includes the famous quartets by Mozart, Beethoven, Brahms and Schumann, as well as less frequently performed works by the likes of Taneyev and Walton. Three new piano quartets have also been commissioned by and composed for the group: *Hagiophony* by Jonathan Green, *Udolpho* by Kent Holliday, and *Runes and Rituals* by Joelle Wallach.

The JPQ is featured on a recording of the complete songs of Arthur Honegger due to be released early next year on the Centaur label. Pianist Nicholas Ross performs more than 50 songs with soprano Claudia Patacca and baritone Sinan Vural. The string players of the JPQ join Ms. Patacca for *Paques a New York*, composed for voice and string quartet. Currently, the JPQ is also working on a recording of other chamber music by Honegger. This project is scheduled for completion in the summer of 2011 and will also be produced by Centaur Records. Honegger's chamber music has been unjustly neglected, and the quartet relishes the preparation of these wonderful works: a series of violin, cello, and viola sonatas, as well as a violin and cello duo, written when Honegger was at the height of his fame and powers. Please visit www.jamespianoquartet.com for more information.

* * * * *

Fanfares for 2010

Wien, du Stadt meiner Träume
Vienna, City of My Dreams

Rudolf Sieczynski
(1879-1952)

[Recording – Icon: Richard Tauber – Richard Tauber]

| | |
|---|--|
| <p>“Fanfare No. 4 a due” . . . from <i>Sonatae tam aris quam aulis servientes</i> (1676)</p> | <p>Heinrich von Biber (1644-1704)</p> |
|---|--|

[Recording – Biber: *Missa Christi resurgentis* – Andrew Manze & The English Concert]

Wiener Fanfare (1943), TRV 287

Richard Strauss
(1864-1949)

Fanfare zur Eröffnung der Musikwoche der Stadt Wien
September 1924 (1924), TRV 250

| | |
|--|-----------------|
| Wiener Philharmoniker Fanfare (1924), TRV 248 | Richard Strauss |
| Militärischer Festmarsch (1906), TRV 217 "Königsmarsch" | Richard Strauss |

[Recording – Strauss: Sämtliche Werke Für Holz Und Blechbläser, Vol. 2 – Musicians from the Symphonieorchester des Bayerischen Rundfunks, Der Münchner Philharmoniker and other Munich orchestras]

Activities for Families

Build-an-Instrument Workshop (TYDR)

Presented in collaboration with Wintergreen Resort in Wintergreen, Virginia
Saturdays from 11:00 am-1:00 pm – Reservations required

Please phone (434) 325-8180 to reserve.

July 10 – Rainsticks and Maracas
July 17 – Tambourines and Maracas
July 24 – Rainsticks and Maracas
July 31 – Tambourines and Maracas

Rainsticks and tambourines will be constructed, but maracas are “paint only” for the younger instrument builders. **Cost: \$20 for the tambourine or rain stick, and \$15 for the maracas.**

* * * *

Families should also plan to attend the four **Coffee Concerts** on Sunday mornings at 11:00 am in the Evans Center. These are fun, one-hour concerts that are performed without an intermission. Shhhh . . . don't tell anyone, but the little people will have their own drinks! They won't have to drink coffee!!

Don't miss the many **Nature and Wintergreen** family-oriented events, including the **Wienerwald Wanderweg** (Vienna Woods Hiking Path) on July 10 at 1:00 pm, **Mornings in the Mountains** every Saturday and Sunday at 10:00 am and the **Madison Run to Furnace Mountain Hike** at 9:00 am on July 7.

And . . . don't forget **Run (or Walk) Vienna, the 3rd Annual 5K Run/Walk in Support of Wintergreen Performing Arts** on the morning of July 25. We encourage families to come and be part of the fun. Plus . . . healthy snacks will be waiting for you at the end of the five kilometers.

* * * * *

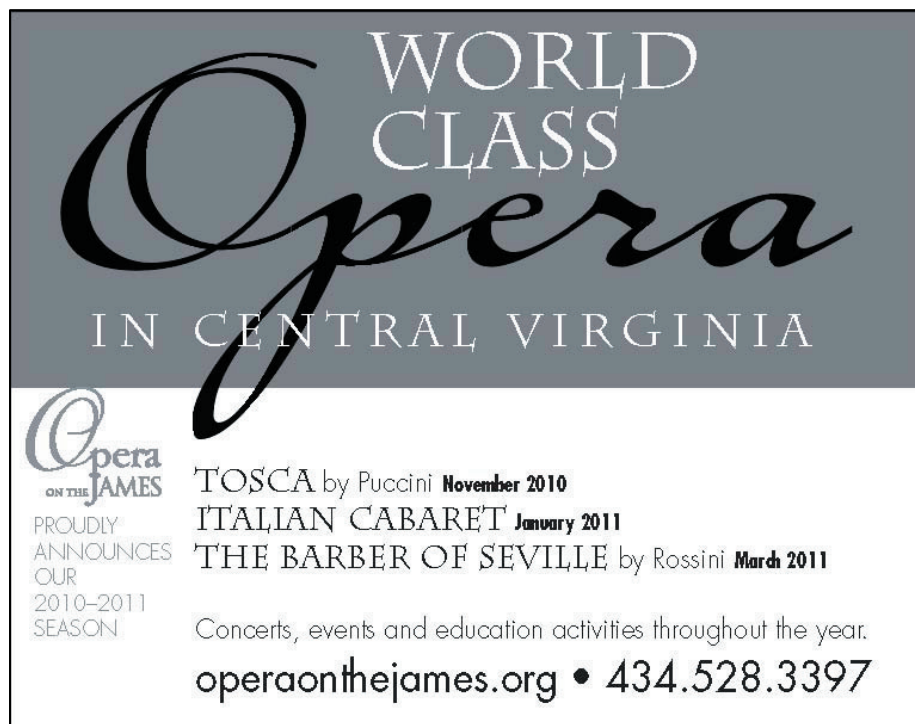
Children's Programs at Wintergreen Resort (The Treehouse)

While you are enjoying spectacular music, let your kids meet other kids in Wintergreen's **Kids in Action** program with fun daily themes. Check out Space Odyssey, Mini Spa Day or Watermelon Party...to name just a few. Also, check out the great family activities at the Discovery Ridge Adventure Center or Lake Monocan. **Phone (434) 325-8179 for further information.**

Music festivals are for little people, too!

Tuesdays (July 6, 13, 20 and 27) and Thursdays (July 8, 15, 22 and 29) at 10:30 am are special times for the children (ages 2 ½ - 12) participating in the Treehouse program at Wintergreen Resort. On Tuesdays, the children will learn about a variety of musical instruments with students from the Wintergreen Summer Music Academy, and on Thursdays, they will visit rehearsals of the Wintergreen Festival Orchestra or the Academy Chamber Orchestra. A member of the WSMF staff will serve as the tour guide for the visits.

These activities are free for children attending the Resort's Treehouse programs.



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Austrian Cultural Forum

Andrea Schrammel, director

In 1994, the first counselor for cultural affairs was posted at the Embassy of Austria in Washington, DC. This step heralded a successful repositioning of the embassy as a place where not only traditional Austrian-style cultural events took place, but also as an effective platform for a fruitful cultural dialogue and exchange between the United States and Austria.

Since its founding in 2001 as an autonomous branch within the embassy – while simultaneously acting as the cultural department of the embassy – the Austrian Cultural Forum Washington has been acting as a presenter of Austrian and European-related cultural events such as concerts, exhibits, theatre performances, readings, lectures, interviews, film-screenings, panel discussions and symposia with particular emphasis on contemporary, innovative artistic and scientific achievements in Washington, DC. When creating a new cultural project, the team tries to address themes that represent common ground between the two countries and continents, in addition to injecting new ideas that effectively represent the cultures of today's Austria and Europe. Of course, it is always open to new suggestions and stimuli.

The Austrian Cultural Forum Washington organizes more than 50 events every year. In doing so, it attempts to cover the wide array of interests of its many guests. Most of the events take place at the atrium of the embassy and are free of charge.

For more information, visit its website at www.acfdc.org.

COMPOSERS-FORUM Mittersill

The aim of the organization **Mittersill Composers' Forum** is, starting from the conception and organization of the Mittersill Composers' Forum, the building of a network for the exchange of information and communication about the current musical scene, including events in Salzburg and Vienna, the CD-label *ein_klang* records, newsletters and two homepages (www.kofomi.com and www.einklangrecords.com).

The **Mittersill Composers' Forum** was founded in 1996 by Wolfgang Seidl and Christian Heindl as a living memorial to **Anton Webern**, the famous Austrian composer who was killed in 1945 in Mittersill under tragic circumstances. Since then, the forum has been held every September . . . presenting concerts and serving as a platform for contemporary music.

EIN_KLANG
 KOMPONIST/INNENFORUM
MITTERSILL

Austrian Folk Music

Liab' und Schneid

Elisabeth Lloyd and Tom Leoni

An Austrian Heuriger . . . Wintergreen Style

Saturday, July 17 • 12:30 pm and 1:30 pm

Old Wintergreen County Store and Spruce Street Park in Nellysford, Virginia

Austrian Wine and Beer Tasting

Saturday, July 17 • 4:00 pm • Festival Performance Center

Vienna Gourmet: A Dinner prepared by Chef Marco Krainer

Saturday, July 17 • 8:15 pm • The Home of Angie and Bob Lindquist

Reservations are required

Coffee Concert II

Sunday, July 18 • 11:00 am • Evans Center

Liab' und Schneid Alpine Volksmusik Duo

Elisabeth and Tom were born in Austria and Switzerland, respectively. In 2007, they founded the German music duo **Liab' und Schneid** to promote the authentic Alpine sounds they love, and to share them with the local community. Since then, they have regularly appeared at local restaurants, wine tastings, private parties, Oktoberfests, the Austrian Embassy and many other venues.

Elisabeth was born and raised near Graz in Austria. Since moving to the US, she has been an active part of Alt Washingtonia Schuhplatter Verein (SVAW), Washington, DC's largest German and Bavarian dancing and musical entertainment group. She has also been involved with the old-time music scene in the Mid-Atlantic area.

Tom was born in Locarno, Switzerland, and raised in northern Italy. He has a degree in music theory/composition and several years' training in Baroque and Early-Classical keyboard instruments. He has also been involved in the local music scene and in performing with SVAW.

What does Liab' und Schneid mean?

In the German-speaking Alpine tradition and in many song-lyrics, **Liab' und Schneid** are the two character traits prized in girls and boys, respectively. Liab' is dialect for "Liebe," which in this context means sweetness or loveliness, while Schneid is a mix between youthful daring and irreverent chutzpah. These traits are also in our music: some of our pieces are liab (sweet and tender), while others are schneidi (bold and full of spirit)!

Austrian Wine and Beer Tastings

Saturdays from 4:00-5:30 pm • Festival Performance Center

Sit back, relax and enjoy wines and beers from various regions of Austria!

Sponsored by Market Street Wineshops



July 10

July 17

July 24

July 31

Entry: \$10 per person – includes five tastes plus cheese, crackers and peanuts. Additional tastes: \$1. You must be 21 or older to participate.



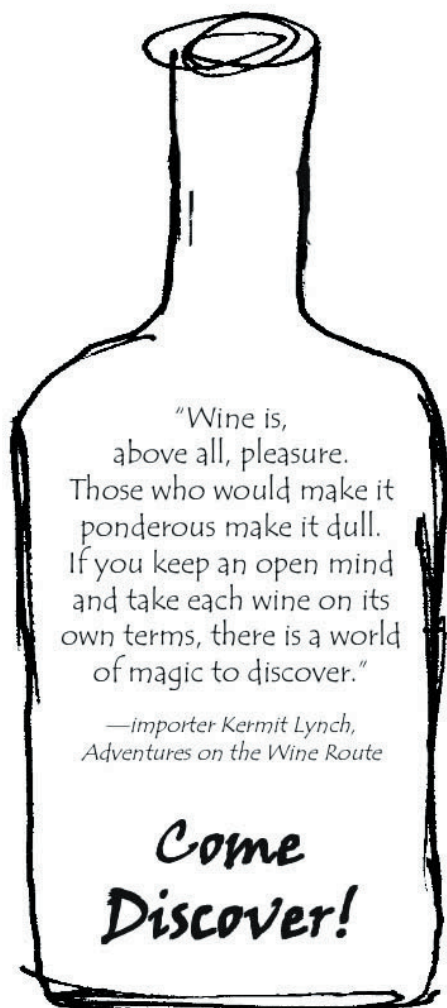
Join Wintergreen's "wine guru" and WPA past president Stu Harvey to sample a variety of Austrian "beverages."

Stu's interest in wine spans more than 25 years and includes visits to vineyards in Spain, France (many times), Italy, Croatia, South Africa, Chile, Napa, Sonoma, Central Coast of California and the Sierra foothills. He also attended wine school in Burgundy. Prior to his retirement, he enjoyed a successful career in marketing and sales management with IBM and LexisNexis.



Outside St. Stephen's Cathedral – Photo: LAS

Market Street Wineshops



www.marketstreetwine.com

Uptown

434-964-WINE

Charlottesville
29 North
Shopper's World
next to
Whole Foods



Downtown

434-979-WINE

Charlottesville
In the cellar at
4th St & E Market,
next to the
Second Yard

Café Zeisl – WPA's Vienna Café

Fridays July 16, 23, and 30 • The Java Depot • 9:00 pm

Presented in collaboration with The Java Depot in Nellysford, VA

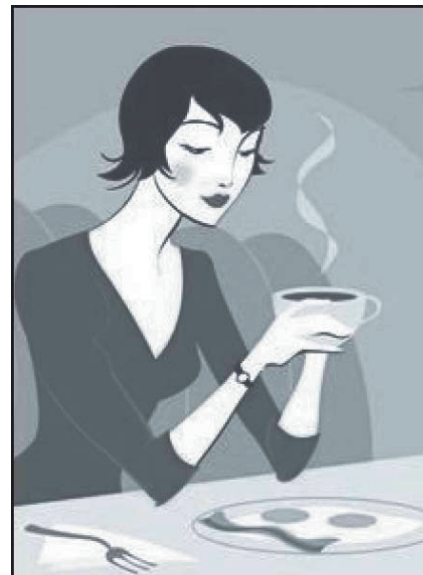
For three consecutive Friday nights in July, The Java Depot in Nellysford will become our very own Viennese café following Chamber Music Concerts II, III and IV. Audiences in Vienna enjoy post-concert pastries and coffee. They will have nothing on us! The parents of Erich Zeisl, one of our 2010 featured Viennese composers, owned a café in Vienna. As a tribute to the Zeisl family, we are giving our café a very special name!

Patrons who attend the chamber music concerts at 7:30 pm on July 16, 23 and 30 should definitely make plans to stop at The Java Depot following the concert. You never know who might be there! When in Vienna . . . do as the Viennese do!!

Don't miss hearing students from the Wintergreen Summer Music Academy on Saturday mornings at 9:00 am (July 10, 17, 24 and 31) at The Java Depot . . . four of the many Music in Unusual Places performances.

Café Zeisl – \$10 per person (includes pastries, coffee and gratuity)

Reservations suggested. Tickets can be purchased in advance through WPA or at The Java Depot. Tickets will also be available at the door as space permits.



THE JAVA DEPOT

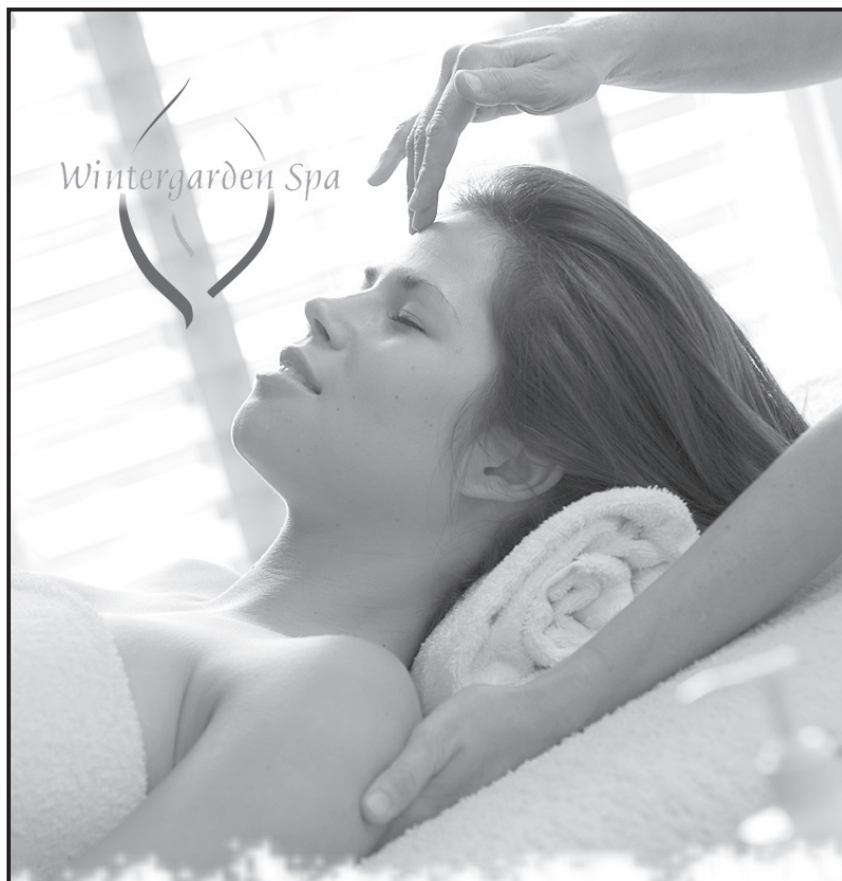
434-361-2324

Great Coffees
Homemade Breakfast & Lunch

Open 6:30 AM - 2:30 PM

Closed on Tuesdays

www.TheJavaDepot.com



Wintergarden Spa

Peace of Mind.

What can be more relaxing than mountain views and running streams?
How about an hour (or a day) just for you at the Wintergarden Spa.
Call to schedule an appointment 434.325.8562

Wintergreen Resort
wintergreenresort.com



Charlottesville meets Austrian Painter Wolfgang Seierl

Tuesday, July 20-Saturday, July 31 • Les Yeux du Monde

Presented in collaboration with
Les Yeux du Monde in Charlottesville, Virginia

An exhibition of recent paintings by Austrian Composer, Painter and Guitarist Wolfgang Seierl

The exhibition will run from Tuesday, July 20 through Saturday, July 31. Gallery hours are Thursday-Sunday from 1:00-5:00 pm and anytime by appointment. For more information, or to make an appointment, please consult www.LesYeuxduMonde.com or phone (434) 973-5566.

Special Events:

Tuesday, July 20 from 4:30-6:30 pm – **Exhibition Opening**

Wine reception with brief comments by Wolfgang Seierl at 5:30 pm

Saturday, July 24 at 3:00 pm – **Gallery Concert: The Painter as Composer and Guitarist** – *This concert will feature acoustic and electronic music by Wolfgang Seierl.*

Sunday, July 25 at 3:00 pm – **A Gallery Talk by the Artist**

Friday, July 30 at 7:30 pm – **Academy Concert VI** (*See Academy Concerts for details*)

For anyone interested in top-notch contemporary art, award-winning modern architecture or breathtaking views of Charlottesville and even Wintergreen, **Les Yeux du Monde** (the Eyes of the World) gallery is not to be missed. Founded in 1995 by Art History Ph.D. Lyn Bolen Warren, the gallery maintains a rich and varied inventory of work by important national and regional artists while rotating solo shows of these gallery artists with exhibitions of modern masters from Warhol to Basquiat, or collaborations with museums and non-profit galleries.

There is a charge to attend Academy Concert VI (Adult \$15, Ages 10-17 \$10, Under 10 Free). All other events at Les Yeux du Monde are open to the public without charge.

music austria

mica - music austria is the professional partner for musicians in Austria.

mica - music austria was founded in 1994 as an independent, non-profit association, on the initiative of the Republic of Austria.

The goals of the association are:

- the provision of information on musical life in Austria as well as research in the field of contemporary music
- the support of contemporary musicians living in Austria with advice and information
- the distribution of local music through promotion in Austria and abroad
- the improvement of general conditions for musicians in Austria



mica - music austria has national and international networks and is a member of EMO (European Music Office), IAMIC (International Association of Music Information Centres), IAML (International Association

of Music Libraries, Archives and Documentation Centres) and IMC (International Music Council).

All services of *mica - music austria* are free of charge for local musicians.

MICA = Music Information Center Austria

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Wolfgang Seierl, composer-in-residence, artist-in-residence and guitarist

Born in Vienna in 1955, Wolfgang Seierl is equally active as an artist, musician and composer. He studied painting, philosophy, guitar, and composition at the University of Music and Dramatic Arts (Vienna), the University of Fine Arts (Vienna), the University of Vienna and the University Mozarteum Salzburg. He received his mag. art. degree (magister artium: master of arts) in 1984 and his Ph.D. in musicology from the University Mozarteum Salzburg in 2009.



As a visual artist, Dr. Seierl has given one-man and group shows in Austria, Germany, Belgium, France, Great Britain, Italy, Lithuania, Poland, Switzerland, Hungary, Turkey, Japan and the US. His work has

appeared in public collections in the Academy of Fine Arts, Vienna; Museum Carolino Augusteum, Salzburg; Rupertinum, Salzburg; cities of Vienna, Salzburg and Klagenfurt (Austria); Kunsthaus Nexus, Saalfelden; Kiszelli Múzeum, Budapest (Hungary); city of Unna (Germany); Kunsthaus Nexus, Saalfelden (Austria); the New York Public Library and the Virginia Center for the Creative Arts. His art has also been shown at international art fairs such as Art Basel, Kunst Zürich, Saga Paris, Kunst Wien, Art Multiple Düsseldorf, Art Frankfurt, Art Paris, Art 2 Bodensee, Art Paris, Cologne Fine Art, Art Karlsruhe and others.

In 1991, Dr. Seierl was commissioned to create a painting on the outside front of the Salzburg airport relating to Mozart's *Idomeneo*. He also received a commission in 1997 for a mural painting in Salzburg. In 2004, he received grants from the Salzburger Landesregierung for two projects, *dahoam!* and *Störfelder*. In later years, he received additional grants from that organization for the projects *Hyperlink* (www.hyperlink.li) and *Stimmen hören* (www.stimmenhoeren.com).

As a composer, Dr. Seierl has been commissioned by the Austrian Broadcasting Corporation ORF, the International "Mozarteum" Foundation, the Austrian Ensemble for New Music, Arbos, Ensemble Kreativ, Ensemble On Line Vienna, the Vienna Recorder Ensemble, Duo Gitolino, the International Paul Hofhaymer Society Salzburg, Kontra-Trio Zürich, Ensemble reconsil Vienna and Gesellschaft der Musikfreunde Wien. His catalogue includes orchestral, choral and chamber music; solos; electronic music; sound installations and space-, motion- and theatre-related works.



Wolfgang Seierl has had performances and concert appearances in Germany, France, Switzerland, Italy, Poland, Montenegro, Lithuania, Turkey, Japan and the US. He participated in the 1986 Workshop Choir-Composition Vienna, the International Workshop for Composers in Salzburg (Boguslaw Schaeffer), and the

International Summer Academy Salzburg (Karlheinz Stockhausen). His publications include: NÖ-Edition/Vienna, Edition N.N./Oslo, Musikverlag Doblinger/Vienna, Musikverlag Trekel/Hamburg and Universal Edition/Vienna. He is one of the organizers of the Mittersill Composers' Forum and the label ein_klang records (www.kofomi.com/www.einklangrecords.com).

Over the past two decades, Dr. Seierl has held residencies in Berlin, India, Japan, Lithuania and America (including the Virginia Center for the Creative Arts). He has also received grants to work in Budapest, Kraków, Paris, Frankfurt and Warsaw. Additionally, he has received national awards for both his music and visual art, including grants from the governments of Austria and Salzburg, as well as the 1997 Theodor Körner Award and the 2002 Slavi Soucek Award.

Wolfgang Seierl's music and art will be featured throughout the 2010 Festival. Bowen McCauley Dance will premiere a new dance work on July 8 and 10, and a dancer will also be a part of a Seierl work at the Wienerwald Wandervogel on July 10. In addition to working with the Academy composers, Mr. Seierl's art and music will be featured at Les Yeux du Monde in Charlottesville. This is an ideal opportunity for Wintergreen audiences to experience the art of this multi-talented Austrian composer.

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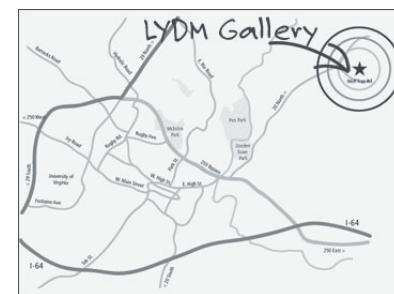
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Les Yeux du Monde

841 Wolf Trap Road
Charlottesville, Virginia



Photo: Scott Smith



Directions

Route 250 East to 20 North. Left onto Route 20, 3.5 miles and right onto Wolf Trap Road/621. Then .8 mile and left into driveway at the black mailbox with 841 on box. Go to the end of the driveway/top of hill.

The gallery

Founded in 1995, Les Yeux du Monde (The Eyes of the World) is a contemporary art gallery located in Charlottesville, Virginia. The gallery specializes in contemporary art by regional, national and international artists with an eye to the historical importance of each artist shown. Its mission is not only to help clients create important collections, but also to educate and inspire them.

The gallery's founder, Lyn Bolen Warren received her Ph.D. in art history in early Modernist art from the University of Virginia in 1994. She has curated several exhibitions for the UVA Art Museum, including the NEA-funded "Hind-sight/Fore-site Art for the New Millenium" (documented in the book *Siting Jefferson*) that brought internationally known artists from Ann Hamilton to Dennis Oppenheim to Charlottesville to create site specific sculpture. She has collaborated often with non-profit Contemporary Art gallery, Second Street in Charlottesville as well, and was one of the three main venues for the first two of the *Look3* Festivals of the Photograph in Charlottesville, hosting renowned photographers William Albert Allard and James Nachtwey in 2007 and 2008.

Les Yeux du Monde moved from its downtown location in October 2009 into a new building just north of town designed by award-winning architect W.G. Clark that evokes a soaring sculpture by Richard Serra. Here it hosts Wolfgang Seierl: *Composer as Painter*, in collaboration with the Wintergreen Summer Music Festival, for the last two weeks of July. The remaining weeks of the summer, the gallery presents a selection of photos by National Geographic photographer Sam Abell from the traveling exhibition *Amazonia*, from the Jordan Schnitzer Museum of Art at the University of Oregon in Eugene.



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Cooking Classes

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Wilhelm Jonach – July 6 and 8

The home of Lynne & Gary Camp in Stoney Creek

Cooking Class I: Viennese desserts! – Apple Strudel and Hazelnut Strudel

Cooking Class II: More Viennese desserts! – Poppy Seed Strudel and Linzer Slice

Wilhelm Jonach hails from the south of Austria, where he began his chef apprenticeship at the age of 14, and received his chef certification at 17 from Oberwollanig/Villach, Austria. He worked with Wolfgang Puck at the Park Hotel Villach, and remains friends with him to this day.



Following a stint in the Austrian military, Chef Jonach worked in kitchens in France, Spain, Italy, Yugoslavia, Hungary and Switzerland. After working throughout Europe, he moved to Australia and worked in hotels throughout the South Pacific for more than 20 years. He became the corporate chef for Pacific Hotel Corporation in 1988, and through his position worked in China, Japan, Korea, Singapore, Bangkok and other locations throughout the Pacific. He returned to Austria, where he studied for his master in culinary arts. He successfully completed his studies, and received his certification as Master Chef in 1988.

After coming to America in 1989, he worked as executive sous chef for the Mayflower Hotel in Washington, DC, and as executive chef for the Carlton Hotel. Chef Jonach started working at Northern Virginia Community College in 2005. He was nominated for Les Toques Blanches by the French International Chef's Association in 2006, and achieved this prestigious award in March 2006.

Chef Jonach still assists with banquets and catering functions at the Austrian Embassy, and for various charity and social events in the Washington, DC, metropolitan area.

Marco Krainer – July 12-16

The home of Pamela & Brad Brady on Wintergreen Mountain

Cooking Class III: Rindsuppe mit Fritatten und Griessnockerln (Beef bouillon "Vienna Style" with two different garnishes), Rindfleischsalat & Saures Rindfleisch



Our Chefs!



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Appetit!



(Two different salads of cooked beef) and “Vitello Tonnato” (Thinly sliced cooked veal with a creamy sauce of tuna, capers, lemons and sour cream)

Cooking Class IV: Different Italian fresh pastas with “new” and traditional sauces

Cooking Class V: Wiener Rindsgulasch “Fiaker” (Vienna Beef Goulasch “Fiacre Style”) and Gekochtes Rindfleisch mit Krensauc und Erdäpfeln (Boiled/cooked beef with warm horseradish sauce and sautéed potatoes “Vienna Style”)

Cooking Class VI: Pizza and Gnocchi using different toppings and sauces

Cooking Class VII: “Wiener Schnitzel” mit traditionellem Erdäpfelsalat (“Wiener Schnitzel” with traditional potato salad) and Wiener Backhendel (Fried Chicken “Vienna Style”)



Marco Krainer was born in 1981 in Linz, Austria. After finishing ninth grade at the HBLA – Higher College for Business Professions – in Villach, he began a cooking course in Bad Kleinkirchheim, which he successfully completed in 2000.

Early on, Mr. Krainer became interested in public broadcast programs relating to food and nutrition, including the German Broadcast Station WDR’s *Hobbytheke*. After a preliminary interview, the presenters and editors of the program became very interested in Mr. Krainer, inviting him to the WDR Studio in February 2002. Initially, Mr. Krainer was responsible for researching and developing recipes for the show. Due to his success in that role, the then editor and presenter Sabine Fricke decided to give Mr. Krainer time on camera, unwittingly fulfilling one of his secret ambitions.

Alongside cooking and presenting, one of Marco Krainer’s greatest passions is travel. This love was triggered at a young age, when Mr. Krainer’s parents took him to Italy on vacation. Recalling the trip, he recounts: “There we were, housed in a beautiful country house, all in the old Italian country style. Around us, just vineyards, and under the arbor in the open air, next to hanging juicy grape clusters, we tasted the wine and all the culinary delights in a moment so good – a dream!”

Recently, Mr. Krainer’s interesting culinary destinations have included Kazakhstan, Albania and Serbia. From each region, he brought back many exciting recipes and ideas, but of all his travels, his US visits were an absolute highlight. When visiting relatives in Georgia and California, he made trips across the country, discovering his love for American cuisine. In regards to those experiences, he writes: “Incredible as it may sound, I’ve encountered so many culinary delights in the US that I would never have wanted to miss; and I speak not only of the fantastic steaks in all versions – no, there is much, much more!”

Marco Krainer continues to visit the United States several times a year, each time establishing important contacts to ensure the future of many exciting projects. On his website, he reveals: "I'll need a whole life and still more to discover the entire United States . . . but that's the beauty of it."

On Saturday, July 17, Marco Krainer will be featured at Vienna Gourmet: A Dinner prepared by Chef Marco Krainer. Have you made your reservation?



Musikverein- Photo: LAS

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Monticello and Wintergreen Performing Arts

This year, the Thomas Jefferson Foundation (which owns and operates Monticello) and Wintergreen Performing Arts join forces to present three major Festival performances at the Thomas Jefferson Visitor Center in Charlottesville. The Center serves as the 21st-century gateway to Jefferson's timeless Monticello. Multiple components offer guests fresh perspectives on Monticello and the enduring significance of Jefferson's life and ideas. For more information, please visit www.monticello.org.

Prior to each concert, patrons may reserve boxed dinners for \$17 that can be enjoyed in the Thomas Jefferson Visitor Center Courtyard. In addition to the food, there will be a cash bar, and the Museum Shop will remain open until the end of intermission. *Dinners must be reserved in advance by phoning the WPA Box Office at (434) 325-8292 or by visiting the WPA website.*

Friday, July 9 at 7:30 pm

Wintergreen Festival Baroque Orchestra

Peter Marshall, harpsichord

Wesley Baldwin, cello

Music by Vivaldi, Fux, Joseph Haydn, Biber, Wagenseil and Michael Haydn

Please note: On July 9, Larry Alan Smith, the Festival's Artistic and Executive Director, will give a Pre-Concert Talk at 6:45 pm.

Thursday, July 22 at 7:30 pm

Mozart at Monticello I

Wintergreen Chamber Players

Thursday, July 29 at 7:30 pm

Mozart at Monticello II

Wintergreen Chamber Players

The two Mozart concerts will include all six of the string quartets that Mozart dedicated to Joseph Haydn. The same programs are being presented at Wintergreen on Monday, July 19 (Mozart Monday I) and Monday, July 26 (Mozart Monday II).

Dinners will be available starting at 6:00 pm and the concerts will begin at 7:30 pm.

Dinner at Monticello (\$17 per person) – A cash bar will be available.

Classics I on July 9 (Adult \$35, Ages 10-17 \$10, Under 10 Free)

Mozart at Monticello I and II on July 22 and 29 (Adult \$25, Ages 10-17 \$10, Under 10 Free)

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Standing, left to right: John McKeithen, Meredith Jackson, Pam McKeithen, Tom Kubiak, Hunter Price, Chastity Morgan, Ben Hernandez, Nancy Hernandez, Sharon Stacey
Seated, left to right: Lois Armel, Charlie Wineberg, Dondi Brandon, Julie Bendle
Not pictured: Bo Newell



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Morning Seminars

Mondays through Fridays • 9:30-11:45 am

The Morning Seminars are opportunities for relaxed and informal learning. They take place each week from Monday through Friday. This year, participants will be able to pick and choose from a host of topics during the four weeks of the Festival. Each topic is scheduled for one hour; there will be a coffee break at 10:30 each morning.

Week I: July 5-9 from 9:30-11:45 am (FPC)

Sponsored by Jerry and Phyllis Coulter

Week II: July 12-16 from 9:30-11:45 am (FPC)

**Sponsored by Betsy and Peter Agelasto &
Steve and Joan Harlan**

This year, composer Michael White has agreed to spend two weeks at Wintergreen, and he will focus on four of Vienna's most famous composers: Haydn, Mozart, Beethoven and Schubert. In addition, he will speak about Vienna and the sophisticated audiences that were able to appreciate the music and nurture these great creative minds. Special emphasis will be given to the major genres of the Classic and Early Romantic eras, and several of the lectures will include discussions about music being performed during the Festival.

July 5 from 9:30-11:45 – Vienna and its Great Composers

July 6 from 9:30-11:45 – Haydn and the String Quartet

July 7 from 9:30-11:45 – Mozart and the Piano Concerto

July 8 from 9:30-11:45 – Mozart and Opera (Part I)

July 9 from 9:30-10:45 – Mozart and Opera (Part II)

July 12 from 9:30-11:45 – Schubert and the Lied

July 13 from 9:30-11:45 – Schubert and the Song Cycle

July 14 from 9:30-11:45 – Beethoven and the String Quartet

July 15 from 9:30-11:45 – Beethoven and the Piano Sonata

July 16 from 9:30-11:45 – Beethoven and the Symphony

Week III: July 19-23 from 9:30-11:45 am (THNR)

Sponsored by James L. and Gail V. Tatum

The first two days of the Week III seminars celebrate the start of the inaugural Lotte Lehmann Vocal Masterclasses. Renowned American singer and teacher Paul Sperry will be with us to talk about the music of Schubert and Wolf. In the middle of the week, we will have a visit from Andrea Schrammel, director of the Austrian Cultural Forum in Washington, DC. Elisabeth von Trapp has agreed to participate on the morning after her Pops Concert II performance, and Barbara Zeisl Schönberg, daughter of Viennese composer Erich Zeisl, will speak about the many artists who were forced to flee Vienna prior to the start of World War II.

July 19 at 9:30 – Paul Sperry: A Career in Song
 July 19 at 10:45 – Paul Sperry: Scary Schubert
 July 20 at 9:30 – Paul Sperry: Schubert on Love
 July 20 at 10:45 – Paul Sperry: Franz Schubert vs. Hugo Wolf
 July 21 at 9:30 – Andrea Schrammel: An Economist in the Cultural Sector
 July 21 at 10:45 – Andrea Schrammel: The Work of the Austrian Cultural Forum
 July 22 at 9:30 – Elisabeth von Trapp: Growing up a von Trapp
 July 22 at 10:45 – Elisabeth von Trapp: Life on the Road and Other War Stories
 July 23 at 9:30 – Barbara Zeisl Schönberg: The Persecuted Artist in Austria
 July 23 at 10:45 – Barbara Zeisl Schönberg: The Exiled Artist in the United States

Week IV: July 26-30 from 9:30-11:45 am (THNR)

Sponsored by Tish and Ernie Keppel

What a final week it will be! Composer-in-residence Judith Shatin gets us started with two fascinating sessions about her work. On Tuesday and Wednesday, historian Thomas R. Grischany will provide an overview of Austrian history. The week concludes with art historian Lisa Hahn, who will talk about the important developments that occurred in Viennese Art at the beginning of the 20th century.

July 26 at 9:30 – Compositional Process: Judith Shatin – From Charlottesville to Vienna
 July 26 at 10:45 – Composing in the Digital Age: Judith Shatin's Merging Media
 July 27 at 9:30 – Thomas R. Grischany: A History of Austria (Part I):
 From Rudolf I to Beethoven's Death (1278-1827)
 July 27 at 10:45 – Thomas R. Grischany: A History of Austria (Part II):
 From Schubert's Death to Hitler (1828-1945)
 July 28 at 9:30 – Thomas R. Grischany: Music, Mountains, Merriness:
 The Continuity of Symbols of Modern Austrian Identity
 July 28 at 10:45 – Thomas R. Grischany: The "Island of the Blessed":
 Culture, Problems & Mentalities in the Second Republic (1945-Today)
 July 29 at 9:30 – Lisa Hahn: Cultural Treasures of Vienna (Part I)
 July 29 at 10:45 – Lisa Hahn: Cultural Treasure of Vienna (Part II)
 July 30 at 9:30 – Lisa Hahn: Who is Adele Bloch-Bauer? Why is she among the
 most expensive pictures in the history of art? Klimt and Schiele: What a duo!
 July 30 at 10:45 – Lisa Hahn: Secessionist Art and its Importance in the History
 of Art

Michael White, visiting composer



Michael White was born in Chicago and received his musical education at the Juilliard School, where he studied with Peter Mennin and Vincent Persichetti. He has composed music in virtually every medium, with an emphasis on vocal works. One of his operas, *Diary of a Madwoman*, was commissioned and premiered in Riga, Latvia, and another, *The Dybbuk*, had its premiere at the World's Fair in Seattle, Washington. A third opera, *The Metamorphosis*, had its first performance at the Theater of Living Arts in Philadelphia. Mr. White has also written a children's opera based on the stories of Lewis Carroll in *Through the Looking Glass*. His other compositions include a large number of chamber works, song cycles and the recent *Concerto for Viola*. He has received multiple awards and grants for his compositions, including three Ford Foundation Fellowships and a Guggenheim Fellowship; grants have come from the Soros Foundation, the Fels Foundation, the Arts Councils of New York and Pennsylvania, ASCAP, the Oberlin Conservatory and UNESCO.

Mr. White has lectured extensively for the New York Philharmonic, the New York Youth Symphony, and for several music festivals, including those in Brunswick, Maine; Rockport, Massachusetts; and Long Island, New York, among others. He has written articles on various musical subjects for the *Seattle Times*, the *Philadelphia Post-Intelligencer*, the *Musical Review* and other journals. He has taught on the faculties of the Oberlin Conservatory and the Philadelphia Musical Academy, where he served as chairman of the composition and theory department. Since 1979, he has been a member of the graduate faculty at the Juilliard School, where for 10 years he served as chair of the Department of Literature and Materials of Music.

Although he also teaches such graduate courses as "Chamber Music" and "20th Century Opera," Michael White's area of expertise has always been the life and music of Wolfgang Amadeus Mozart. He has described this subject as "a true obsession," and as his "first and last love." To quote from the book that he has written (*Imaginary Letters; Mozart Remembered*), "... he has drawn upon a lifetime of research, teaching, listening, and – most of all – admiring and loving Mozart and his music."

Plan to attend Michael White's extremely popular Morning Seminars – Weeks I and II at the FPC on the mountain. In addition, two piano works by Mr. White will be performed at 11:00 am on Sunday, July 18 (Coffee Concert II), and a theatrical adaptation of his book on Mozart will be staged on July 15, 16 and 17 in the Festival Performance Center at 8:15 pm.

Paul Sperry – Mr. Sperry's bio appears on page 137.

Andrea Schrammel, Austrian Cultural Forum director



After graduating from a commercial academy in Graz, Andrea Schrammel served as a development aid volunteer in Bolivia, where she founded and ran a house for abandoned children and orphans under the auspices of the Italian organization "Ciudad del Nino." She also provided first aid medical attention, helped build a water conduit for the community, worked on improving subsistence agriculture, and ran workshops in carpentry, mechanics and sewing.

Ms. Schrammel later entered the service of the Austrian Foreign Ministry, first as an assistant to the Austrian Ambassador in Lagos, Nigeria (dealing with matters of press, culture, and development aid projects). Following her tenure in that position, she gained further experience working at the Austrian Cultural Institut Prague in the Section for Consular and Legal Issues, the Austrian Embassy Prague as head of administration, and the Austrian Cultural Forum Prague as deputy director and cultural attaché. Since 2009, Ms. Schrammel has served as the director of the Austrian Cultural Forum in Washington, DC.

Elisabeth von Trapp – Ms. von Trapp's bio appears on page 149.

Barbara Zeisl Schönberg – Dr. Zeisl Schönberg's bio appears on page 77.



Photo: Erich Lessing – Art Resource, New York

If you ever encounter this painting, we want you to know that it is a view of Vienna as seen from the Belvedere. It was painted by Bernardo Bellotto (1720-1780) in 1758, and you can find it at the Kunsthistorisches Museum in Vienna.

Judith Shatin, composer-in-residence



Judith Shatin is a composer, sound artist, community arts partner and educator. Her inspirations range from myth, poetry and her Jewish heritage to the calls of the animals around us and the sounding universe beyond. Current projects include *Jefferson, In His Own Words* for narrator and orchestra, a co-commission of the Charlottesville and University Symphony Orchestra and the Illinois, Richmond and Virginia symphonies that was premiered in the spring of 2010. Recent projects include a McKim commission from the Library of Congress for *Tower of the Eight Winds* for violin and piano, premiered in December 2008. The *Washington Post* said "Judith Shatin's *Tower of the Eight Winds* . . . stood out for its acuity and engaging vivacity as music one would like to hear again."

Dr. Shatin's music has been featured at festivals including Aspen, BAM Next Wave, Grand Teton, Havana in Spring, Moscow Autumn, Seal Bay, Ukraine, Soundways (St. Petersburg) and West Cork. Orchestras that have performed her music include the Denver, Houston, Illinois, Knoxville, Minnesota, National and Richmond symphonies, and it can be heard on the Centaur, Neuma, New World and Sonora labels. Her music has been commissioned by groups including Ash Lawn Opera, Barlow Foundation, Core Ensemble, Garth Newel Chamber Players, Kronos Quartet, Library of Congress, Music-at-LaGesse Foundation, National Symphony, newEar, Hexagon Ensemble, Virginia Chamber Orchestra and Wintergreen Performing Arts, the last through Americans for the Arts.

Educated at Douglass College (A.B., Phi Beta Kappa), the Juilliard School (M.M.) and Princeton University (Ph.D.), Judith Shatin is currently William R. Kenan, Jr. Professor and Director of the Virginia Center for Computer Music, which she founded at the University of Virginia in 1987. Now an advocate for her fellow composers, she has served on the boards of the American Composers Alliance, the League/ISCM, and the International Alliance for Women in Music (IAWM). She also served as president of American Women Composers, Inc. (1989-93). In demand as a master teacher, she has fulfilled the BMI residency at Vanderbilt University, and will serve as resident composer in the summer of 2010 for Wintergreen Performing Arts and California Summer Music.

Dr. Shatin has been honored with four National Endowment for the Arts Fellowships, as well as awards from the American Music Center, Meet the Composer, the New Jersey State Arts Council and the Virginia Commission for the Arts. A two-year retrospective of her music and the commission for her folk oratorio, *COAL*, were sponsored by the Lila Wallace-Readers Digest Arts Partners Program. She has held residencies at Bellagio (Italy), Brahms Haus (Germany), Stiftung Dr. Robert und Lina Thyll-Dürr (Austria), Casa Zia Lina (Italy), La Cité des Arts (France), Mishkan Amanim (Israel) and in the US at MacDowell, the Virginia Center for the Creative Arts and Yaddo. Her music is published by Arsis Press, C.F. Peters, Colla Voce, E.C. Schirmer, Hal Leonard and Wendigo Music.



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The Copper Mine Bistro serves a tasty and innovative Mediterranean menu in a casual atmosphere. Step off the golf course and enjoy fine dining in a club-like setting at Devils Grill or, in the valley, enjoy golf and mountain views in Stoney Creek Bar & Grill. Treat the whole group to a casual mountainside spot at The Edge, a warm and friendly gathering place. Basically, when it comes to food at Wintergreen, if you can wish for it you can find it somewhere on our mountain. For reservations call 434.325.2200.

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Thomas R. Grischany, historian



Thomas R. Grischany is a native of Vienna, Austria, although he has spent the majority of his life living in other countries. He attended grade school in the USSR, gymnasium and early university in Germany, returned to Vienna for his magister in history degree, received a graduate diploma from the Diplomatic Academy of Vienna while working for the Austrian Foreign Ministry, and then headed to the US, where he received a Ph.D. in history from the University of Chicago, followed by several years teaching at the University of Arkansas. He has published and presented internationally, with a focus on his dissertation topic, "The Austrians in the German Wehrmacht, 1938-45."

More recent articles and presentations expand upon his current research focal point, the role of German nationalism for the cohesion and integration within the German Wehrmacht. Dr. Grischany currently lives in Chicago with his wife and new baby son.

Lisa Hahn, art historian



Lisa Hahn is president and founder of Art Horizons International, a special interest tour company she formed in 1985 that promotes the arts by creating unique educational travel programs and study tours that focus on art, architecture and the performing arts in selected cities around the world.

Ms. Hahn received her B.A. from Princeton University, where she majored in classical archaeology, a program she initiated that bridged the art history and classics departments. She attended at the American School of Classical Studies in Athens, Greece, where she worked on her thesis and traveled extensively. Her thesis topic was "The Cult of Aesclepius at Epidaurus."

Ms. Hahn attended New York University's Graduate School of Arts and Sciences, where she received a master's degree in performance studies, a department formed to address critical writing issues in the performing and visual arts. She had the opportunity to study acting and directing with Joseph Chaikin, founder of the Open Theatre, and playwriting with Jean Claude van Itallie.

In December 1993, Ms. Hahn participated as a speaker at the Salzburg Seminar in Austria in a session called "The Arts in the World Economy." This has been published as a book by the University Press of New England and features her essay in the company of the other contributors: Jane Alexander, George Soros and John Brademas.

Lisa Hahn is a trustee of SUNY New Paltz in New York and serves on the board of its new museum, the Samuel Dorsky Museum of Art, which opened in October 2001. The

museum features Hudson River School paintings, historic photography, and contemporary work by artists who live in the Hudson River area.

She spends time during the summer helping her mother run a performing arts center called Windhover in Rockport, Massachusetts, 40 miles north of Boston. This center conducts classes and workshops in all the arts and has dance, theatre, and music performances throughout the summer.

Aside from her role in managing Art Horizons Int'l, she personally conducts many of the art and cultural tours around the world . . . in Europe and in cities all over the country.



Vienna Secession

Pollak Vineyards is a small family-owned winery founded in 2003 with the purchase of a 98-acre farm just west of Charlottesville, Virginia. Today we have 25 acres of French vinifera planted with the intent of making estate grown wine that has the finesse and balance of the traditional French varietals.



"We hope visitors will come and experience what we loved from the moment we saw it - Virginia's countryside, now a piece of Virginia's wine country. It can be savored with a glass of wine on our expansive porch with beautiful views of the Blue Ridge Mountains and our earliest vineyards." - Margo Pollak

Nature and Wintergreen

Presented in collaboration with The Wintergreen Nature Foundation
Doug Coleman, Executive Director

Wintergreen is unique in that conservation of the natural environment is what sets the community apart from other destination resorts. The Wintergreen Nature Foundation (TWNF), with nearly 800 members, is at the core of this identity and a key force in Wintergreen's vitality.

The Nature Foundation was formed as a non-profit charitable organization in 1994 with the mission of "conservation through education and research." A small professional staff, together with volunteers, oversees programs that further the organization's mission to include: monitoring the well being of our flora, fauna and watershed; ensuring the propagation of native plants and wildflowers; maintaining two nature preserves and 30 miles of hiking trails; educating owners, local students and the public on this area's ecosystems and much more. The Foundation is proud to be named the protector of 1,400 acres that make up the Crawford's Knob conservation easement, one of the largest in the state of Virginia.

Wintergreen Performing Arts is honored to have The Wintergreen Nature Foundation as a partner for the 2010 Wintergreen Summer Music Festival.

Wienerwald Wanderweg

Vienna Woods Hiking Path

Saturday, July 10 • Shamokin Springs Nature Preserve Loop • 1:00-3:00 pm

Many Festival patrons opted to amble along the Old Appalachian Trail in 2009. However, in 2010, we invite you to enjoy WPA's **Wienerwald Wanderweg** (Vienna Woods Hiking Path). The good news is that you don't have to be able to say it in order to experience it! Maybe we should offer a prize to the person who can say it the fastest!

The Shamokin Springs Nature Preserve Loop is a very gentle walk that is only three-tenths of a mile long. Perfect for all ages, visitors can stroll at their own pace. Academy chamber ensembles will be stationed along the way playing Viennese music, a dancer from Bowen McCauley Dance will give three performances of *Denn Armut ist ein grosser Glanz aus Ihnen* by WSMF Composer-in-Residence Wolfgang Seierl and there will be readings of Austrian poetry in German and English.

Shamokin Springs Nature Preserve is located at the intersection of Blue Ridge Drive and Shamokin Springs Trail. There is a very small parking area for the Preserve, but attendees should plan to park along Blue Ridge Drive, Shamokin Springs Trail, Wood Lily Lane or Deerberry Lane. There will be signs at the entrance, as well as smiling faces to answer any questions.

Hike – Madison Run to Furnace Mountain

Wednesday, July 7 • Trillium House • 9:00 am

Led by Chip Morgan, this is a moderate-to-difficult hike, but worth every step. Explore the history of iron making and the Mount Vernon Furnace. Throw in a bit of geology and botany and you have a trip worth signing up for. Bring lunch, water and be sure to wear hiking boots.

Cost: \$10 per person

Mornings in the Mountains

Saturdays and Sundays • 10:00 am • Trillium House

Saturdays: July 10, 17, 24 and 31

Sundays: July 11, 18, 25 and August 1

Join a Foundation naturalist for an interpretive hike. Explore the many aspects of Wintergreen's natural environment. These are easy-to-moderate hikes, and hikers should wear shoes with good tread. Be sure to bring along some water.

Cost: \$3 for TWNF members. \$5 for resort guests, holders of the Festival Season Pass and Festival Artists with a valid WSMF ID Card. All others – \$6. Please register by 9:30 am. Each hike can accommodate 14 people.

The Wintergreen Nature Foundation's telephone number is (434) 325-8169 and their e-mail address is info@twnf.org.



Saturday Seminars

Saturdays from 9:30-11:00 am

Old Wintergreen Country Store in Nellysford, Virginia (July 10 and 17)
Trillium House – Nelson Room (July 24 and 31)

Set aside 90 minutes of your weekend to hear about fascinating topics from some extraordinary people.

July 10 **Lucy Bowen McCauley**, Artistic Director of Bowen McCauley Dance

Dance as Expression – Movement as Therapy

Sponsored by Larry & Lynn Luessen

July 17 **TV Chef Marco Krainer**
An Interview with Chef Krainer – A World of Culinary Ideas
Sponsored by John & Pam McKeithen

July 24 **Barbara Zeisl Schönberg** (Retired Professor of German at Pomona College and daughter of composer Erich Zeisl) and **Ronald Schönberg** (Retired Los Angeles Municipal Court Judge and son of composer Arnold Schönberg)
On being a Zeisl – On being a Schönberg
Sponsored by Victoria Perkins & Roger Hess

July 31 **Composer, Painter and Guitarist Wolfgang Seierl**
The Artist as Polyglot: Being multi-talented in an age of specialization
Sponsored by Rekha & Raj Lawande

Lucy Bowen McCauley – Ms. McCauley's bio appears on page 95.

Marco Krainer – Chef Krainer's bio appears on page 61.

Barbara Zeisl Schönberg

Born in New York in 1940, Barbara Zeisl Schönberg majored in German literature studies at the University of California, Los Angeles. Her 1984 dissertation focused on the Austrian Fin-de-siècle and the coffeehouse poet and Viennese Bohemian Peter Altenberg. From 1986-1999, she was a professor of German language and literature at Pomona College in Claremont, California.

Dr. Zeisl Schönberg's focus of interest has been the Viennese "Belle-Epoque," the Jewish question in German literature and the German-speaking emigrés of Los

Angeles. She has published numerous articles on these topics in the journal *Modern Austrian Literature* such as: "An Imago Austriae: The Essays of Hilde Spiel;" "The Jewish Presence in the works of F. Mitterer, Th. Bernhard and H. Spiel;" "The Jewish-Viennese Cabaret as *Volkstheater*;" "The Influence of the French Prose Poem on Peter Altenberg;" "Woman-Defender and Woman-Offender, Peter Altenberg and Otto Weininger: Two literary Stances vis-à-vis Bourgeois Culture in the Viennese *Belle Epoque*," as well as "The Reception of Austrian Composers in Los Angeles, 1933-1950." Since her retirement, her publications have been translations: Cornel Schnauber's *Hollywood Haven: Homes and Haunts of the European Exiles and Emigrés in Los Angeles* (Riverside: Ariadne Press, 1997); "Festschrift of 1912" in *Schoenberg's World* (Princeton University Press, 1999) and Julian Schutting's *The Morning before the Journey* (Ariadne Press, 1999).

She is the daughter (and only child) of composer Eric Zeisl and his wife, Gertrud.

Ronald Schönberg

The second of three children of Arnold and Gertrud Schönberg, Ronald Schönberg was born in Santa Monica, California, in 1937 when his father was 63. Fourteen years later, his father died.

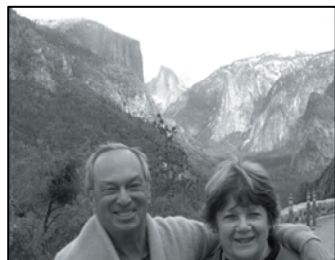
Mr. Schönberg attended the University of Notre Dame on an athletic scholarship, where he captained an undefeated national championship tennis team while earning his bachelor's degree in political science in 1959.

He attended the University of California at Berkeley Law School (also on partial scholarship) from 1959-1960, left to serve as an intelligence officer in the Army from 1961-1963, returned to Berkeley in 1963 and received his J.D. in 1964.

In 1963, he met Barbara Zeisl, daughter of composer Eric Zeisl. They married in 1965 and have four children: Eric Randol, Marlena Lorand, Frederic Roland and Melanie Raldon.

After several years working both as a public defender and in private practice, Mr. Schönberg became a court commissioner and was elected a municipal court judge in 1978. After 25 years on the bench, he retired in 1999. He now does volunteer work as a California State Bar commissioner, serves as a very active director of the Arnold Schönberg Center in Vienna, enjoys the company of his six grandchildren and still plays (although at a greatly reduced level) tennis as often as he can.

Wolfgang Seierl – Mr. Seierl's bio appears on page 57.



Barbara Zeisl Schönberg and
Ronald Schönberg

Vienna Comes to Nelson County

Exhibit I: Tuesday, July 6-Sunday, July 18

Exhibit II: Wednesday, July 21-Saturday, July 31

Old Wintergreen Country Store in Nellysford, VA

Two exhibitions on loan from
the Austrian Cultural Forum in Washington, DC

Exhibit I: Vienna Café 1900

Visiting the cafés of Vienna during the early 1900's was a spectacular experience. The café was a luxurious haven of glittering mirrors, polished surfaces and attentive service. It is not surprising that they became a beloved part of the city. The exhibition offers a chance to explore the world of the Viennese café, from the exquisite design of the interiors to the activities of the people who met there. Old photographs, drawings and paintings are used to bring this corner of the past to life.

Exhibition Opening – Tuesday, July 6 from 6:00-8:00 pm

Wine reception with brief comments by Larry Alan Smith, WPA's Artistic and Executive Director at 6:45 pm

Thursday, July 8 from 3:00-6:00 pm

Friday, July 9 from 3:00-6:00 pm

Saturday July 10 from 10:00 am-6:00 pm

Sunday, July 11 from 12:00-3:00 pm

Thursday, July 15 from 3:00-6:00 pm

Friday, July 16 from 3:00-6:00 pm

Saturday July 17 from 10:00 am-6:00 pm

Sunday, July 18 from 12:00-3:00 pm



Charlotte Ashby, curator

Charlotte Ashby received both her M.A. (2001) and Ph.D. (2007) degrees from the School of Art History at the University of St. Andrews, Scotland. She specializes in late 19th and early 20th century European architecture and design, with a focus on issues of national identity, urban modernity and the idea of a new style for a new age. Her particular specialty is Finnish architecture and design. She has been a postdoctoral research fellow at the Royal College of Art, working on the Vienna Café project. Moreover, she is the co-editor of *The Viennese Café and Fin-de-siècle Culture*, which will be published by Berghahn Books in 2010. This multi-disciplinary project was funded by the Arts and Humanities Research Council with the main purpose of investigating the lasting significance of the Viennese café. Her research focuses on the historical, cultural and artistic complexity of the Viennese café as an urban space in an attempt to better understand the culture of cafés, both past and present.

Exhibit II: Paintings by Alice Mavrogordato

Alice Mavrogordato was born in 1916 in Vienna. She began to paint when she was a child, and was the recipient of a children's scholarship at the Vienna School of Arts and Crafts. Her pursuit of the arts was stalled by personal difficulties and world events. In 1938, she lost her job in Vienna because of her Jewish origins. Several attempts to flee to Italy were unsuccessful, but in 1939 she finally managed to emigrate to Great Britain. She survived World War II, but spent nearly two years incarcerated in an internment camp on the Isle of Man. After that she went on to work for the American army as a translator at the Nuremberg War Trials, where she met her future husband, Ralph Mavrogordato. In 1951, they emigrated to the United States.

In Washington, DC, she began to paint again, and studied with Kenneth Noland and Morris Louis at the Workshop Center for the Arts. Her works were presented at a New Faces show at the Franz Bader Gallery in 1957, and she had her first solo show at Collector's Corner in 1958. In 1959, she founded the Origo Gallery in collaboration with other abstract expressionists such as Tom Downing, Lowell Nesbitt, Elisabeth Pajak and Howard Mehring, and established herself firmly in the art scene of Washington, DC. In the years that followed, her paintings were featured at a large number of solo and group shows. The Embassy of Austria in Washington, DC, devoted a retrospective to her works in 1997.

In 2005, works by the late Austrian-born fine artist Alice Mavrogordato were donated to the Embassy of Austria by her widower. Her body of work consists mostly of large-scale paintings in oil as well as smaller formats, which she created using mixed media and collage techniques. Her style of painting has been identified with the Washington "Color School" of painting. Alice Mavrogordato said about her art that "working – the way, so to speak – is more important than the result."

Exhibition Opening – Wednesday, July 21 from 4:00-6:00 pm

Wine reception with brief comments by Andrea Schrammel, Director of the Austrian Cultural Forum in Washington, DC, at 5:00 pm

Thursday, July 22 from 3:00-6:00 pm

Friday, July 23 from 3:00-6:00 pm

Saturday July 24 from 10:00 am-6:00 pm

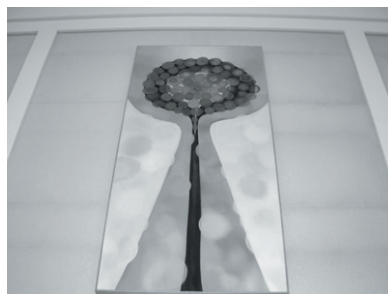
Sunday, July 25 from 12:00-3:00 pm

Thursday, July 29 from 3:00-6:00 pm

Friday, July 30 from 3:00-6:00 pm

Saturday July 31 from 10:00 am-6:00 pm

Both exhibitions are free and open to the public.



One of five "Strange Trees" painted by Alice Mavrogordato

Wintergreen Viennese Film Festival

July 19-30 • Trillium House

Sponsored by Crutchfield Corporation

Please note: There is no charge to attend any of these films.

All of the films being shown in the Wintergreen Viennese Film Festival are suitable for all ages with the exception of "Sigmund Freud: Analysis of a Mind," which contains references to sexuality in the context of Freud's life and work.

All films are in English (and in color) unless indicated.

Biography

Film #1 – *Beethoven: The Sound and the Fury (1998)*

50 minutes

July 19 at 5:00 pm • July 24 at Noon • July 29 at 3:00 pm

This film features footage of our very own Michael White!

Film #2 – *Sigmund Freud: Analysis of a Mind (1995)*

50 minutes

July 23 at 1:00 pm • July 28 at 1:00 pm

Film #3 – *Mozart (1995)*

50 minutes

July 20 at 1:00 pm • July 24 at 3:00 pm • July 26 at 4:30 pm

Film #4 – *Arnold Schönberg: Wer ich bin/Who I am (2009)*

13 minutes – Arnold Schönberg Center

There are segments in English with German subtitles and segments in German with English subtitles.

July 19 at 5:00 pm • July 23 at 5:30 pm • July 24 at 11:30 am • July 29 at 4:00 pm

This film beautifully combines photos and home movies with recordings of Arnold Schönberg speaking about his life and work. It is currently being shown at the Arnold Schönberg Center in Vienna.

Experimental Films from Austria and the United States

Two Films by WSMF Composer-in-Residence Wolfgang Seierl

Film #5 – *alles ist, alles ist nicht (2005)*

everything exists, everything does not exist (2005)

5 minutes – Filmed in Japan

Film #6 – *wiatr oder alles ist dunst und ein trachten nach wind (2006)* *wind (written in Polish) or everything is damp and trying to catch the wind (2006)*

9 minutes – Filmed in Poland

July 19 at 5:00 pm • July 23 at 4:00 pm • July 26 at 3:00 pm • July 28 at 3:00 pm • July 30 at 4:30 pm

A Film by WSMF Composer-in-Residence Judith Shatin and Filmmaker Robert Arnold

Film # 7 – *Rotunda* (2009)

15 minutes

July 23 at 4:00 pm • July 26 at 3:00 pm • July 28 at 3:00 pm • July 30 at 4:30 pm

Designed by Thomas Jefferson to represent the “authority of nature and the power of reason,” the Rotunda is the architectural and symbolic center of the University of Virginia, founded by Jefferson in 1824 as the first secular liberal arts university in America. Inspired by these now threatened ideals, composer Judith Shatin and filmmaker Robert Arnold have created a sound and video portrait of the Rotunda that juxtaposes its timeless majesty with the ever-changing hum of daily life.

Dr. Shatin, a University of Virginia professor of music, conceived of the project while looking out her office window at Jefferson’s Lawn and Rotunda. She contacted noted filmmaker Robert Arnold, who is based at Boston University. They had met when both were fellows at the famed Rockefeller Center in Bellagio, Italy. She thought he would be the ideal collaborator because his films often deal with time in fascinating ways.

In 2006, a remote-controlled camera was installed on a building facing the Rotunda, near Shatin’s office, for an entire year. The camera captured digital time-lapse images throughout each day that were then uploaded to Mr. Arnold’s studio in Boston every night. During this time, Dr. Shatin collected sounds, both in and around the Rotunda, and recorded unscripted interviews about what the Rotunda meant to a variety of people. Participants ranged from students to architectural historians, Jefferson experts, UVA alumni, UVA professors and administrators. The sound world of the piece was based on these recordings.

With nearly half a million images to work with, Mr. Arnold and Dr. Shatin decided to build their piece around the idea of one day on the Lawn unfolding over the course of a year. The resulting 15-minute video moves from sunrise to sunset as the year moves from season to season. The video juxtaposes the timeless ideals represented by the Rotunda with the constant flux of life and nature.

Four Films by michaela schwentner (a.k.a. jade)

July 23 at 4:00 pm • July 26 at 3:00 pm • July 28 at 3:00 pm • July 30 at 4:30 pm

Film #8 – *swinging* (2006)

8:35 minutes

A bridge with an arched metal structure stretching over it is visible on a white field. The colors are subdued – gray and black, various shades of brown, blue and green – though they seem quite intense on the light background. The places connected by the bridge aren’t visible; portrayed as an isolated structure, it becomes the focus of an analysis in the medium of film.

In contrast to some of the other videos made by michaela schwentner, the subject is easily recognizable in this case. At the same time the artist discovers an individual life in the architecture, which lets the concrete form slip into abstract patterns.

The perspective shifts repeatedly, and different views of the structure appear. One shot fades into the next, and the movement of the pixels can literally be observed. This creates graphic and painterly moments, the play of light and shadow; lines and planes turns into a hypnotic game of deception.

The camera’s gaze is directed at the structure’s details and unusual views so that individual portions of the bridge no longer seem to be bound to a certain function, and other fields of association open up in its formal structures. The geometric shapes resemble sketches, the cables between the bridge and its superstructure are like drawn lines, which lends the originally monumental structure of concrete and steel something fragile, translucent and with that a buoyant lightness.

In contrast to a sketch, however, swinging also makes the three-dimensional character of its subject tangible, not least through the use of the soundtrack – which was also created by michaela schwentner. The shimmering of the dimensions and the materiality of the representation are underlined by the audio level. Each kind of material seems to have its own characteristic sound, and after electronic alteration it creates an acoustic landscape surrounding the bridge, which seems to “swing” from time to time. (Andrea Pollach)

Film #9 – *speech* (2008/2009)

7:40 minutes

video for musique concrète piece “speech” by paul clouvel

Film #10 – *des souvenirs vagues* (2009)

***vague memories* (2009)**

sound by michaela schwentner

8 minutes

des souvenirs vagues by michaela schwentner is a film about vague memories. about what memories could look like.

Film #11 – *transistor* (2000)

6 minutes

A video clip as a structural model: michaela schwentner’s video to “transistor” by the Viennese music trio Radian was in a sense composed in reverse, progressing from illustrated music to an abstract blueprint which could have been used for both media. On the visual level, “transistor” reveals a rhythmic plan which has a close affinity to the music in its temporally distorted geometry. While most conventional visualizations in sound are superimposed to create additional sensory and intellectual levels - placing images OVER the audio - electronic production methods and their image/sound interfaces permit the use of an entirely new approach. “transistor” shows an excellent model for a direct coupling of sound and image. Accompanied by short, choppy segments of noise

fragments, geometric gridworks appear with equal abruptness, as in a visual staccato: empty picture frames, lines and planes in varying intensities, light, semi-light, bold, extra-bold, etc. In other words, the individual validity and quality of basic elements of digital (graphic) processes are exposed in "transistor." This not only places a visual matrix underneath the rasping, eruptive sound as a foundation, it also reveals the underlying matrix-like quality, the locking function in the digital culture as the interface at which graphic and acoustic elements have always overlapped.

If structural film traditionally proceeded from the assumption that the visible world could be reduced to a geometric and conceptual image, schwentner re-contextualizes such reduction processes: A kind of a dynamic structural model of an electronic culture which is crossing the genre is made visible. (Christian Höller)

michaela schwentner



Born in 1970 in Linz, michaela schwentner is a media artist specializing in experimental film and video works, as well as audiovisual projects and performances. After studying philosophy, history, history of the arts, dramatics and film theory in Vienna, she secured positions teaching at the Institute for Fine Arts and Cultural Studies, as well as the University for Art and Industrial Design.

She is also the director of Mosz Records.

Ms. schwentner's works have been screened at the Sundance Independent Film Festival, the London Film Festival, the Kurzfilmtage Oberhausen Viennale Film Festival, the Chicago Underground Film Festival, Videonale Bonn and more than 50 other venues. She has also participated in frequent exhibitions and performances in Germany, Switzerland, Italy, Spain and the United States. Ms. schwentner was the recipient of the Local Artists Award at the Crossing Europe Festival in Linz (2004) and the UKK Award for Film Art (2007).

Nostalgia

Film #12 - *Letter from an Unknown Woman* (1948)

83 minutes – Director: Max Ophüls – Black & White in English

Starring Joan Fontaine and Louis Jourdan

July 22 at 2:30 pm • July 27 at 1:00 pm

In Vienna, about 1900, a dashing man arrives at his flat, instructing his manservant that he will leave before morning: the man is Stefan Brand, formerly a concert pianist, who is planning to leave Vienna to avoid a duel. His servant gives him a letter from an unknown woman, which he reads. In flashbacks we see the lifelong passion of Lisa Berndl for him: first as a girl who was his neighbor; next as a young woman who, in secret, has his child; then as a mature woman who meets him again and abandons husband and son to be with him. Each time he does not remember who she is or that they have ever met. By morning, he has finished the letter, and her husband awaits satisfaction.

Film #13 - *The Great Waltz* (1938)

104 Minutes – Director: Julien Duvivier – Black & White in English

Starring Luise Rainer, Fernand Gravey and Miliza Korjus

July 21 at 1:00 pm • July 26 at 1:00 pm

"Your beating heart, your pounding pulse will tell you it's the most exciting musical love story ever told!"

Film #14 - *The Third Man* (1949)

104 minutes – Director: Carol Reed – Black & White in English

Starring Joseph Cotton, Alida Valli, Orson Welles and Trevor Howard

July 20 at 2:00 pm • July 24 at 1:00 pm • July 30 at 1:00 pm

An out-of-work pulp fiction novelist, Holly Martins, arrives in a post-war Vienna divided into sectors by the victorious Allies, and where a shortage of supplies has led to a flourishing black market. He arrives at the invitation of an ex-school friend, Harry Lime, who has offered him a job, only to discover that Lime has recently died in a peculiar traffic accident. From talking to Lime's friends and associates, Martins soon notices that some of the stories are inconsistent, and determines to discover what really happened to Harry Lime.

Film #15 - *Waltzes from Vienna* (1934)

81 minutes – Director: Alfred Hitchcock – Black & White in English

Starring Esmond Knight, Jessie Matthews and Edmund Gwenn

July 22 at 1:00 pm • July 25 at 12:30 pm • July 30 at 3:00 pm

Schani, Johann Strauss Jr., is forced by his father to forget music and to work in a bakery. Here he falls in love with Resi. The girl gets very jealous when a rich and beautiful contessa asks Schani to write a waltz for her. Schani writes and plays it, but he is always loyal to his girlfriend.

Film #16 - *Zauber der Bohème* (1936)

The Charm of La Bohème (1936)

102 minutes – Director: Géza von Bolváry

Black & White in German with English subtitles

Starring Jan Kiepura and Marta Eggerth

July 23 at 2:00 pm • July 27 at 2:30 pm • July 29 at 1:00 pm

Jan Kiepura and Marta Eggerth, a pair of gifted opera singers who were also husband and wife, were at the height of their fame in 1936 when they starred in this Viennese screen musical. Denise (Eggerth) is an aspiring singer whose audition for a production of *La Bohème* strongly impresses Rene (Kiepura), another performer hoping to land a role in the opera. Denise wins the leading role of Mimi, and Rene wins the heart of Denise as well as a part as her love interest, but their good fortune is soon shrouded in tragedy when Denise discovers that, much like her character, she has contracted a fatal disease that may prevent her from making her triumphant debut. "Zauber der Boheme" (aka "The Charm of La Boheme") was designed to incorporate the music of Puccini's opera into a contemporary setting as a vehicle for Kiepura and Eggerth; this project marked their return to the European screen after a stay in Hollywood failed to make them into American matinee idols in the manner of Jeanette MacDonald and Nelson Eddy.

Travel

Film #17 – *Austria: A Musical Tour of the Country's Past and Present (1992)*

53 minutes

July 21 at 3:00 pm • July 24 at 4:00 pm • July 28 at 2:00 pm

Using complete performances of Mozart's clarinet and oboe concerti and no spoken words, this film takes the viewer on a panoramic and informative tour of Austria, including Stein-Krems, Salzburg, St. Wolfgang and Vienna.

Film #18 – *Hofburg Imperial Palace: Vienna, Austria (2007)*

10 minutes

July 23 at 5:30 pm • July 26 at 4:30 pm • July 29 at 4:00 pm

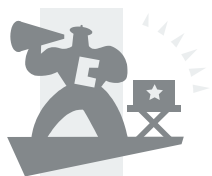
Film #19 – *Austria: Journey through the Springs and Salt Mines (2002)*

48 minutes

July 22 at 4:00 pm • July 27 at 4:30 pm

From the 13th Century onward, the name of the city of Salzburg is synonymous with wealth, opulence and magnificence. If at first prosperity is derived from mining salt and the turquoise water of its many lakes, it also comes from the romantic spirit floating in the air of Mozart's birthplace. Austria also boasts that it is the kingdom of pastry and a gastronomy whose variety is equal only to its alpine views. Despite the title, this film broadly explores Austrian history, including its musical history. Anyone who attended the Magic of Music Ball might like to see this film.

* * * * *



Opening Night

Wednesday, July 7

Reception at 6:00 pm in Skyline Pavilion

Performance at 7:30 pm in the Evans Center

Vienna, City of My Dreams

Wintergreen Festival Baroque Orchestra
Wintergreen Chamber Players

The Opening Night Performance • Evans Center at 7:30 pm

The Star-Spangled Banner

Austrian National Hymn

Wien, du Stadt meiner Träume

Vienna, City of My Dreams

Rudolf Siczynski

(1879-1952)

Recording: Richard Tauber – 1935

Heaven, Vienna mine
I'm in the spell of your charms divine
Dressed like a queen, with life so gay
You are the love of my heart today

Heaven, Vienna mine
Laughter and music and stars that shine
Wonderful city where I belong
To you I sing my song

My heart seems to beat with rapture so sweet
I walk through the town in a trance
A lady so fair, beyond all compare
Has filled me with joy and romance

Her moods and her wiles, her frowns and her smiles
Keep changing so quickly each day
No wonder I dream, her beauty supreme
Enslaves me and I must obey

And though she has countless lovers like me
I have no wish to be set free

Heaven, Vienna mine
I'm in the spell of your charms divine
Dressed like a queen, with life so gay
You are the love of my heart today

Heaven, Vienna mine
Laughter and music and stars that shine
Wonderful city where I belong
Of her I sing my song

Battalia (1673)

Heinrich von Biber
(1644-1704)

*The Dissolute Gathering of Musketeers, the March, the Battle, the Lament of the Wounded,
matched with Arias and dedicated to Bacchus*

Sonata
The Profligate Society of Common Humour
*Here, everywhere there is clamour, for from such different sounds let them
shout their songs with great fervour!*

Allegro
The March
Presto
Aria
The Battle
The Lament of the Wounded

Wintergreen Festival Baroque Orchestra

9 minutes

String Quartet in E-flat Major, Op. 33 No. 2, Hob. III:38 (1781)
"The Joke"
Allegro moderato
Scherzo
Largo e sostenuto
Finale

Joseph Haydn
(1732-1809)

Kenn Wagner, violin
Susan Dominguez-Germanson, violin
Joseph J. Nigro, viola
Wesley Baldwin, cello

16 minutes

Intermission

Hungarian Rock (1978)

György Ligeti
(1923-2006)

Peter Marshall, harpsichord

6 minutes

Langsamer Satz (1905)

Anton von Webern
(1883-1945)

Marisa Polesky, violin
Andrea Schultz, violin
Steve Larson, viola
Sarah Kapps, cello

9 minutes

Serenade in G Major, K. 525 (1787)

Wolfgang Amadeus Mozart
(1756-91)

"Eine kleine Nachtmusik"

Allegro

Romanze: Andante

Menuetto: Allegretto – Trio – Menuetto

Rondo: Allegro

Wintergreen Festival Baroque Orchestra

13 minutes

Opening Night (July 7)

Heinrich von Biber: Battalia (1673)

Throughout history, there have been only a small number of truly top rate composers whose skill as an instrumental virtuoso was as prodigious as that of Heinrich von Biber. He was born in the small town of Wartenberg (now called Stráž pod Ralskem), but there is little known for certain about Biber's early years. He might have received music lessons at an early age from organist Wiegand Knöflee, and later, he most likely studied at a Jesuit gymnasium in Bohemia. After working as a musician in Graz, he moved to the court of Bishop of Olmütz Karl Liechtenstein-Castelcorneo in Kroměříž in 1668. Though he was quite popular at that court, Biber again moved in 1770: when the bishop sent the musician on a trip to Absam to procure new instruments for the court ensemble, Biber instead went to Salzburg and secured a position in the archbishop's court!

Though Biber remained in Salzburg for the rest of his days, most of the surviving copies of his manuscripts remain in the archives at Kroměříž. This collection

includes some of his solo violin music (for which he is most well known), some sacred and secular vocal music and all of his known chamber music. The *Battalia*, as the name suggests, is a battle piece typical to the era. What may seem atypical to today's listeners is the instrumentation: three violins, four violas, three cellos, and keyboard. Though most ensembles since the Classical Era tend to use more violins than violas, the opposite was more common in Biber's time.

Joseph Haydn: String Quartet in E-flat Major, Op. 33 No. 2 – “The Joke” (1781)

Though known as the “father of the symphony,” Haydn played an equal if not greater role in the development of the string quartet. During the course of his career, the composer wrote 68 string quartets, which were instrumental in establishing and popularizing the genre as well as inspiring countless other composers.

Haydn's earliest quartets represent a variety of solutions to the technical and compositional problems presented by the medium. The pivotal works of Op. 33 embody a mature refinement: their dimensions are smaller, their language more concise, and their expression more subtle and intimate. After these were written, Mozart composed his own set of quartets dedicated to Haydn, who responded with the quartet of Op. 50, 54/55, and 64. Such inspired musical exchanges allowed both composers to reach new heights.

György Ligeti: Hungarian Rock (1978)

Born in Transylvania in 1923, György Ligeti left his native land after experiencing the successive tyrannies of Nazism and Stalinism. That exposure to the dangers of submitting to a rigid ideology made Ligeti weary of the musical avant-garde in Europe, whose dedication to certain schools of composition contained a similar flavor of strictness. Rather than follow one certain musical camp, the composer's career took a very personal path, allowing him to come to terms with various styles and schools of thought on his own. Such a unique journey produced works such as *Hungarian Rock*: this work contains a quirky blend of rock and roll with Hungarian folk music, the 20th century with the Baroque.

Anton von Webern: Langsamer Satz (1905)

Arnold Schönberg, with his students Anton von Webern and Alban Berg, form what is known as the Second Viennese School. These three figures were pivotal in the development and promulgation of the serial technique during the early 20th century.

Born in Vienna in 1883, Webern's early musical training consisted of piano lessons with his mother and later piano and theory with Edwin Komauer. He entered the University of Vienna in 1902, completing a doctorate in musicology in 1906. Meanwhile, Webern began private composition lessons with Schönberg in 1904.

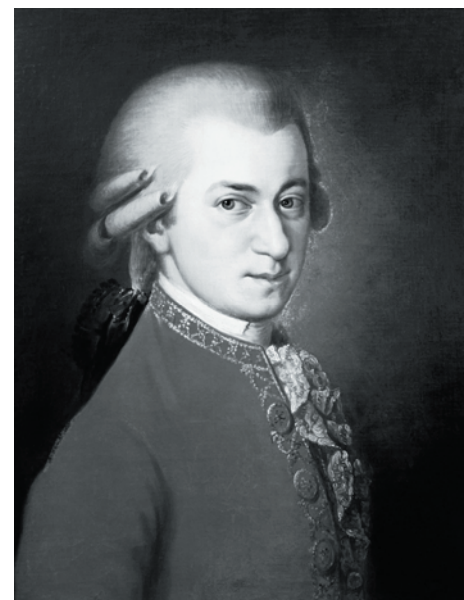
The *Langsamer Satz* was written during those studies. Though his mature style is characterized by succinctness and atonality, this quartet is in a late-Romantic style clearly influenced by Schönberg's *Verklärte Nacht*.

Wolfgang Amadeus Mozart: Serenade in G Major, K. 525 – “Eine kleine Nachtmusik” (1787)

Long before the time of Schönberg, Webern and Berg, the First Viennese School helped to bring about the apex of the Classical Era and smooth the transition to the Romantic Era. This famous group consisted of Haydn, Mozart, and Beethoven, who though they certainly had professional and personal connections to one another were not a tight-knit unit the way their successors were. Rather, the term “school” was a designation given after the fact by musicologists who noted the importance of these three Viennese contemporaries.

One of Mozart's best-loved pieces, the *Serenade in G Major, K. 525* – “*Eine kleine Nachtmusik*” was completed during the summer of 1787, about the time the composer was writing the second act of *Don Giovanni*. There is no record of why the piece was composed, who (if anyone) might have commissioned it, or when it was premiered. In fact, though today the piece is performed with four movements, there were originally five: what should have been the second movement was lost between the time of composition and the publication of the work 40 years later.

These notes were written by Jessica Rudman, a composer who will be starting her Ph.D. at the City University of New York this fall.



Wolfgang Amadeus Mozart

Lunch with the Ambassador

Thursday, July 8 • Commonwealth Ballroom • 12:15-1:45 pm

Wintergreen Performing Arts is honored to welcome His Excellency Dr. Christian Prosl, Ambassador of Austria to the United States. Dr. Prosl plans to speak about Austria and the impact of Austria's culture on the United States.

\$20 per person (Buffet lunch, including tax and gratuity) – *Reservations are required.*

Dr. Christian Prosl



Since May 2009, Dr. Christian Prosl has served as Ambassador of Austria to the United States in Washington, DC, where he held several positions during the 1980s. He is the former Ambassador of Austria to Germany, and his other previous posts include Deputy Secretary General for Foreign Affairs, Head of the Department on Western and Northern Europe and Head of the Section on Legal and Consular Affairs at the Austrian Ministry for Foreign Affairs. Dr. Prosl also worked as Austrian

Consul General in Los Angeles and at the Austrian Embassy in London. From 1973 to 1977, he was working at the United Nations Development Program in Burkina Faso and Rwanda.

Dr. Prosl studied law and French at the University of Vienna, and later attended the Institute of Advanced International Studies in Geneva. He has been accredited as a translator of French, and is a founder and board member of the Ernst Krenek Institute in Vienna. Dr. Prosl also has written guest commentaries for Austria's daily newspaper, *Die Presse*.



A View of Vienna

Bowen McCauley Dance

Thursday, July 8 • Evans Center • 7:30 pm

Pre-performance Talk with Larry Alan Smith at 6:45 pm

Sponsored by Michael and Ann Brooks

Saturday, July 10 • Evans Center • 7:30 pm

Pre-performance Talk with Larry Alan Smith at 6:45 pm

Sponsored by Wintergreen Partners, Inc.

Bowen McCauley Dance



Artistic Director & Choreographer
Lucy Bowen McCauley

Shari Crandall, Executive Director
Jeffery Watson, Music Director

The Company

Alison Crosby Alicia Curtis Heidi Kershaw
Dustin Kimball Natalia Pinzon Alvaro Palau
Robert Sidney Brook Urquhart Alaina Williams

Brian S. Allard, Technical Director
Alison Crosby, Rehearsal Mistress & Outreach Director
Martha Mountain, Resident Lighting Designer
Maurisa Potts, Public Relations
Susan Schwelling, Staff Assistant

PROGRAM

ah, love (2003)

Choreography by Lucy Bowen McCauley
 Music by Johannes Brahms (1833-1897): Excerpts from
Liebeslieder-Walzer, Op. 52/65 (1870/1875)
 Lighting Design by Martha Mountain
 Costumes by Judy Hansen, executed by Joan Lynch

Alicia Curtis Dustin Kimball Heidi Kershaw

Die Wolke und die Uhr/Time and Clouds (2010)**World Premiere**

Choreography by Lucy Bowen McCauley
 Music by Wolfgang Seierl (born 1955):
Die Wolke und die Uhr/Time and Clouds (2009)
 Poetry by Ferdinand Schmatz (born 1953)
 Lighting Design by Brian S. Allard
 Costumes by Rachael Feola

Alvaro Palau Brook Urquhart Alaina Williams

Pause**Novellette No. 8 (2009)**

Choreography by Lucy Bowen McCauley
 Music by Robert Schumann (1810-1856): *Novellette in f-sharp minor, Op. 21, No. 8 (1838)*
 Lighting Design by Martha Mountain
 Costumes by Rachael Feola

Alicia Curtis Heidi Kershaw
 Alvaro Palau Brook Urquhart Alaina Williams

Intermission**Alleluia, Amen (2007)**

Choreography by Lucy Bowen McCauley
 Music by

- I. Gabriel Fauré (1845-1924): *Pavane, Op. 50 (1887)*
 - II. Ludwig van Beethoven (1770-1827): *Elegischer Gesang, Op. 118 (1814)*
 - III. George Frideric Handel (1685-1759): *Zadok the Priest, HWV 258 (1727)*
- Lighting Design by Martha Mountain
 Costumes by Sacha Ludwig-Siegel

Alicia Curtis Heidi Kershaw Dustin Kimball Natalia Pinzon
 Alvaro Palau Brook Urquhart Alaina Williams

Lucy Bowen McCauley, artistic director & choreographer

Lucy Bowen McCauley is the artistic director, choreographer and creative energy behind Bowen McCauley Dance. Her enduring love for dance moved her to form the company in 1996. Since founding BMD, she has created more than 50 works ranging from lyrical ballets to highly physical contemporary pieces set to rock music. Her repertoire offers an unconventional array of genres; her choreography demonstrates a fluent outpouring of dance blending balletic lines, quirky gestures and modern dance's earthiness that uniquely explores the interplay between music, dance and drama. *Washingtonian* magazine recently named her among those "who have helped transform Washington into one of the nation's liveliest centers for the performing arts."

A dancer since childhood, Ms. McCauley's early training at the Jordan School of Music & Dance in Indianapolis and the Interlochen Center for the Arts provided her with the profound appreciation for both music and musicians that is so striking in her work. At age 18, she was offered a scholarship to the Joffrey School in New York City, where she performed with the Joffrey Concert Group. She also danced with the Maryland Ballet, the Virginia State Ballet, DC Contemporary Dance Theatre and Daniel West Dancers. She was a founding member of Eric Hampton Dance.

Ms. McCauley has received the Alumni Path of Inspiration Award from the Interlochen Center for the Arts and the STAR Award for Artistic Excellence from the Arlington Commission for the Arts. She is a recipient of the Elizabeth Campbell Award for the Advancement of the Arts in Arlington from the American Association of University Women. She is a 2008 graduate of Leadership Arlington. McCauley received the 2009 James B. Hunter III Arlington Community Hero Award, which recognizes people who make an ongoing difference in the Arlington community. Also in 2009, BMD was awarded the prestigious "Nonprofit of the Year" ABBIE Award from the Arlington Chamber of Commerce.

Over the years, Ms. McCauley has taught at George Washington University, the Washington Ballet and has been a guest teacher at ABT, the Orlando Ballet, the Kennedy Center, Georgetown University and the *Escuela Superior de Música y Danza* in Monterrey, Mexico. She is currently on the faculty at the Maryland Youth Ballet and Studio Body Logic. She has pioneered a unique stretch technique, Bowen McCauley Stretch, which has been featured in *USA Today*, *Dance Teacher* and the *Washington Post*.

Bowen McCauley Dance

Starting its 15th season as metropolitan DC's premier contemporary dance company, BMD is renowned for its corps of professional dancers and the unique and sublime choreography of Lucy Bowen McCauley. Collaborations with world-class musicians, artists and designers are also company hallmarks. BMD regularly performs regionally and

nationally, and has been chosen to perform at places such as Jacob's Pillow and festivals in New York City, Mexico and Germany. In the Washington, DC, area, the company has been presented by the Washington Performing Arts Society and Signature Theatre and has collaborated with numerous dance and musical groups including Liz Lerman Dance Exchange, the Cantate Chamber Singers and the Alexandria Symphony Orchestra. BMD may be seen in the DC area at such venues as the Kennedy Center, Signature Theatre, Rachel Schlesinger Concert Hall & Arts Center, the Harman Center for the Arts and Lubber Run Amphitheatre. Through performances, workshops and community outreach, the company energizes audiences with its signature style and introduces people of all ages to the joys and beauty of dance.

In recognition of outstanding dance and community service, BMD has been awarded the prestigious "Nonprofit of the Year" 2009 ABBIE Award by the Arlington Chamber of Commerce, the STAR Award for Artistic Excellence from the Arlington Commission for the Arts and the Elizabeth Campbell Award for the Advancement of the Arts in Arlington from the American Association of University Women. Additional information about Bowen McCauley Dance can be found at www.bmdc.org.

This performance is made possible in part by the Cultural Affairs Division of the Arlington County Department of Parks, Recreation and Cultural Resources and the Arlington Commission for the Arts. Funding provided in part by the Virginia Commission for the Arts and the National Endowment for the Arts. BMD is a non-profit organization. All contributions are tax deductible as allowed by law.

*A dancer from Bowen McCauley Dance will also be part of the **Wienerwald Wanderweg (Vienna Woods Hiking Path)** on Saturday, July 10, at 1:00 (Shamokin Springs Nature Preserve Loop on Wintergreen Mountain).*

music austria

Classics I

Friday, July 9 • Theater of the Thomas Jefferson Visitor Center • 7:30 pm
Charlottesville, Virginia
Pre-concert Talk with Larry Alan Smith at 6:45 pm

Sponsored by Chubb Insurance and Bankers Insurance

Presented in collaboration with
the Thomas Jefferson Foundation in Charlottesville, Virginia

Sunday, July 11 • Evans Center • 3:00 pm
Pre-concert Talk with Larry Alan Smith at 2:15 pm

Wintergreen Festival Baroque Orchestra Peter Marshall, harpsichord Wesley Baldwin, cello

Music from the Habsburg Imperial Court

Concerto ripieno in G Major, RV 151 – "Alla rustica" (ca. 1729) Antonio Vivaldi
(1678-1741)
Presto
Adagio
Allegro

4 minutes

Concentus musico-instrumentalis: No. 6 (ca. 1701) Johann Joseph Fux
(1660-1741)
"Ouverture a 4"
Grave – Allegro – Grave
Aria
Menuet
Gavotte
Sarabande
Guigue, en Rondeau
Finale

13 minutes

Harpsichord Concerto in G Major, Hob. XVIII: 4 (ca. 1768-70) Joseph Haydn
(1732-1809)
Allegro
Adagio
Finale: Rondo

22 minutes

Intermission

| | |
|---|---------------------------|
| Fidicinium sacro-profanum: Sonata No. 10 (1683) | Heinrich von Biber |
| Allegro | (1644-1704) |
| Presto | |
| Allegro | |
| Adagio | |
| Presto | |
| Adagio | |
| 5 minutes | |
| Cello Concerto in A Major (1752) | Georg Christoph Wagenseil |
| Allegro | (1715-1777) |
| Largo | |
| Allegro moderato (cantabile con grazia) | |
| 21 minutes | |
| Sinfonia in G Major (1770) | Michael Haydn |
| “Applausus” | (1737-1806) |
| 6 minutes | |
| ***** | |

Classics I (July 9 and 11)

Antonio Vivaldi: Concerto ripieno in G Major, RV 151 –“Alla rustica”

Though he spent most of his life in Venice, Antonio Vivaldi spent the final months of his life in Vienna. His connections to the city stretch back much further though, to 12 years prior to his death. In 1728, the composer met the Habsburg Emperor Charles VI, on whom he made quite the favorable impression. The emperor invited Vivaldi to Vienna, and the composer in turn dedicated his set of nine violin concerti (*La Cetra*, Op. 9) to the emperor. Though the *Concerto ripieno in G Major*, RV 151 was not part of *La Cetra*, it was written shortly after those works.

As Vivaldi grew older, he fell out of favor in his native Venice and eventually decided to migrate to Vienna. The composer sold a number of his manuscripts to raise funds for the move, but hoped to recoup his expenses by producing a series of operas at the Kärntnertortheater and securing a position in the court of Emperor Charles VI. Unfortunately, the emperor died shortly after Vivaldi arrived in Vienna, destroying Vivaldi's hopes. He died in poverty in 1741, and his funeral was held at St. Stephen's Cathedral, where Joseph Haydn then served as a choirboy.

Johann Joseph Fux: Concentus musico-instrumentalis: No. 6 – Overture a 4

Born about 1660, Johann Joseph Fux served as a court composer in Vienna for a number of years. While his employment officially dates from 1698, several of his writings indicate that he in fact began to work for the Habsburgs as early as 1693. While his primary duties were related to church music, he effectively introduced late Baroque characteristics into both the sacred and secular styles of music heard in the court.

The *Concentus music-instrumentalis* is an impressive set of sonatas, partitas, overtures and other works published in 1701. These works demonstrate the facility with counterpoint that Fux also reveals in another way throughout his career: the publication of theoretical treatises included in *Gradus ad Parnassum*, a textbook still in use today.

Joseph Haydn: Harpsichord Concerto in G Major, Hob. XVIII: 4

Joseph Haydn is usually referred to as one of the three Viennese Classical masters, alongside Mozart and Beethoven. An extremely prolific composer, Haydn worked skillfully in all of the contemporary musical genres. He is known as the father of the symphony (of which he wrote more than 100) and could easily bear that title for the string quartet as well, in whose development he was a critical shaping force. Haydn also wrote an immense amount of other chamber and solo music (not to mention sacred and dramatic works), and was the author of more than 30 concertos, including the *Harpsichord Concerto in G Major*, Hob. XVIII: 4.

Heinrich von Biber: Fidicinium sacro-profanum: Sonata No. 10

Born in 1644, Heinrich von Biber began his musical career in Graz and later moved to Salzburg and finally Vienna. In 1677, Biber (who was also known as one of the finest violin virtuosos of the day) came to the attention of Emperor Leopold I, who honored the composer with a gold chain after he performed some of his own sonatas. Within a couple of years, the composer was appointed deputy Kapellmeister in Vienna. He succeeded Andreas Hofer as Kapellmeister four years later. In 1690 (after two petitions to the emperor), Biber was raised to the noble rank of knight and later appointed lord high steward. The *Fidicinium sacro-profanum: Sonata No. 10* (published in 1683) captures the essence of Biber's court music, while demonstrating his skillful string writing.

Georg Christoph Wagenseil: Cello Concerto in A Major

Georg Christoph Wagenseil was a pivotal figure in the transition from the Baroque to the Classical eras, his compositional career overlapping with that of Fux (with whom he studied) and later Haydn and Mozart (who follow in his footsteps). Coming from

a family who had served in the Habsburg court for multiple generations, it was only natural for Wagenseil to seek employment there. With the support of Fux, Wagenseil received an appointment as court composer in 1739. He held that position until his death, almost 40 years later. The *Cello Concerto in A Major* is one of two cello concerti Wagenseil composed during his tenure with the Habsburg court.

Michael Haydn: Sinfonia in G Major – “Applausus”

The less well-known brother of Joseph Haydn, Michael Haydn was also a prolific composer in many genres. He was particularly respected for his sacred music and succeeded Mozart in the position of organist and composer in Archbishop Colloredo's Salzburg court, where he remained for the rest of his life. Though he was active composing sacred music for the court, Michael Haydn also wrote a number of secular works including more than 40 symphonies, 12 concerti, and 13 cantatas. The *Sinfonia in G Major* – “Applausus” comes from his cantata *Damon et Galathea*, MH 144.

These notes were written by Jessica Rudman, a composer who will be starting her Ph.D. at the City University of New York this fall.

Peter Marshall, piano



One of the most versatile keyboardists in the Southeast today, Peter Marshall performs on piano, harpsichord and organ in a variety of settings. He has appeared as a soloist with orchestras in Atlanta, Washington, DC (National Symphony), Buffalo, Richmond, Norfolk (Virginia Symphony) and Columbus, Ohio, as well as with the chamber groups Hesperus and Folger Consort, and has given solo recitals in the United States and abroad.

Dr. Marshall holds the Hugh and Jessie Hodgson Keyboard Chair at the Atlanta Symphony Orchestra, and performs numerous concerts with the ASO throughout the year. Active as an accompanist and coach in Atlanta since 1993, Dr. Marshall is in frequent demand as a collaborative pianist in vocal and instrumental recitals. He has appeared with the cutting-edge contemporary ensemble Bent Frequency, and in 2004 joined the roster of the Southeastern Festival of Song.

Dr. Marshall joined the faculty of the Georgia State University School of Music in 2001. In addition to teaching accompanying, he is the musical director of the opera workshop during the academic year, and serves as a coach for the Harrower Summer Opera Workshop.

Dr. Marshall chaired the organ department at the Catholic University of America from 1984-1993, having previously taught at Duke University, where he served as its chapel organist. He holds degrees from Oberlin College and Yale University and studied at the Musikhochschule Lübeck as a Fulbright Scholar.

Peter Marshall appeared as a pianist in the 2008 Wintergreen Summer Music Festival.

Wesley Baldwin, cello



Cellist Wesley Baldwin performs throughout the United States and Europe as soloist and chamber musician. As a soloist, he has appeared with conductors including Dan Allcott, James Fellenbaum, Serge Fournier, Cyrus Ginwala, Francis Graffeo, Adrian McDonnell, Daniel Meyer, Jorge Richter, Richard Rosenberg, Brendan Townsend, Kirk Trevor and David Wiley, with orchestras including the Laredo Philharmonic, the Oregon Mozart Players, the Symphony of the Mountains, the Bryan Symphony, the Oak Ridge Symphony, and the Wintergreen and Hot Springs festival orchestras.

Upcoming concerto appearances in the 2010-2011 season include repeat appearances with the Oak Ridge Symphony, and concerts with the New River Valley and Bismarck-Mandan symphony orchestras. As a recitalist and chamber musician, Dr. Baldwin performs this season in Alabama, Arkansas, Florida, Indiana, Louisiana, Maryland, Mississippi, North and South Carolina, Tennessee and Virginia.

An advocate for great music from all eras, Dr. Baldwin performed the North American premier of the Jacob ter Veldhuis “Rainbow” Concerto in 2008 with the Bryan Symphony. In 2009, he added the Behzad Ranjbaran Cello Concerto to his repertoire as one of its first performers. His recording of cello music by Alan Shulman, including the Shulman Cello Concerto, was released by Albany records in the spring of 2010 to widespread critical acclaim. The *Classical Music Sentinel* said of this CD: “From creating just the right sounds and moods in the Suite for the Young Cellist to setting the cello ablaze in the Concerto, you would be hard pressed to find a better advocate for the many musical facets of Alan Shulman.” He has also recorded for the Naxos, Zyode, Centaur, and Innova labels.

Dr. Baldwin was the founder of the Plymouth String Quartet, with whom he was a top prizewinner in the Fischhoff National Chamber Music Competition and a finalist in the Paolo Borciani International String Quartet Competition. Other performing honors he has received include the Prix Mercure at the Mercure Wettbewerb in Vienna and the first prize in the Homer Ulrich Performance Award Competition.

As a member and principal cellist of the New World Symphony, Dr. Baldwin performed with many of the world's great conductors, and toured Japan, Scotland, England, Argentina and Brazil. His orchestral colleagues there selected him as the recipient of the New World Symphony's Community Board Award for artistic integrity and leadership.

Wesley Baldwin is now cellist of the James Piano Quartet, the resident ensemble at Sweet Briar College and the Wintergreen Summer Music Festival. He has performed chamber music at the Aspen, Cazenovia, Ojai, Sandpoint, Mainly Mozart, May in

Miami, Skaneateles, and Subtropics music festivals, and internationally in Italy, France, Monte Carlo, Spain, Austria, Brazil, Argentina, the United Kingdom and Costa Rica. In the summer, he performs and teaches at the Hot Springs Music Festival, the Michigan City Chamber Music Festival and at the Wintergreen Summer Music Festival, which he loves dearly.

A passionate teacher, Dr. Baldwin serves as professor of cello at the University of Tennessee. This season, he will perform and lead master classes at the University of Maryland, Florida State University, the South Carolina Governor's School and the University of Missouri-Kansas City, among others. His former cello students play and teach throughout the U.S.

In Knoxville, he founded and directs the Tennessee Cello Workshop, an annual gathering of approximately 100 cellists of all ages from throughout the United States held each February.

Dr. Baldwin plays on a cello by J.B. Vuillaume. He lives in Knoxville with his wife (soprano Melisa Barrick), three great children, and three dogs.
(www.wesleybaldwincello.com)



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The Thomas Jefferson Foundation



Monticello is owned and operated by the Thomas Jefferson Foundation, Inc., which was founded in 1923. As a private, nonprofit 501(c)3 corporation, the Foundation receives no ongoing federal, state, or local funding in support of its dual mission of preservation and education.

In its 86 years of existence, the Foundation has steadily expanded Monticello's functions and holdings. Its stewardship now includes

approximately 2,500 of Jefferson's 5,000 acres, of which more than 1,400 are held under protective easements. The 2004 purchase of Montalto, the neighboring mountain that rises 400 feet above Monticello, represents the Foundation's most significant land acquisition. In addition to the new Thomas Jefferson Visitor Center and Smith Education Center, which had its grand opening in April 2009, large capital projects have included the Jefferson Library and the Thomas Jefferson Parkway, both dedicated in 2002.

The Foundation's major restoration projects in recent years have included restoring and replacing Jefferson's roof system on the house; installing a new heating, ventilation and air-conditioning system; placing new, historically accurate roofing on the South Pavilion; installing Jefferson-era louvered Venetian enclosures on the South Piazza; restoring the North Cellar Passage; and renovating and refurnishing the Cook's Room, Beer Cellar, Kitchen, and Wine Cellar.

Monticello's multidisciplinary educational initiatives are conducted through the Robert H. Smith International Center for Jefferson Studies. Founded in 1994 to foster Jefferson scholarship and widely disseminate findings, the Smith ICJS embraces Monticello's archaeology, education, publications, and research departments; the 15,500-square-foot Jefferson Library; and the editorial operations of *The Papers of Thomas Jefferson: Retirement Series*, a published compilation of Jefferson's written legacy from 1809 to his death in 1826. The Center conducts international scholarly conferences, lectures, informal talks, panel discussions, teacher workshops, curriculum-based tours, and other programs for students and educators, and offers long- and short-term residential fellowships for researchers and scholars. The Smith ICJS is based at the nearby Kenwood property.

Monticello's Thomas Jefferson Center for Historic Plants (CHP), established in 1987, collects, preserves, and distributes historic plant varieties and strives to promote greater appreciation for the origins and evolution of



garden plants. The program centers on Jefferson's horticultural interests and the plants he grew at Monticello, but also covers the broad history of plants cultivated in America by including varieties documented through the 19th century and choice North American plants. The CHP is located at nearby Tufton Farm.

Thomas Jefferson Parkway, a linear park along Route 53, serves as a scenic entrance corridor to Monticello and as a recreational and education resource for visitors and local residents. The Parkway features Kemper Park, an 89-acre expanse with an arboretum, pond, woodland theater, and overlook; Saunders-Monticello Trail, a 2.2-mile pathway linking Kemper Park and the grounds of Monticello; and Saunders Bridge, a stone-arch span at the entrance to Monticello. The Thomas Jefferson Parkway is open to the public free of charge every day.

Monticello's Web site – www.monticello.org – provides convenient access to a wealth of information about Monticello, Jefferson, his family, and his times; visitor information; event and program listings; ticket reservations; online shopping; and links to hundreds of resources. The site, launched in 1996, attracts more than a million unique visitors each year. Among its most popular features are the Webby Award-winning Monticello Explorer, a multimedia feature that offers an array of innovative ways to experience Jefferson's house and plantation; the Monticello Classroom, a source of reports, activities, and other materials for students and teachers in grades 3 through 8; the Thomas Jefferson Encyclopedia, a Wiki-style compendium of more than 800 articles on all things Jefferson; and Jefferson Today, a forum on the relevance of Jefferson's ideas to contemporary issues.

Photographs:

Monticello, West Front – Monticello/photograph by Mary Porter

Monticello, Thomas Jefferson Visitor Center and Smith Education Center – Monticello/photograph by Robert Lautman



**Over the entrance to
the Vienna Secession:
Der Zeit ihre Kunst.
Der Kunst ihre
Freiheit.**

**For every time, its art.
For art, its freedom.**

**Ludwig Hevesi, art
critic and journalist**

Wienerwald Wanderweg

Vienna Woods Hiking Path

Saturday, July 10 • Shamokin Springs Nature Preserve Loop • 1:00-3:00 pm

We encourage you to read the description of the event and the parking suggestions that appear on page 75. The Appalachian Amble on the Old Appalachian Trail was very popular in 2009, and we anticipate many curious wanderers for the Wienerwald Wanderweg in 2010.

In addition to a gentle, relaxing walk, you will find:

- Academy ensembles
- A dancer from Bowen McCauley Dance giving performances of *Denn Armut ist ein grosser Glanz aus Ihnen* by WSMF Composer-in-Residence Wolfgang Seierl
- Readings of Austrian poetry in German and English

The weather is always beautiful in Wintergreen, but just in case it isn't, someone will be posted at the trailhead to let you know that the event has been cancelled. There is no rain date for this event. We hope that writing this short note will keep the rain clouds away!

Poet Rita Dove and *Sonata Mulattica*

Saturday, July 10 • Skyline Pavilion • 3:00 pm

Rita Dove, Poet Laureate of the United States from 1993-1995, has received numerous literary and academic honors, among them the 1987 Pulitzer Prize in Poetry and, more recently, the Fulbright Lifetime Achievement Medal and the Premio Capri (both in 2009), the 2008 Library of Virginia Lifetime Achievement Award, the 2007 Chubb Fellowship at Yale University, the 2006 Common Wealth Award of Distinguished Service, the 2001 Duke Ellington Lifetime Achievement Award, the New York Public Library's Library

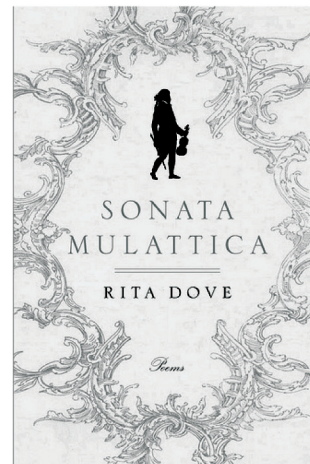
Lion medal in 2000 (as well as its "Literary Lion" medal in 1990), the 1996 Heinz Award in the Arts and Humanities, the 1996 National Humanities Medal, *Glamour* magazine's 1993 Woman of the Year award and 21 honorary doctorates.

Rita Dove was born in Akron, Ohio, in 1952; her father was the first African-American research chemist who, shortly after her birth, broke the race barrier in the tire

industry. A 1970 Presidential Scholar as one of the 100 top high school graduates in the US that year, she received her B.A. degree summa cum laude from Miami University of Ohio in 1973 and her M.F.A. degree from the University of Iowa in 1977. In 1974-1975 she held a Fulbright scholarship at Universität Tübingen in Germany.



Rita Dove's publications include the poetry collections *The Yellow House on the Corner* (1980), *Museum* (1983), *Thomas and Beulah* (1986), *Grace Notes* (1989), *Selected Poems* (1993), *Mother Love* (1995), *On the Bus with Rosa Parks* (1999), *American Smooth* (2004) and *Sonata Mulattica* (2009), a book of short stories, *Fifth Sunday* (1985), the novel *Through the Ivory Gate* (1992), essays under the title *The Poet's World* (1995), and the play *The Darker Face of the Earth*, which had its world premiere at the Oregon Shakespeare Festival in 1996 and was subsequently produced at the Kennedy Center in Washington, DC, the Royal National Theatre in London, and on many other stages. *Seven for Luck*, a song cycle for soprano and



orchestra with music by John Williams, was premiered by the Boston Symphony Orchestra at Tanglewood in 1998. For "America's Millennium," the White House's 1999/2000 New Year's celebration, Ms. Dove contributed – in a live reading at the Lincoln Memorial, accompanied by John Williams's music and televised worldwide – a poem to Steven Spielberg's documentary *The Unfinished Journey*. She is the editor of *Best American Poetry 2000*, and from 2000-2002 she wrote a weekly column, "Poet's Choice," for the *Washington Post*. Currently she is shaping, as its sole editor, the forthcoming *Penguin Anthology of 20th Century American Poetry*.

Ms. Dove was president of AWP (Association of Writers & Writing Programs) from 1986-1987 and a senator of Phi Beta Kappa from 1994-2000. From 2006-2012, she

serves a six year term as a chancellor of the Academy of American Poets.

Rita Dove, who taught at Tuskegee Institute and Arizona State University earlier in her academic career, is Commonwealth Professor of English at the University of Virginia in Charlottesville, where she and her husband, the German writer Fred Viebahn, have been living since 1989. They have a grown daughter, Aviva Dove-Viebahn.

Additional biographical material can be found at www.people.virginia.edu/~rfd4b/

It is *Sonata Mulattica* that will be the focus of the afternoon because the book ties directly to the Festival's Vienna theme. A booksigning will follow the reading, and copies of the book will be available for purchase.

Anyone attending this event will want to bear the performance of Beethoven's "Kreutzer" Sonata at Chamber Music IV on July 30 at 7:30 pm. Find out how these two events are linked!

Coffee Concert I

Sunday, July 11 • Evans Center • 11:00 am

Wintergreen Chamber Players

Trio Sonata No. 8 in F Major (1746) Christoph Willibald Gluck
Moderato ed espressivo (1714-1787)
Allegro

Kenn Wagner, violin
Andrea Schultz, violin
Wesley Baldwin, cello
Peter Marshall, harpsichord

10 minutes

Sonata in b minor, Hob. XVI: 32 (1776) Joseph Haydn
Allegro moderato (1732-1809)
Menuet
Finale: Presto

Peter Marshall, harpsichord

12 minutes

String Quartet No. 63 in B-flat Major, Op. 76, No. 4 (1797) Joseph Haydn
"Sunrise"
Allegro con spirito
Adagio
Menuetto: Allegro
Finale: Allegro ma non troppo

Susan Dominguez-Germanson, violin
Annie Trépanier, violin
Joseph J. Nigro, viola
Sarah Kapps, cello

23 minutes

This program will be performed without an intermission.

* * * * *

*The Java Depot is the Official Coffee Provider
of the 2010 Wintergreen Summer Music Festival*

Solo Recital I

Monday, July 12 • Evans Center • 7:30 pm

Wesley Baldwin, cello Marisa Polesky, violin Nicholas Ross, piano Marguerita Oundjian Smith, piano

Grand Duo Concertant in E Major (1831) Frédéric Chopin
... on themes from "Robert le Diable" (1810-1849)

Introduction (Largo)
Andantino
Allegretto
Andante cantabile
Tempo I

Wesley Baldwin, cello
Nicholas Ross, piano

13 minutes

Etudes, Op. 10 (1830-1832) Frédéric Chopin
No. 1 in C major
No. 2 in a minor

Nocturnes, Op. 9 (1830-1832) Frédéric Chopin
No. 1 in B-flat major
No. 2 in E-flat major
No. 3 in B major

Mazurka in f-sharp minor, Op. 6, No. 1 (1830-1832) Frédéric Chopin

Nicholas Ross, piano

24 minutes

Polonaise Brillante in C Major, Op. 3 (1829-1830) Frédéric Chopin

Wesley Baldwin, cello
Nicholas Ross, piano

9 minutes

Intermission

Violin Sonata No. 1 in G Major, Op. 78 (1878-1879)
 Vivace ma non troppo
 Adagio
 Allegro molto moderato

Johannes Brahms
 (1833-1897)

Marisa Polesky, violin
 Marguerita Oundjian Smith, piano

28 minutes

Nicholas Ross, piano



Nicholas Ross, born in Yorkshire, England, teaches piano, music theory, and music history, and is chair of the music department at Sweet Briar College. He earned his Doctor of Musical Arts degree in piano performance from Rice University in Houston, Texas. He also holds degrees in piano performance from the Twente Conservatoire in Holland and Trinity College of Music in London, as well as an applied math degree from Universiteit Twente. His primary piano professors were Benno Pierweijer, John Bingham and John Perry. Dr. Ross performs throughout the US and Europe as soloist and collaborative pianist, and is pianist of the James Piano Quartet.

Dr. Ross is also an active recording artist. His first disc, *American Impressions: Music from the Whalehead Club*, was released on the Soundside label. Critic Dave Lewis of AllMusic.com called this a “fabulous program of American music.” His recording *John Powell: Early Piano Music*, released by Centaur Records, was included on the ‘best of 2007’ list by the American Record Guide. Critics described the disc as “both surprising and highly enjoyable” and praised Dr. Ross’ playing and advocacy of this difficult and neglected composer. A new Centaur recording, *Kent Holliday: A Piano Odyssey*, recorded with Randolph College Professor Emily Yap Chua and funded by Virginia Tech and Sweet Briar College, was released in October 2009. Dr. Ross has just completed recording the songs of Arthur Honegger with Sinan Vural and Claudia Patacca, due to be released next year on the Centaur label. This year he will complete a recording of Honegger’s chamber music with the James Piano Quartet, as well as preparing a piano recital and recording featuring works that employ the golden section.

Wesley Baldwin – Dr. Baldwin’s bio appears on page 101.

Marisa Polesky, violin




Marisa Polesky is currently the assistant principal first violin of the Memphis Symphony Orchestra, and a member of the IRIS Orchestra. She holds a bachelor of music degree with performers certificate from the Eastman School of Music, where her teachers included Charles Castleman and Camilla Wicks.

Marguerita Oundjian Smith, piano



Marguerita Oundjian Smith began her piano studies in London, continued in Paris, and later graduated from the Juilliard School with her bachelor and master of music degrees. Her teachers included Jacob Lateiner, Irwin Freundlich, Yvonne Lefébure, and Peter Wallfisch. Winner of the Debussy Competition in St. Germain-en-Laye and the Khatchaturian Competition in New York, she has performed as a soloist and chamber musician in Europe, the United States and Canada. A former faculty member of the Hartt School Community Division in West Hartford, Connecticut, and Suffield Academy in Suffield, Connecticut, she currently accompanies and teaches at the Ethel Walker School in Simsbury, Connecticut. Her husband occasionally makes his presence felt at Wintergreen, and together they have four sons.




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Devils Grill

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Dinner: Wednesday through Sunday from 5:30-9:30 pm

Reservations recommended for dinner – (434) 325-8100

The Edge

Lunch: Daily from 11:00 am-5:00 pm

Dinner: Daily from 5:00-10:00 pm (*Limited menu available after 10:00 pm*)

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Stoney Creek Bar & Grill

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Sunday Brunch: 10:00 am-2:00 pm

Dinner: Friday through Sunday from 5:00-9:00 pm

Reservations recommended for dinner and brunch – (434) 325-8110

Please note: The hours of operation can be subject to change.

* * * * *



Vienna State Opera – Photo: LAS

Chamber Music I

Tuesday, July 13 • Evans Center • 7:30 pm

Wintergreen Chamber Players

This program will include a panel discussion featuring composers Larry Alan Smith and Michael White and some of the evening's performers.

String Quartet No. 1 in A Major, Op. 4

Alexander Zemlinsky

Allegro con fuoco

(1871-1942)

Allegretto – Prestissimo – Tempo di allegretto

Breit und kräftig

Vivace e con fuoco

Jana Vander Schaaf Ross, violin

Susan Dominguez-Germanson, violin

Matt Pegis, viola

Sarah Kapps, cello

27 minutes

Intermission

Verklärte Nacht, Op. 4 (1899)

Arnold Schönberg

“Transfigured Night”

(1874-1951)

Kenn Wagner, violin

Andrea Schultz, violin

Steve Larson, viola

Joseph J. Nigro, viola

Wesley Baldwin, cello

Sarah Kapps, cello

30 minutes

* * * * *

Tonight's performance honors the life and work of the great Austrian composer Arnold Schönberg on the 59th anniversary of his death (July 13, 1951).

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Pops I

Wednesday, July 14 • Evans Center • 7:30 pm

Sponsored by Andrew and Patricia Hodson

The Music of Joe Zawinul

Robert Jospé and Inner Rhythm

Jeff Decker, saxophones

Bob Hallahan, piano

Adam Larrabee, guitar

Randall Pharr, bass

Robert Jospé, drums

The program will be announced from the stage and performed with a 15-minute intermission.

Robert Jospé, renowned jazz drummer, percussionist, composer and educator leads the Inner Rhythm band. The group presents a vibrant repertoire, fusing the buoyant grooves of salsa, samba, swing, funk and African rhythms into its distinctive sound. Audiences of all ages respond to the passion and precision of the group's dynamic solos and sophisticated arrangements. Inner Rhythm has performed from New York to Honolulu and recorded four CDs with rave reviews.

Josef Zawinul (1932-2007)



Born in Vienna in 1932, the legendary Joe Zawinul was one of the most influential jazz musicians of the 20th century. He was a pioneer in the use of electronic musical instruments who helped bring the electric piano into the mainstream through his unparalleled ability to make the synthesizer an expressive musical instrument. He also composed some of the best-known standards in jazz, including *Mercy, Mercy, Mercy* and *Birdland*. With Wayne Shorter, Joe Zawinul founded and led Weather Report, arguably the most successful band in post-60s jazz. His unique ability to synthesize jazz and ethnic music from around the world blazed the trail for what would later be called "world music." Ultimately, he carved out a unique musical voice that is immediately identifiable and defies categorization.

"My dad raised the bar in the music world as a true artist to his profession," says Anthony Zawinul, Joe's eldest son. "He never compromised his art. You either liked it or you didn't. One thing is for sure, though, you always knew it was Joe Zawinul. As a bandleader, he was able to pull out performances from his bandmates and take them to heights they never knew existed."

Robert Jospé, drums



Born in Manhattan, Robert Jospé was inspired by his Belgian parents' love of music and began playing the drums at the age of 12. He had his first professional performance in France at the age of 16. While attending the Cambridge School of Weston in Weston, Massachusetts, Mr. Jospé enrolled in the Berklee College of Music summer session and began formal training on drums. Upon graduating from the Cambridge School, Mr. Jospé moved to New York City to attend New York University. Over the next 12 years, he became an active player in the New York jazz and rock scene, as well as co-leader of the fusion band Cosmology. He studied with Tony Williams and Bob Moses and performed with Michael Brecker, Dave Liebman, John Schofield and John Abercrombie.

In 1989, Mr. Jospé joined the music department faculty at the University of Virginia, where he teaches jazz drumming and a rhythmic fluency course, "Learn to Groove." He is also a member of UVA's faculty jazz ensemble, the Free Bridge Quintet. In 1990, Mr. Jospé formed his own group, Inner Rhythm, and released his first CD as a leader. Inner Rhythm has performed in theaters, concert halls and clubs, and at festivals, private functions and community outreach programs from New York to Honolulu. Since 1992, Mr. Jospé has received an annual touring grant from the Virginia Commission for the Arts for the band and his educational, interactive lecture/demonstration, the World Beat Workshop.

In 2006, Random Chance Records released *Heart Beat*, Mr. Jospé's fifth CD as leader and the second on that label, following *Hands On* (released in 2004). *Hands On* and his recording *Time to Play* both reached No. 4 on Jazz Week, the national radio play chart. *Time to Play* and *Blue Blaze* received four stars in *DownBeat* magazine. Mr. Jospé also has been featured in *Jazz Times* and *Modern Drummer* magazines.

Throughout his career, Robert Jospé has also performed and recorded music with many bands of varied styles including TR3 (rock/reggae/fusion), John McCutcheon and SGGL (folk rock), Robin and Linda Williams (folk), Ouatro na Bossa and Beleza Brasil (Brazilian), Heather Maxwell (soul and Afro-Pop), and the John D'earth Quartet and the Jeff Decker Quartet with pianist Hod O'Brien (straight ahead jazz). (www.robertjospé.com)

Jeff Decker, saxophones

Jeff Decker received his bachelor's degree in music education from the University of North Texas in 1987. He received a master's degree in United States history in 1991 from the University of Virginia, where his thesis was a study of race relations in the jazz community from 1933-1948. During his undergraduate studies, Mr. Decker was awarded a performance scholarship for classical saxophone from UNT, where he played for the wind ensemble and saxophone quartet. Since coming to UVA, he has

remained active in that tradition through performances with the Charlottesville University Symphony Orchestra. Over the past decade, Mr. Decker has also played and recorded with the Free Bridge Quintet (UVA's own faculty jazz group), as well as Inner Rhythm, John D'earth, Blue Indigo, Greg Howard, etc. He has also performed and/or recorded with jazz artists Michael Brecker, Charlie Haden, Pat Metheny and others. (www.jeffdecker.org)

Bob Hallahan, piano

Since beginning his career as a jazz pianist in 1975, Bob Hallahan has been heard across the country and around the world in concerts, nightclubs and jazz festivals from East Coast to West and as far as Beijing, China, where he toured as part of a cultural exchange sponsored by United Airlines. Mr. Hallahan has appeared as a featured solo pianist at the Kennedy Center for the Performing Arts, and as a sideman in groups led by jazz luminaries such as saxophonists Joe Henderson, James Moody, Lou Donaldson, Arthur Blythe, Clifford Jordan and Bud Shank; trumpeters Clark Terry and Freddie Hubbard; trombonist Conrad Herwig; guitarist Pat Metheny; and singers Anita O'Day, Sheila Jordan and Rene Marie. His performance with Sheila Jordan at the Discover Jazz Festival in Burlington, Vermont, has been broadcast several times on National Public Radio's "Jazz Set," hosted by Branford Marsalis. Other festival and club appearances include the East Coast Jazz Festival, Clifford Brown Jazz Festival, Blues Alley in Washington, DC, Zinno in New York, the Deer's Head Inn in Pennsylvania, and Le Club in Moscow, Russia, where he appeared as part of a 10-day tour with Rene Marie. Mr. Hallahan has been touring and recording with Inner Rhythm since 1990.

In 2010, he accepted a full-time faculty position at James Madison University. Since 1988, he also taught jazz piano at the University of Virginia, where he was a member of the highly acclaimed faculty ensemble, the Freebridge Quintet. He has been on the jazz studies program faculty at Virginia Commonwealth University in Richmond, Virginia, since 1981, teaching applied jazz piano, small jazz ensembles, jazz history and jazz appreciation. He regularly performed in schools and communities around the Commonwealth with the VCU Jazz Masters faculty quintet, an endowed program funded with the support of the Mary Morton Parsons Foundation and jazz patrons in the community. Mr. Hallahan also teaches at Interplay Jazz Camp in New England every summer. (www.bobhallahan.com)

Adam Larrabee, guitar

Fretted-string wiz Adam Larrabee has performed with many jazz greats including Dave Holland, Jimmy Heath, Larry Goldings, Barry Harris and Hilton Ruiz, as well as classical mandolin virtuoso Evan Marshall and banjo phenomenon Béla Fleck. His primary touring jazz unit, the Dave Zoffer/Adam Larrabee Duo, has been called "reminiscent of the masterful Bill Evans and Jim Hall duets in its level of musicianship and interplay" by jazz percussion guru Bob Moses, and their album of

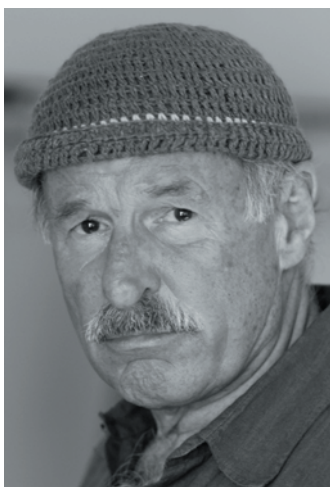
original “chamber-jazz,” *Courage in Closeness: Live in Boston*, was voted one of the year’s top-10 albums in 2000 by the *Tucson Citizen*.

Mr. Larrabee taught jazz theory, guitar and composition at the New England Conservatory in Boston for nine years and is currently teaching jazz and classical guitar at VCU in Richmond, Virginia. During the summer, he teaches at the American Guitar and Mandolin Summer School and Eastern Washington University’s Jazz Dialogue Camp, in addition to giving workshops and clinics and touring extensively throughout the US. (www.myspace.com/adamlarrabee)

Randall Pharr, bass

Randall Pharr is an adjunct professor of jazz bass at Virginia Commonwealth University. He brings proven expertise in jazz and Brazilian music, large and small ensembles, and performance and improvisation gained through an impressive career. Mr. Pharr has worked with acclaimed artists, including Valery Ponomarev, Bill Mays, Marvin Stamm, Guido Basso, Ed Soph, John D’earth, Robert Jospé and Inner Rhythm, Frank Foster, Jimmy Heath, Jon Faddis, Charlie Haden, Bob Moses, Clark Terry and Charlie Byrd. He has also performed at such venues as the International Trumpet Guild Conference, the Kennedy Center, and the National Symphony Orchestra Pops.

On Wednesday, July 21, at 7:30 pm, Wintergreen Performing Arts welcomes Elisabeth von Trapp and *The Blue Train* to the stage of the Evans Center for Pops II.



Joe Zawinul

Imaginary Letters: Mozart Remembered

July 15-17 • Festival Performance Center • 8:15 pm

Presented in collaboration with the Hamner Theater

Based on the book by Michael White

Theatrical adaptation by Peter Coy

Boomie Pedersen, director

Not long after Mozart’s death in 1791, Stephen Elliott (a fictional Professor of English Literature) decides to write the first Mozart biography in the English language. He travels to Salzburg and Vienna to speak with Mozart’s family, friends and colleagues. Using excerpts from Michael White’s book, this theatre piece, receiving its **world premiere** at the 2010 WSMF, promises both poignant and entertaining portraits of the great composer.

Detailed program information will be available at the Festival Performance Center prior to each performance.

This program will be performed without an intermission, and a TalkBack will follow each performance.

Michael White – Mr. White’s bio appears on page 69.

Peter Coy, playwright



Peter Coy’s 30-year career in the theatre includes work as a director, a producer, a playwright and a stage manager. He has directed more than 30 productions, everything from American realism to an opera/drama adaptation of Sophocles to improvisational evenings to experimental musicals to Shakespeare. He was for several years the director of new play development at the Phoenix Theatre in New York, where he worked with playwrights Romulus Linney, Tom Topor and Conrad Bromberg, among others, directing workshops and stage readings of their new plays.

Since 1987, he has written several one-acts, two screenplays, and 18 full-length plays and adaptations, including *Break In* (New York Off-Off Broadway at the Windowpane Theater), *Songs & Sonnets and Dreams No Mortal Ever Dared* (Jefferson Studio Theater, Charlottesville, Virginia), an opera/drama adaptation of Sophocles’ *Antigone* (St. Clement’s Church, New York), and a three-actor adaptation of Shakespeare’s *Richard II* (Central Virginia Theater Project and Shakespeare &

Company in Lenox, Massachusetts). He has recently completed two plays, *Destiny Bay* and *The Wind Bloweth*, adapted from the novels of Irishman B.O.D. Byrne. His play *A House in the Country*, produced by Charter Theater, won the 2000 Helen Hayes Award for the Outstanding New Play produced in Washington, DC. His plays *Carrie Rose* and *Walking Into Darkness* and his screenplay *Barstow* (co-written with his son Morgan Coy) were all chosen for development and stage readings at the Shenandoah International Playwrights Retreat. His focus in recent years has been on the theatricality of the narrative voice on stage and on how language and the act of telling a story create a dramatic intensity of their own.

When not engaged in theater, Mr. Coy has worked farming cotton and peanuts in southwest Georgia, also as a legal assistant in adoption cases, a high school and college instructor, a fundraiser, a newsletter publisher, an organizer of international conferences on aviation economics and maritime law, a real estate manager and a deckhand on sailboats. He has for as long as he can remember loved trees, Irish music and watching the constellations. He now lives in Nelson County, Virginia, with Mary Coy and their two sons, Eamon and Liam. His older children, Oona and Morgan, are off on their own.

Boomie Pedersen, director



Boomie Pedersen was born and raised in New York City and was for many years a professional-track scholarship student with the Joffrey Ballet. She gave up the dance to attend Princeton University, where she eventually majored in English and theater and won the Frances LeMoyné Paige Prize at graduation for both theater and dance. She spent 10 years on and off in Tokyo, Japan, where she did professional voice-over work, ran Tokyo Theater for Children, was actor, director and board member for Tokyo International Players and wrote several commissioned pieces for Earth Day and other special events. She also taught English at several Tokyo colleges and worked with a group using drama to teach language skills, as well as doing a stint at Temple University as a theater teacher. Next came a brief 18 months in Los Angeles, where she was involved in the Asian Theater Lab and acted in the premiere performance of *Widescreen Version of the World* by Han Ong, and worked with the Los Angeles Shakespeare Festival, as well.

When she relocated to Charlottesville in 1995, Ms. Pedersen became involved at Live Arts both as an actor (*Scrooge*, *Who's Afraid of Virginia Woolf*, *Assassins*, *Edward the II*, *Copenhagen*, *Noises Off*, *Old Times*) and a director (*Three Tall Women*, *Buried Child*, *Play About the Baby*, *The Underpants*). She directed David Mamet's *Glengarry Glen Ross* at Live Arts last September. She also worked with the Nelson County Drama Foundation and mounted an outdoor production of Earl Hamner's *The Conflict* at Mountain Cove Vineyard in 1998 and 1999. She has worked with Offstage Theater, Four County Players, Piedmont Virginia Community College, UVA's Drama Department, Heritage Rep and Wintergreen Performing Arts. She taught theater at

Renaissance School in Charlottesville for four years, served as an adjunct theater teacher at the Virginia Governor's School in Fishersville and most recently taught acting and directing at Randolph College in Lynchburg.

Boomie lives in Crozet, Virginia, with three of her five children, a husband/theater collaborator and several cats and dogs. She has been co-artistic director of the Hamner Theater with Peter Coy since the theater opened in 2005 and has directed and produced more than a dozen productions there. She served as artistic director for the Earl Hamner Playwrights Conference (now the Virginia Playwrights Initiative) in 2006 and 2007 and continues in that capacity for the Virginia Playwrights Initiative.

The Hamner Theater

The Hamner Theater is a 49-seat black box theater located in the Rockfish Valley Community Center near Nellysford, Virginia. Through a combination of private and government grants, and with the help of a community of volunteers, two classrooms in the center were converted into a comfortable lobby, complete with bar and Internet access, and a flexible, intimate performance space. For the past five years, the Hamner Theater has been home to a varied range of comedy and drama, including plays by Chekhov & Shakespeare, as well as original works by playwrights from Virginia.

The Hamner hosts a monthly cabaret series of music and entertainment featuring performers from near and far, with recent appearances by Moira Nelligan (Irish music) of Atlanta, Georgia; singer/songwriter Danny Schmidt (Austin, Texas) and Waynesboro's River City Radio Hour. Last year, the Hamner added regular improv evenings to its schedule, offering free improv classes every week with the Hamner Improv Troupe for anyone over the age of eight.

The theater has strong ties to Nelson County – named as it is for Nelson's own Earl Hamner – and is dedicated to the promotion of new work and the art of playwriting. Its new program, the Virginia Playwrights Initiative, funded by grants from the BAMA Works Fund and the Community Fund of Nelson County, grew out of the Earl Hamner Playwrights Conference. VPI playwrights are invited to read and workshop their plays, and the resulting scripts are given workshop productions, followed by discussions that are free and open to the public.

The Hamner Theater's co-artistic directors are Peter Coy and Boomie Pedersen; marketing director is Nancy Mulrine; resident set designer and sound engineer is J. Taylor and resident lighting designer is Larry Hugo. Information about past and future productions at the Hamner Theater may be found at www.thehamnertheater.com.

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Chamber Music II

Friday, July 16 • Evans Center • 7:30 pm

James Piano Quartet

Jana Vander Schaaf Ross, violin

Joseph J. Nigro, viola

Wesley Baldwin, cello

Nicholas Ross, piano

Piano Quartet in E-flat Major, K. 493 (1786)

Wolfgang Amadeus Mozart
(1756-1791)Allegro
Larghetto
Allegretto

38 minutes

Piano Quartet (1876)

Gustav Mahler
(1860-1911)

12 minutes

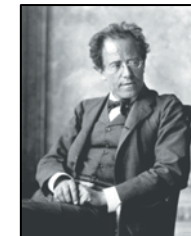
Intermission

Piano Quartet No. 3 in c minor, Op. 60 (1875)

Johannes Brahms
(1833-1897)Allegro non troppo
Scherzo. Allegro
Andante
Finale. Allegro

36 minutes

... And don't forget... **Café Zeisl** at The Java Depot follows Chamber Music Concerts II, III and IV (July 16, 23 and 30). Tickets can be purchased in advance through WPA or at The Java Depot. Tickets will also be available at the door as space permits.



An Austrian Heuriger . . . Wintergreen Style

Saturday, July 17 • 11:30 am-2:30 pm

Old Wintergreen Country Store and Spruce Creek Park in Nellysford, VA

OK . . . what's a Heuriger? Imagine yourself in the Vienna Woods (Wienerwald) enjoying "new wine" at the winemaker's hut with a delicious cold plate of Austrian food. Well . . . "new wine" is hard to find in Central Virginia in mid-July, but we can still re-create the event with Austrian wine (and beer) and Austrian food. Add to that some music, a beautiful park and an opportunity to visit one of the Festival's three exhibitions, and you have **An Austrian Heuriger . . . Wintergreen Style!**

11:30 – Event begins (SCP)

12:00 – Music in Unusual Places (OWCS)

12:30 – Austrian Folk Music (SCP) 🎵

1:00 – Music in Unusual Places (OWCS)

1:30 – Austrian Folk Music (SCP) 🎵

2:30 – Event ends

Austrian wine, beer and food will be available for purchase. The food, provided by The Java Depot in Nellysford, Virginia, will include tasty cold roast pork, artisan breads, condiments and other Austrian fare. **Wine: \$5 – Beer: \$4 – Luncheon Plate: \$5.50**

Classics II

Saturday, July 17 • Evans Center • 6:00 pm

Pre-concert Talk with Larry Alan Smith at 5:15 pm

Sunday, July 18 • Evans Center • 3:00 pm

Pre-concert Talk with Larry Alan Smith at 2:15 pm

Sponsored by Robinson, Farmer, Cox Associates

and

Kluge Estate Winery & Vineyard

Wintergreen Festival Orchestra

Christopher Zimmerman, guest conductor

Kenn Wagner, violin

Steve Larson, viola

Music by Wolfgang Amadeus Mozart
(1756-1791)

Symphony No. 10 in G Major, K. 74 (1770)

Allegro

Andante

Allegro

8 minutes

Sinfonia Concertante in E-flat Major, K. 364 (1779)

Allegro maestoso

Andante

Presto

Kenn Wagner, violin

Steve Larson, viola

30 minutes

Intermission

Adagio and Fugue in c minor, K. 546 (1788)

9 minutes



Symphony No. 29 in A Major, K. 201 (1774)

Allegro moderato
Andante
Menuetto
Allegro con spirito

28 minutes

Classics II (July 17 and 18)

Symphony No. 10 in G Major, K. 74

Wolfgang Amadeus Mozart is considered, along with Joseph Haydn and Ludwig van Beethoven, to be one of the masters of the First Viennese School of composition. Born in Salzburg in 1756 to a musical family, Mozart's natural talents were discovered at an early age and he gained a reputation as a prodigy (both as a pianist and a composer). His first published works were released before his 10th birthday, and he continued to be a prolific composer until his death in 1791.

Firmly placed in the Classical Era, Mozart's music represents a sophisticated synthesis of German instrumental styles with elements of Italian opera. The *Symphony No. 10*, composed in 1770, is a very early work. Completed when the composer was 14 years old, the work is one of a number of pieces greatly influenced by the tours Mozart took with his family beginning in 1763. These travels lasted for years at a time and covered areas from England to Italy. Thus, the young Mozart became exposed to a wide variety of high quality music, which made a lasting impression on his own compositions. Italian opera particularly influenced the composer, who made his first forays into that genre before he composed the *Tenth Symphony*. In fact, there is some evidence that the *Symphony No. 10* was originally intended as an opera overture.

Sinfonia Concertante in E-flat Major, K. 364

After traveling throughout Europe with his family and embarking on several tours as a musician, Mozart returned to Salzburg in 1773, where he worked as a court musician for Archbishop Colloredo. Colloredo, who had only recently secured that position, introduced a number of contested reforms that drastically changed the nature of court music. Mozart's discontent grew over a number of years, until he finally asked to be released from his employment in 1777. Both he and his father were dismissed, but his father could not afford to leave Salzburg. Instead, he sent Mozart (in the company of his mother) to secure other employment. The pair traveled to Munich, Mannheim and even as far as Paris in search of positions for Mozart and his father. While in Paris, Mozart's mother became ill and passed away, an event that contributed to the fraying of relations between Mozart and his father.

Desolate, Mozart returned to Salzburg in 1779 and petitioned Colloredo for a position as court organist.

Once reinstated, Mozart began composing again in earnest. The *Sinfonia Concertante*, K. 364 was completed during this period of renewed productivity. Though employed as a musician by the Church and thus expected to focus on religious works, much of the music written during his tenure was secular in nature. Colloredo was not satisfied by Mozart's level of participation in the court and appointed Michael Haydn (whose music was heard on WPA's "Classics I" concert) to fill Mozart's position, specifically instructing him to concentrate more on writing for the Church services and ensembles.

Adagio and Fugue in c minor, K. 546

After leaving his position in Salzburg, Mozart spent time in Munich, where he was commissioned to write the opera *Idomeneo*. After the production, he traveled to Vienna and eventually married Constanze Weber. By 1784, he was fully settled in Vienna and had begun one of the most productive and successful periods in his life. Highly in demand as both a performer and composer, Mozart maintained an active concert schedule while also completing a number of new works, including his opera *The Marriage of Figaro*.

Completed in 1788, the *Adagio and Fugue in c minor*, K. 546 was another composition from this important period in Mozart's career. Though the Adagio is an original work, the Fugue is a transcription of his *Fugue in c minor for Two Pianos*, K. 426 (written in 1783). That movement shows the clear influence of J. S. Bach, to whose music Mozart was introduced in 1782.

Symphony No. 29 in A Major, K. 201

Mozart's *Symphony No. 29*, K 201 is another work that shows the composer's affinity for the counterpoint of Bach. Completed in 1774, the piece relies heavily on imitation between the instruments, a hallmark of Bach's music in particular and the Baroque style in general. However, the work also adheres more strictly to certain Classical tendencies than many of his earlier symphonies: No. 29 contains four movements rather than three, and the first movement is clearly in sonata form. This unique blending of Baroque and Classical elements has helped make this one of Mozart's most well-known early works.

These notes were written by Jessica Rudman, a composer who will be starting her Ph.D. at the City University of New York this fall.

Christopher Zimmerman, conductor



Reviewing Christopher Zimmerman's concert with the Fairfax Symphony Orchestra in May 2009, Mark Estren of the *Washington Post* writes, "(In Shostakovich's Tenth Symphony) Zimmerman pushed the strings, especially in the quicksilver second movement, and they delivered beautifully. And he paid close attention not only to sarcasm and grotesquerie but also to soft passages – this orchestra can handle quietude, but few conductors ask it to." Mr. Zimmerman's direction of the orchestra led to his immediate appointment as its new music director. Building on a career leading regional orchestras in the US and England, this most recent post confirms what critics and audiences alike have experienced attending Mr. Zimmerman's concerts. From his professional debut, with the Royal Philharmonic Orchestra, of which *The Daily Telegraph* of London observed: "Contact with the orchestra seemed immediate, the result a reading in which the playing responded keenly to gestures which themselves were expressive both of the symphony's fiery vigour and of its finer nuances. Christopher Zimmerman revealed a sharp interpretative profile and control of orchestral timbre . . . a most auspicious London debut" to guest conducting in Cleveland with the Ohio Chamber Orchestra, where Donald Rosenberg of the Cleveland *Plain Dealer* described his performance as "some of the finest conducting at Severance (Hall) in recent years," Mr. Zimmerman elicits enthusiasm and praise.

Mr. Zimmerman graduated from Yale with a B.A. in music, and received his master's degree from the University of Michigan. He also studied with Seiji Ozawa and Gunther Schuller at Tanglewood, and at the Pierre Monteux School in Maine with Charles Bruck. Mr. Zimmerman served as an apprentice to Andrew Davis and the Toronto Symphony and in Prague as assistant conductor to Vaclav Neumann and the Czech Philharmonic Orchestra.

Mr. Zimmerman's debut with the Royal Philharmonic Orchestra was followed by engagements with the London Symphony Orchestra and the Royal Liverpool Philharmonic. He has also conducted the Prague Symphony, the Slovak Philharmonic, the Seoul Philharmonic, the Mexico City Philharmonic, the Edmonton Symphony, the Hartford Symphony, the El Paso Symphony, the Ohio Chamber Orchestra and the Prague Philharmonic Chamber Orchestra among many other orchestras. In opera he has worked as the assistant conductor for *Carmen* at the Nîmes Festival and as assistant conductor for *Salome* at the Mexico City Opera, where he was immediately re-invited to conduct a production of *Gianni Schicchi*. In 1989, he co-founded and became music director of the City of London Chamber Orchestra.

In 1993, Mr. Zimmerman became music director of the Cincinnati Concert Orchestra. His US operatic debut conducting Carlisle Floyd's *Susannah* won the National Opera Association's first prize as did Bright Sheng's *Song of Majnun*, which

Mr. Zimmerman also led. His operatic repertoire is as diverse as it has proven successful, ranging from Handel's *Julius Caesar* through Verdi, Puccini, Strauss and Sheng.

A champion of contemporary music, Mr. Zimmerman has conducted more than 25 premieres (many, world premieres) of such eminent composers as Bolcom, Bresnick, Colgrass, Rouse, Sheng, Weir and Zivkovic.

Prior to his appointment to the Fairfax Symphony Orchestra position, Christopher Zimmerman was music director of the Symphony of Southeast Texas, the Bangor Symphony Orchestra and the City of London Chamber Orchestra. In 1999, he was appointed music director of the Hartt Symphony and Primrose Fuller Professor of Orchestral Studies at the Hartt School.

In 2007, Maestro Zimmerman was invited to conduct two orchestras in the People's Republic of China. In 2009, he made his debut at the Eleazar de Carvalho Festival in Brazil and returned for the fifth year to co-lead the Rose City Conductors' Workshop in Portland, Oregon. This past season has also brought guest engagements with the Thunder Bay and the Vancouver symphony orchestras. This is Mr. Zimmerman's third summer conducting the Wintergreen Festival Orchestra.

Kenn Wagner, violin – Mr. Wagner's bio appears on page 45.

Steve Larson, viola

In addition to being a highly dedicated teacher, violist Steve Larson is one of the most passionate performers of his generation. The *Montreal Gazette* has praised him for his "singing tone, eloquent phrasing, expressive dynamics and flawless intonation," the *Boston Globe* hailed a recent concert as "supercharged, clear-headed, yet soulful," and *Gramophone* magazine calls his playing "riveting."



Mr. Larson has taught viola and chamber music at the Hartt School of the University of Hartford in Connecticut since 1998, serving as chair for strings from 2001-2006. In 2007, he assumed the role of chair for chamber music. The year before joining the Hartt faculty, he won second prize at the Lionel Tertis International Viola Competition, UK, also receiving the special award for his performance of the commissioned work. He has performed as a soloist in Canada, the United States, France, Iceland, Italy, Austria, Japan and China. He has given masterclasses at numerous conservatories, universities and summer programs in both Canada and the United States and is a regular guest performer at the annual International Viola Congress. He joined the faculty of the Wintergreen Summer Music Academy in 2007.

Since 1994, Mr. Larson has been the violist of the Adaskin String Trio, considered by many to be the pre-eminent ensemble of its kind in the world. The trio has performed extensively on major concert series throughout North America and has recorded the complete String Trios of Beethoven for Musica Omnia. Its 2008 MSR Classics release of the two piano quartets by Gabriel Fauré with pianist Sally Pinkas has been enthusiastically welcomed by critics as “splendid,” “worth celebrating” and “ferociously gorgeous!” Mr. Larson is also a member of the Avery Ensemble, a group renowned for both its passionate playing and its imaginative programming. In addition to touring, the group has a concert series in a number of exciting venues in New England. It presents standard chamber repertoire, Baroque music and post-modern masterpieces in concerts designed to tie together diverse styles and give the music a meaningful context. The ensemble’s 2008 recording of piano quartets by Mahler, Schnittke and Brahms was an obvious favorite of one classical.net reviewer: “gorgeous . . . there’s a wonderful feeling of collaboration here . . . even as their hearts are aflame . . . the performers clearly have passionate feelings about what they are playing. This is what loving music is all about.”

Mr. Larson has appeared as a guest with numerous chamber ensembles including the Emerson, Miami, Penderecki, and Arthur Leblanc string quartets and the Lions Gate and New World trios. In addition, Mr. Larson regularly performs duo and trio recitals with pianist Sally Pinkas and oboist Thomas Gallant in a special collaboration called Ensemble Schumann. He is a former member of the Alcan and Diabelli string quartets, Musica Camerata Montréal and l’Ensemble Contemporain de Montréal, and has performed with the Montreal Symphony and the National Arts Centre Orchestra. Mr. Larson is originally from Saskatchewan (Canada) and holds degrees from McGill University, l’Université de Montréal and the Hartt School. He studied violin with Elman Lowe, Howard Leyton-Brown and Mauricio Fuks, viola with Jutta Puchhammer and Steve Tenenbom, and chamber music with members of the Emerson and Orford string quartets.



Photo: John S. Taylor (Taken during the 2008 WSMF)

Vienna Gourmet: A Dinner prepared by Chef Marco Krainer

Saturday, July 17 • 8:15 pm

The Home of Angie and Bob Lindquist in Stoney Creek

After a week of cooking classes, Chef Marco Krainer will delight a limited number of very lucky people with a three-course meal of Austrian favorites. Austrian folk musicians Tom Leoni and Elisabeth Lloyd will be on hand to perform, and . . . of course, there will be plenty of Austrian wine!

The menu:

Rindsuppe mit Kräuterfritatten (Beef Broth/Consommé “Vienna Style”)

“Wiener Schnitzel” mit österreichischem Erdäpfelsalat (Veal cutlet “Wiener Schnitzel” with Austrian potato salad)

Kaiserschmarren mit Zwetschkenröster (A favorite dessert from the Austrian Kaiser Franz Joseph I)

Vienna Gourmet – \$75 per person – *Reservations are required.*

Marco Krainer, chef – Mr. Krainer’s bio appears on page 61.



TV Chef Marco Krainer on the set of *Hobbythek* with host Jean Pütz

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Coffee Concert II

Sunday, July 18 • Evans Center • 11:00 am

Wintergreen Chamber Players

Oboe Quartet in F Major, K. 370 (1781)

Allegro
Adagio
Rondeau

Wolfgang Amadeus Mozart
(1756-1791)

Jaren Philleo, oboe
Ross Monroe Winter, violin
Matt Pegis, viola
David Rezits, cello

14 minutes

Partita (2007)

Prelude
Allemande
Corrente
Sarabande
Gavotte & Musette
Gigue

Michael White
(born 1931)

Marguerita Oundjian Smith, piano

12 minutes

Sursum Corda (1981)

Judith Shatin
(born 1949)

Sara Sitzler, cello

9 minutes

Sonatina (2009)

Allegro
Adagio
Allegro Molto

Michael White

Marguerita Oundjian Smith, piano

6 minutes

Schrammelmusik! Ausgezeichnet!!

Liab' und Schneid

Austrian folk musicians Tom Leoni and Elisabeth Lloyd
A Mystery Guest

10 minutes

This program will be performed without an intermission.

* * * * *

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Lotte Lehmann Vocal Masterclasses

July 19-23 • Evans Center • 2-4 pm

Presented in collaboration with
the Lotte Lehmann Foundation in New York City



Paul Sperry is recognized as one of today's outstanding interpreters of song. He has given masterclasses around the world, and it is an honor to have him with us this summer.

The masterclasses pay tribute to German soprano Lotte Lehmann, whose name became synonymous with opera in Vienna.

Four young singers have been selected, and they will perform in the masterclasses, on Chamber Music III, at the Schubertiade and on Pops Concert III.

Victoria Browers, Soprano
Mary Alice Korth, Soprano
Adam Bonanni, Tenor
Jeffrey Gavett, Baritone

Tracy Cowden, piano

July 19 – Songs of Franz Schubert

July 20 – Songs of Johannes Brahms

July 21 – Songs of Hugo Wolf

July 22 – Viennese Schmalz: Strauss, Lehar, Kalman and Friends

July 23 – Songs of Erich Zeisl and Arnold Schönberg

* * * * *

LOTTE LEHMANN was born in Perleberg, a small city not far from Berlin, in 1888. Her middle-class father encouraged her in practical careers, but she was determined to study singing. After some disastrous experiences, she finally found a suitable teacher in Mathilde Mallinger, the first Eva in Wagner's *Die Meistersinger*. Thereafter, she landed an apprentice-level contract with the Hamburg Opera in 1910. At first clumsy and inept, she quickly moved to important roles, and in 1914 sang for the first time at the Vienna Court Opera. It was also in 1914 that Lotte Lehmann made the first of her more than 500 recordings. Ms. Lehmann began singing at the Vienna Opera full time in 1916, and it was in Vienna that she found her true artistic home. Richard Strauss heard her sing as an



understudy for the role of the Composer in his opera *Ariadne auf Naxos* and chose her to sing its world premiere. Subsequently, she sang Strauss premieres of *Intermezzo* and *Frau ohne Schatten*, as well as the Vienna premier of his *Arabella* and of Puccini's *Suor Angelica* and *Turandot*. Ms. Lehmann sang an astonishing 93 different roles in the course of her career.

During the Vienna years, Ms. Lehmann began performing Lieder (German art song). Though she claimed later that she didn't do justice to this demanding art at this point of her development, she did record Lieder at the time. Despite the hackneyed orchestral accompaniments, Ms. Lehmann herself sounds natural and unaffected. Her recordings of

Wagner's *Die Walküre* and *Der Rosenkavalier* by Strauss were held in high esteem by critics of her day and are still regarded as classic. Ms. Lehmann sang for the first time in London in 1914 and was, by the time of her final performance there in 1938, considered to be one of the greatest singing actresses of all time. She also appeared regularly (1926-1937) at the Salzburg festivals conducted by Krauss, Schalk, and Toscanini. Lieder recitals there paired Ms. Lehmann with "pianist" Bruno Walter.

In 1934, Lotte Lehmann made her Metropolitan Opera debut in New York City. She sang her favorite role: Sieglinde in *Die Walküre*. The other roles she most enjoyed performing were the Marschallin, Fidelio, and Elisabeth in *Tannhäuser*. Problems with the Nazis had for years prevented her from singing in Germany, and just before Austria was annexed in 1938, Ms. Lehmann left Vienna. During this period, her opera career flourished at the Met and she began to sing and record more Lieder.

Throughout her life, Ms. Lehmann wrote both fiction and books on her craft. In her later years, she returned to writing, pedagogical as well as poetic. She also painted, did crafts and traveled the world teaching master classes and giving radio and television interviews. In 1947, Ms. Lehmann helped found the Music Academy of the West in Santa Barbara, California. She taught there from 1951 until 1962, at which point she continued to give private lessons in her Santa Barbara home almost until her death in 1976 at the age of 88.

Since 1977, she has been buried at the Central Cemetery in Vienna.

Paul Sperry, tenor



Paul Sperry is recognized as one of today's outstanding interpreters of American music. Although he is equally at home in a repertoire that extends from Monteverdi opera and the Bach Passions to Britten's *Nocturne* and hundreds of songs in more than a dozen languages, he brings to American music a conviction and an enthusiasm that has brought it to life for countless listeners.

Many of today's leading composers have written works especially for him; Mr. Sperry has world premieres of works by more than 30 Americans to his credit. He premiered Leonard Bernstein's

Dybbuk Suite with the composer conducting the New York Philharmonic, Jacob Druckman's *Animus IV* for the opening of the Centre Georges Pompidou at Beaubourg in Paris in 1977, and Bernard Rands' Pulitzer Prize-winning *Canti del Sole* with the New York Philharmonic in 1983 under Zubin Mehta. Other composers whose works he has premiered include Robert Beaser, William Bolcom, Victoria Bond, Daniel Brewbaker, Tom Cipullo, Nathan Currier, Daron Hagen, Richard Hundley, William Kraft, Libby Larsen, Harold Meltzer, John Musto, Stephen Paulus, Russell Platt, Robert Rodriguez, Larry Alan Smith, Louise Talma, Francis Thorne, Nicholas Thorne, Dan Welcher, Richard Wilson, Charles Wuorinen and Judith Lang Zaimont.

As a passionate advocate for American music, Mr. Sperry has tried to insure that many of the wonderful works he has unearthed will be easily available to others. To that end, he has compiled and edited several volumes of American songs – both anthologies and single composer collections – for G. Schirmer, Peer-Southern, Boosey & Hawkes, Carl Fischer and Dover Publications. His collection *American Encores* was released by Oxford University Press in October 2002. In 1989 he became the first non-composer elected president of the American Music Center, a national organization that provides information all over the world about American composers and their music. He held that position for three years and served seven years as chairman of the board of the American Composers Orchestra, the only orchestra in the world devoted to the performance of American music.

Paul Sperry's recordings of American music include five CDs of American song available on Albany Records – the most recent is of new song cycles by Tom Cipullo, Daron Hagen, Libby Larsen and Pulitzer Prize-winner Paul Moravec – as well as numerous songs and chamber works available on DG, CRI, Crystal, Musical Heritage, Summit and Nonesuch Records, and he is one of four singers to have recorded the complete songs of Charles Ives for Albany Records. Other recordings include four releases on Zephyr records with pianist Ian Hobson: *Les chemins de l'amour*, *songs of Poulenc*, *Great Composers Love Folksongs Too*; Schubert's *Winterreise*; and a two-CD box, *Byways of French Song*.



He taught classes in song interpretation and performance at the Juilliard School from 1984-2007, where he created what may have been the country's first full-year course in American song. He also teaches courses in American song at the Manhattan School of Music in New York and in 19th and 20th century song at the Brooklyn College Conservatory of Music. In the summer he serves on the faculty of SongFest at Pepperdine, a festival in Malibu, California. Since 1987 he has been the Director of Joy In Singing, an organization dedicated to helping young singers and American composers.

In the summer of 2006 he delivered the keynote address at the annual convention of the National Association of Teachers of Singer – his subject was the delights of singing new American music.

Mr. Sperry will be giving the inaugural Lotte Lehmann Vocal Masterclasses at Wintergreen this summer from July 19-23. In addition, he will be presenting Morning Seminars on Monday, July 19 and Tuesday, July 20 and singing at the Schubertiade on Saturday, July 24 at 8:15 pm.

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Tracy Cowden, piano



Tracy Cowden, associate professor of piano and vocal coach at Virginia Tech, has appeared as soloist with the Roanoke Symphony Orchestra, the Chamber Orchestra of Southwest Virginia, the Central Ohio Symphony Orchestra and the Virginia Tech Symphonic Wind Ensemble. As a collaborative pianist, Dr. Cowden frequently performs with a diverse array of soloists and chamber ensembles, including recent concerts with soprano Caroline Worra, oboist Joseph Robinson (retired principal oboe, New York Philharmonic), and fellow members of the

Wintergreen Chamber Players at the Wintergreen Summer Music Festival. She also recently recorded five new works for trumpet and piano with colleague John Adler on a CD titled *Confronting Inertia*, which was released by Origin Classical in October 2009.

A Michigan native, Dr. Cowden has previously served as a faculty member at Ohio Wesleyan University, Kalamazoo College and Hope College. She received the D.M.A. and M.M. degrees in piano accompanying and chamber music from the Eastman School of Music, and a B.M. degree in piano performance from Western Michigan University. Her principal teachers have included Jean Barr, Douglas Humpherys, Fernando Lares, and Phyllis Rapoport.

Adam Bonanni, tenor



Tenor Adam Bonanni, originally from Nazareth, Pennsylvania, is in his third year of schooling at Mannes College The New School for Music in New York City. He is pursuing a bachelor's degree in vocal performance, studying under the hands of voice teacher Beth Roberts-Sebek and his coaches, Anthony Manoli and Kamal Khan. Mr. Bonanni has traveled all over the country since the age of 15 to

different operatic training programs. He has attended such prestigious training programs as the International Vocal Arts Institute in Caguas, Puerto Rico, Interlochen Arts Camp in Michigan and the Lutheran Summer Music Festival in Decorah, Iowa. Most recently, he was awarded a full-tuition scholarship to the Professional Program at SongFest at Pepperdine. A lover of Art Song, Mr. Bonanni has performed in many professional solo recitals in New York City and in

Pennsylvania. In his study of Art Song literature, he has worked with esteemed teachers such as Paul Sperry, Martin Katz and Margot Garrett.

In 2007, Mr. Bonanni won an honorable mention award from the National Foundation for Advancement in the Arts. He is also a proud graduate of the Lehigh Valley Charter High School for the Performing Arts.

Victoria Browsers, soprano



Victoria Browsers has been part of the Young Artist Program with Natchez Opera (2009 and 2010) and a participant in the Martina Arroyo Prelude Program (2005). Additionally, she has participated in the CoOPERative Program, Spoleto Festival USA, Princeton Festival Opera Ensemble, and SongFest

Professional and Young Artist programs. This past season, Ms. Browsers sang the soprano solo in Bach's *Cantata No. 106* at Christ United Methodist Church in NYC, and performed Tom Cipullo's *Crickets* at Joy In Singing's 50th anniversary gala at Merkin Concert Hall (NYC). Other recent engagements include: soloist in Handel's *Messiah* and Haydn's *Creation* with the Tower Hill Oratorio Choir in New Jersey, soloist in Mozart's *Vespere Solemn de Confessore* with Christ United Methodist Church in NYC and her debut with New York City's Empire Opera as Marzeline in Beethoven's *Fidelio*. Ms. Browsers' previous operatic roles range from Jill Dunn in *SHOT* to Susanna in *Le Nozze di Figaro* and Gretel in *Hänsel and Gretel*. Concert engagements include performances of Vivaldi's *Gloria*; Bach's *St John's Passion*; Britten's *Ceremony of Carols*; Cipullo's *Late Summer*; Webern's *Three Songs, Op. 25* and Schoenberg's *Brettli Lieder*. She has also performed with notable orchestras at festivals including the New Jersey Bach Festival and the Sunoco Welcome America Festival in Philadelphia. In September, she will participate in the Britten-Pears Programme (England), where she will perform the songs of Richard Strauss and Hugo Wolf with Roger Vignoles.

Ms. Browsers recently won both the District and Eastern Regional levels of the NASTS Artist Award Competition, and received an encouragement award from the Gerda Lissner International Vocal Competition. She was a semi-finalist in the Joy In Singing Competition and had the pleasure of singing in a master class with Paul Sperry at the Bruno Walter Auditorium in Lincoln Center. Previously, she received honorable mention in the 2008 Kennett Square Symphony Orchestra Competition,

and was a finalist in the Orpheus National Competition (2008), the Long Island Masterworks Competition (2008), the Joyce Dutka Arts Foundation Competition (2005) and the Lotte Lehmann Cybersing Competition (2004). Ms. Browsers holds degrees in music from Westminster Choir College and Ohio Wesleyan University.

Jeffrey Gavett, baritone



Jeffrey Gavett, baritone, is dedicated to the creation and presentation of new music as composer, performer and improviser. He has performed with a broad range of collaborators, ranging from the indie rock group Clogs to new music groups Ensemble de Sade, ICE, SEM Ensemble, Signal, Talea Ensemble and Wet Ink Ensemble. His own ensemble, loadbang, has premiered more than 15 new works in the past two years, working closely with composers to create a repertoire for its unique instrumentation (trumpet, trombone,

bass clarinet, baritone voice). He has worked with such composers as Nick Didkovsky, Reiko Fütting, Liza Lim, Nico Muhly, Somei Satoh, Steven Takasugi, David Lang and Terry Riley, performing the music of the latter two at the 2008 Bang on a Can summer festival, where he was a fellow. Recently, he performed at Merkin Hall with Signal, under the direction of Brad Lubman. For this performance, he sang the US premiere of Harrison Birwistle's scena *The Corridor* and the premiere of Nico Muhly's *Stabat Mater*, and was praised for his "attractive" voice by the *New York Times*. In 2008, he was involved in the world premiere of the full version of Xenakis's *Oresteia*, which took place at Miller Theater, featuring ICE conducted by Steven Osgood; Mr. Gavett sang in the chorus and covered the twin roles of Cassandra and Athena, later performing the complete role in concert.

Mr. Gavett is also an accomplished ensemble singer, having performed with VOX Ensemble, the choirs of St. Thomas and St. Bartholomew's churches, and symphonic choruses under conductors such as Harry Bicket, Charles Dutoit and Lorin Maazel. During his time as an undergraduate at Westminster Choir College, he was a member of the Westminster Choir and Westminster Kantorei. He graduated summa cum laude, receiving prizes in voice, composition and German. He recently completed his studies with Lucy Shelton as part of the inaugural class of Manhattan School of Music's contemporary performance program. In his spare time, Mr. Gavett is a computer hobbyist, and is interested in the intersection of music and technology, ranging from recording to interactive electronics.

Mary Alice Korth, soprano



Mary Alice Korth's rich, distinctive soprano has led her to performance and academic opportunities from Italy to Ohio, Michigan, Massachusetts and California. A native of western Michigan, Ms. Korth has spent three summers touring Italy with La Musica Lirica, performing Cherubino in Mozart's *Le Nozze di Figaro*, Alisa in Donizetti's *Lucia di Lammermoor* and Annina in Verdi's *La Traviata*.

Currently a student of Nicholas Loren, Ms. Korth received her academic training at the University of Michigan (M.M. voice performance, 2007) and Ohio Wesleyan University (B.M. voice performance, 2005). She has studied voice with Marilyn Nims; coached with luminaries Martin Katz, Graham Johnson, Timothy Cheek and Joseph Rescigno; and performed operatic roles and excerpts under the stage direction of William Shomos, Joshua Major and W. Dwight Coleman. Ms. Korth was a two-year recipient of the Jessye Norman Graduate Fellowship in Voice at the University of Michigan and was also awarded the Mu Phi Epsilon Sarah Eikenberry Scholarship at both the graduate and undergraduate levels. In the fall of 2009, she was named one of the winners of the Holland Chorale's inaugural Nicholas Loren Vocal Scholarship Competition and appeared as a featured soloist on the Chorale's 2010 winter concert, "A Grand Night for Singing."

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Mozart Monday I

Monday, July 19 • Evans Center • 7:30 pm

Mozart at Monticello I

Thursday, July 22 • Theater of the Thomas Jefferson Visitor Center • 7:30 pm
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The Wintergreen Chamber Players

Music by Wolfgang Amadeus Mozart
(1756-1791)

The Complete "Haydn Quartets" (Part I)

String Quartet No. 14 in G Major, K. 387

Allegro vivace assai
Menuetto; Allegro
Andante cantabile
Molto allegro

Jana Vander Schaaf Ross, violin
Ross Monroe Winter, violin
Joseph J. Nigro, viola
Wesley Baldwin, cello

31 minutes

String Quartet No. 17 in B-flat Major, K. 458 – "Hunt"

Allegro vivace assai
Menuetto
Adagio
Allegro assai

Andrea Schultz, violin
Annie Trépanier, violin
Megan Fergusson, viola
Michael Finckel, cello

22 minutes

Intermission

String Quartet No. 16 in E-flat Major, K. 428

Allegro non troppo

Andante con moto

Menuetto

Allegro vivace

Julia Farhi Johnson, violin

Alison Hall, violin

Matt Pegis, viola

Sarah Kapps, cello

24 minutes

Be sure to read about the **Dinner at Monticello** option on page 65. Dinners and concert tickets must be reserved in advance.



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2010 Wintergreen Summer Music Academy**Academy Concert III**

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*Two Abstracts for Woodwind Quintet (2010)

Luke Ellard
(born 1988)I.
II.

7 minutes

*Quintet (2010)

Kaeza Fearn
(born 1971)Stirring
Touch
Away!

8 minutes

*String Quintet (2010)

Young-jin Jeon
(born 1980)

7 minutes

*Parkour (2010)

Chris Lamb
(born 1989)I. City at Dawn
II. l'art du déplacement

5 minutes

*Lyric Suite (2010)

Daniel Morel
(born 1981)Ländler
Waltz
Polka

10 minutes

*Archnemesi for string quartet (2010)

Matthew Primm
(born 1985)

8 minutes

*Eirenicon for string sextet

Phil Salathé
(born 1976)

7 minutes

About the Composers

Luke Ellard, who hails from Benton, Louisiana, is a senior clarinet performance major at Louisiana Tech University, studying clarinet under Lawrence Gibbs and composition under Dr. Joe L. Alexander. He is principal clarinetist in the School of Music and recently placed second in the Southeastern Composers' League Arnold Salop Memorial Scholarship competition. Mr. Ellard plans to pursue his graduate degrees in composition.

Kaeza Fearn's bio appears on page 40.

Young-jin Jeon is a doctoral student at the University of Alabama in Tuscaloosa, Alabama, studying with Dr. Craig First. She received her bachelor's degree at the Ewha Womans University in Korea (studying with Su-jung Lee and June-hee Lim) and master's degree at Ohio State University (studying with Donald Harris and Jan Radzynski). She has also received various prizes and participated in concerts and master classes in Korea and the US, including the Youth Dong-A Newspaper song composition competition, the Gang-won Art Song composition competition, the Pusan Children's Song composition competition, the Pusan Percussion Ensemble composition competition, the Southeastern Composers' League competition, the Ewha spring and fall concerts, the Young Composers Concert, the Composers Workshop, the Alabama Contemporary Ensemble Concert, the Dvorak Museum Concert (in Prague, Czech Republic), the Great Mountains Festival and the American-Czech Summer Composition Program (in Prague, Czech Republic).

Born in Highland Falls, New York in 1989, **Chris Lamb** and his family began moving – from New York to Kansas to Panama and Korea. Mr. Lamb experienced a great deal of world culture before settling in Fairfax, Virginia. Once in Virginia, he began to study piano and trombone simultaneously. He began formal composition lessons under Christopher Johnson at the Fairfax High School Academy for Communication Arts. From there, Mr. Lamb began attending Christopher Newport University in Newport News, Virginia, where he is currently studying under Dr. Christopher Cook.

Daniel Morel composes engaging chamber, vocal and solo music that has been performed across the United States, as well as in London. Playing in jazz combos around downtown Denver in his youth, he soon began arranging and writing original works. Attending Bucknell University (2003), Mr. Morel received a bachelor's degree in music, studying composition and piano performance with Bill Duckworth and Barry Hannigan. He also studied with Conrad Kehn and Cherise Leiter in Denver, Colorado. Mr. Morel currently lives in Hartford, Connecticut,

where he is studying with Larry Alan Smith while working on his M.M. degree in composition at the Hartt School.

Matthew Primm is pursuing his bachelor's degree at UNC Charlotte, where he studies composition under John Allemeier. In addition to his studies, he maintains a private studio of violin/viola students and plays violin in the Charlotte Civic Orchestra. Mr. Primm plans to continue studying composition on the graduate levels. When not thinking about music, he enjoys reading, golf, and following politics.

Phil Salathé, born in New London, New Hampshire, spent his formative musical years playing jazz trumpet, making homemade musique concrète on an old tape deck and getting in trouble for surreptitiously composing in high school chemistry class. He has attended Bennington College (B.A. 1998) and the Hartt School (M.M. 2006, A.D. 2007), and is currently a doctoral candidate at Stony Brook University, where he studies with Peter Winkler. He has penned articles and reviews for the *Hartford Courant* and *Masstransfer* magazine, and recently contributed analysis and commentary to the revised edition of Julian Palacios's *Lost in the Woods: Syd Barrett and the Pink Floyd*.

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Pops II

Wednesday, July 21 • Evans Center • 7:30 pm

Sponsored by John and Joyce Claman

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Elisabeth von Trapp and The Blue Train

Elisabeth von Trapp, guitar and vocals

Paul Asbell, guitar and vocals

Peter Riley, bass and vocals

The program will be announced from the stage and performed with a 15-minute intermission.

Elisabeth von Trapp

For Elisabeth von Trapp, “the sounds of music” are part of her earliest memories.



Born and raised in Vermont, Elisabeth is the granddaughter of the legendary Maria and Baron von Trapp, whose story inspired *The Sound of Music*. Singing professionally since childhood, Elisabeth has enthralled audiences from European cathedrals to Washington, DC’s Kennedy Center.

Inspired by her father Werner von Trapp’s guitar playing and singing, Elisabeth has carried on the legacy of the internationally renowned Trapp Family Singers. She began taking piano lessons when she was eight and by the age of 16 she was playing guitar and traveling the back roads of New England, performing with her siblings at weddings, gospel meetings and town halls. Building on her famed family’s passion for music, Elisabeth has created her own artistic style, at once ethereal and earthy, delicate and powerful. Listeners have likened her to Judy Collins and Loreena McKennitt. Critics have called her voice “hauntingly clear,” “joyfully expressive,” and “simply beautiful.”

Elisabeth’s concert repertoire ranges from Bach to Broadway . . . Schubert to Sting. With equal ease and eloquence, she sings timeless wonders such as Rodgers and Hammerstein’s *Favorite Things* and *Edelweiss*, music by Mozart, Puccini’s *O Mio Babbino Caro*, soaring gospel tunes, pop classics like *A Whiter Shade of Pale* and her own stunning compositions. Her cathedral program includes sacred and secular music extending from Gregorian chants, songs by 12th century mystic Hildegard of Bingen, early American hymns, spirituals, and psalms set to her own music.

In the spring of 2001, Elisabeth was granted permission from Robert Frost's publisher, Henry Holt & Co., to sing parts of the poet's oeuvre. *Poetic License*, released in June 2004, features the musical settings of poems by Frost and Shakespeare, a Japanese haiku and interpretations of *Over The Rainbow/What A Wonderful World*, Sting's *Fragile* and Schubert's *An Die Musik*.

On her summer 2005 release, *Love Never Ends/Sacred Sounds*, Elisabeth has collected, arranged and recorded some of her favorite hymns, psalms and chants with influences from jazz and gospel, contemporary and classical musical styles. Elisabeth has released five self-produced albums, and has performed across the United States, Austria and Russia. Her music has been featured on National Public Radio, BBC-Radio, Japanese National Radio and CNN Spanish Radio. She has appeared on CBS's *Eye on People*, ABC's *Good Morning America* and BBC-TV.

No one leaves an Elisabeth von Trapp performance unchanged . . . audiences of all ages are drawn by the promise of her famous name . . . awed by the beauty of her voice and musical arrangements . . . their hearts touched forever by the astonishing sound of her unique new music.

Paul Asbell, guitar and vocals

From his early years playing blues on Chicago's South Side, to his present multi-faceted career based out of northern Vermont, Paul has played and recorded with Muddy Waters, John Lee Hooker, Howlin' Wolf, Lightnin' Hopkins, Otis Rush, Paul Butterfield, Pops Staples, Donny Hathaway, and numerous others while in his hometown of Chicago, Illinois.

Since 1994, Paul has been reconnecting with his original folk-based roots in enthusiastically received festival shows and solo concerts. His two solo acoustic CDs, *Steel-String Americana* and *Roots and Branches*, received numerous rave reviews for their highly individualized twists on blues and jazz standards and original pieces from the "American roots" tradition. Paul Asbell . . . an "American Original."

Peter Riley, bass and vocals

A founding member of award-winning bluegrass ensemble Breakaway and hard driving rock unit the X-Rays, Peter Riley, a master of both acoustic and electric bass, slides seamlessly from Appalachian tragedy to roadhouse heartbreak. Peter Riley is a true Renaissance man: songwriter and music teacher, nationally recognized birder, piano tuner, Irish tenor and a formidable force on the links as one of Vermont's top amateur golfers – a scratch player any day of the week.

Peter Riley . . . "tall, dark and handsome."

Solo Recital II

Thursday, July 22 • Evans Center • 7:30 pm

Norman Krieger, piano Music by Ludwig van Beethoven (1770-1827)

Sonata No. 17 in d minor, Op. 31, No. 2 – "Tempest" (1802)

Largo; Allegro
Adagio
Allegretto

27 minutes

Sonata No. 14 in c-sharp minor, Op. 27, No. 2 – "Moonlight" (1801)

Adagio sostenuto
Allegretto
Presto agitato

17 minutes

Intermission

Sonata No. 23 in f minor, Op. 57 – "Appassionata" (1804-05)

Allegro assai
Andante con moto
Allegro ma non troppo

26 minutes

Norman Krieger, piano



A native of Los Angeles, Norman Krieger is one of the most acclaimed pianists of his generation, highly regarded as an artist of depth, sensitivity and virtuosic flair.

Mr. Krieger regularly appears with the major orchestras of North America, among them the New York, Los Angeles, Buffalo, Dayton and Hamilton philharmonics, the Minnesota Orchestra, the Boston Pops Orchestra and the Baltimore, California, Chicago, Cincinnati, Florida, Hartford, Honolulu, Kansas City, Milwaukee, National, New Mexico, North Carolina, Oregon, Pittsburgh, Richmond, Saint Louis, San Antonio, San Diego and Syracuse symphony orchestras. He has also been heard as guest soloist with the Hong Kong Philharmonic, Prague's Czech National Symphony

Orchestra, Turkey's Presidential Symphony Orchestra, New Zealand's Auckland Philharmonia Orchestra and Taiwan's National Symphony Orchestra. In recital, he has been heard throughout the United States, Europe, Mexico and Asia, while chamber music collaborations have included appearances with soprano Sheri Greenawald, violinist Livia Sohn, cellist Jian Wang and the Tokyo and Manhattan string quartets. In the summer of 1994, Mr. Krieger made his debut at New York City's prestigious Mostly Mozart Festival, earning an immediate invitation to Lincoln Center for the Performing Arts' 1995-96 "Great Performers Series."

Mr. Krieger's current season is highlighted by his debuts with Germany's Philharmonisches Orchester Augsburg, Holland's Orkest van het Oostena and a return to Mexico's Orquesta Sinfónica de Xalapa. In the United States, he appears as guest soloist with the symphony orchestras of California, Canton, Grand Rapids, Jacksonville, North Carolina, Richmond, San Juan, Santa Fe and Southeast Texas as well as the Greeley and Tennessee philharmonics. In 1987, Mr. Krieger made headlines by being named the gold medal winner of the first Palm Beach Invitational Piano Competition. Earlier, in 1984, he was selected to join the distinguished roster of Affiliate Artists, where he participated in the Xerox Pianists Program from 1984-1986. Mr. Krieger is also the recipient of the Paderewski Foundation Award, the Bruce Hungerford Memorial Prize, the Victor Herbert Memorial Prize, the Buffalo Philharmonic Young Artists Competition Prize and the Saint Louis Symphony Prize.

Mr. Krieger's training began in Los Angeles under the tutelage of Esther Lipton. At the age of 15, he became a full scholarship student of Adele Marcus at the famed Juilliard School, from which he received both bachelor's and master's degrees. Subsequently, he studied with Alfred Brendel and Maria Curcio in London, and was awarded an artist's diploma from the New England Conservatory, where he worked with Russell Sherman.

A champion of contemporary music, Mr. Krieger features works by John Adams, Leonard Bernstein, John Corigliano, Daniel Brewbaker, Judith St. Croix, Lukas Foss and Lowell Liebermann among his active repertoire.

Mr. Krieger's recordings include four albums available on the Artistic 4 label: *Norman Krieger Piano Recital*, with music by Bach, Mozart, Beethoven and Chopin; *American Piano Concertos*, featuring works by MacDowell and David Wiley with the Roanoke Symphony Orchestra, conducted by Mr. Wiley; *Raising the Roof*, an album of chamber music by Haydn, Bloch, Bruch and Martinu; *The Prince Albert Chamber Music Festival*, including works by Barber, Beethoven, Bizet, Chopin, Schubert and Tchaikovsky.

Norman Krieger is the founding artistic director of the Prince Albert Music Festival in Hawaii. In the spring of 1997, he was appointed associate professor at the University of Southern California.

Chamber Music III

Friday, July 23 • Evans Center • 7:30 pm

Sponsored by Sarah and David McCracken

Wintergreen Chamber Players

Songs by Erich Zeisl

Erich Zeisl
(1905-1959)

Lotte Lehmann Vocal Masterclass Participants

Victoria Browsers, Soprano
Mary Alice Korth, Soprano
Adam Bonanni, Tenor
Jeffrey Gavett, Baritone
Tracy Cowden, piano

10 minutes

String Quartet No. 2 in d minor (1953)

Erich Zeisl

Pesante allegretto
Andante
Scherzo
Pronto

Marisa Polesky, violin
Renée London, violin
Anne Lanzilotti, viola
Sara Sitzler, cello

27 minutes

Intermission

Fledermaus Fantasy (2002)

Judith Shatin
(1949)

1. Waltzing on the Edge
2. I'm No Maid
3. Czárdás: In Disguise
4. Tick-Tock Around the Clock

Nicholas Szucs, violin
Megan Fergusson, viola
David Rezits, cello
Dee Moses, bass
Tracey Cowden, piano

19 minutes

Songs by Erich Zeisl and Arnold Schönberg

Lotte Lehmann Vocal Masterclass Participants
Tracy Cowden, piano

Kaiserwalzer, Op. 437 (1925) Arnold Schönberg/Johann Strauss II
(1825-1899)

Julee E. Hickcox, flute
Thomas Josenhans, clarinet
Julia Farhi Johnson, violin
Annie Trépanier, violin
Steve Larson, viola
Michael Finckel, cello
Nicholas Ross, piano

13 minutes

... And don't forget ... **Café Zeisl** at The Java Depot follows Chamber Music Concerts II, III and IV (July 16, 23 and 30). Tickets can be purchased in advance through WPA or at The Java Depot. Tickets will also be available at the door as space permits.

Erich Zeisl



Seemingly untouched by the musical advances of his contemporaries caught up in the new music of the Second Viennese School, in his early works, Zeisl devotes himself to the Late-Romantic Tradition and composers such as Brahms, Dvořák and Mahler. The predominance of melody informs the songs and chamber music composed during the period between the two World Wars, and the strongly “Viennese” quality of this music also reflects nearby Slavic (Czech) tendencies as well. The most noteworthy example of this style is the *Piano Trio Suite in b minor Op. 8* (1920-1924).

In his songs, Zeisl demonstrates a keen ability to convey dramatic sensations and lyrical expression with extreme brevity of form. Zeisl's extraordinary prowess in the technique of formal instrumental movements reaches its high point in the works of his American years, which lean on Baroque models (counterpoint and form), such as the *Sonata Barocca for Piano* (1948-1949) and the sonatas for violin, viola or cello (1949-51). A reference to Zeisl's host country can be found in the third movement of the *Piano Sonata*, loosely based on the American folk tune “Polly Wolly Doodle.”

In exile, Zeisl gained a stronger sense of his Jewish past. Most exemplary in this regard, in addition to his sonatas for string instruments, is the second movement of

his *String Quartet No. 2 in d minor* (1953), which, in the words of the composer, reflects an “intimate conversation between God and Man.” It is left open to the listener whether or not this music also expresses wistful nostalgia for the irretrievably lost world of Vienna of the 1920s and 1930s. *The Arrowhead Trio*, named after the southern California mountain lake where it was composed in 1956, is based on a Hebrew song. By far the most moving testimony of Zeisl's exposition of his Jewish heritage is the *Requiem ebraico* (1944), which is dedicated to the memory of his father (and stepmother) and the “innumerable victims of the Jewish Tragedy in Europe.”

Biography by Christian Heindl with translation by Barbara Zeisl Schönberg as it appears on the Doblinger-Musikverlag website.

Arnold Schönberg

In this time of re-evaluation, those for whom art is the noblest expression of the human spirit must hold fast to one thing, safeguard it and pass it down to future generations, and that is knowledge of mastery. Although this knowledge was never common property, earlier generations did endeavor to understand just what it is



that goes to make up the term “perfection” in a work of art. Nowadays the eye and the ear are often drawn away from this fundamental concept and steered toward other factors having only peripheral value.

Every great artist carries within him a world of gestalts, of images, forms, aural ideas. And every work is a microcosm bearing the essence of the macrocosm within itself. Arnold Schönberg is a master; the evidence is in his works, his working for art. His mastery of craftsmanship is already astonishing in his early works, and it increases from work to work, occasionally leading to such stringent and terse formulations that the wealth of what he has wrought is only revealed after many hearings.

Richness of associations is characteristic of Schönberg's artistic personality. Rarely does a musical idea appear in isolation; most often it is accompanied by one or more voices having a significance of their own. This artistic process – already distinct in the works of his youth – leads in a later epoch of his creativity to the dissolution of conventional form and the sequencing of a wealth of small motif forms, to distinguish between main and secondary voices in the next period, their relations to one another lending increased profundity to the work of art.

In terms of harmony, his mastery of the relations led him to exploit tonality to its very extremes by using neighboring degrees and then, later, to extend the limits of tonality so far that several tonal degrees developed tonic importance until, ultimately, every pitch could have the effect of a tonic degree within the twelve-tone system. Since this harmonic system grew from complete mastery of convention, theory later on will certainly be able to show that this system is

organically interconnected with the traditional one, just as the significance of the harmonic system of Tristan has only recently become clear.

The richness of melodic and harmonic associations aligns with the rhythmic combinations through which the music's pulsation is always changing anew. The listener is never allowed a single rhythm for any length of time; he is obliged to follow the composer's design with unflagging attentiveness. This dense joining of melodic, harmonic and rhythmical elements of the tonal world into a highly personal form attains completeness on the level of design, the extent of which is initially only comprehensible to a small number of listeners. But surely everyone who, with an open mind, lets Schönberg's work have its effect, will be amazed at the mastery evident on every page, and realize that only a great architect of the sonic realm could achieve it.

Written by Austrian-born British composer, teacher and musicologist Egon Wellesz (1885-1974) on the occasion of Arnold Schönberg's 60th birthday in 1934. Wellesz was one of Schönberg's first students. This article appears on the website of the Arnold Schönberg Center (www.schoenberg.at).

The Significance of Fate – by Larry Alan Smith

One of my colleagues at the Hartt School introduced me to Italian clarinetist Guido Arbonelli. Guido is a wonderful and very spirited musician who lives just outside of Perugia, and Marguerita and I had an opportunity to visit with him and his wife last summer. Guido works with many European composers on a regular basis . . . so he has a good understanding of the new music scene in Europe. While we were having lunch, he gave me several of his recordings, and one of them included some music by Austrian composers. I explained that my plan was to invite an Austrian composer to the WSMF in 2010. Guido suggested I contact Wolfgang Seierl.

In order to prepare for the Festival, I decided to travel to Vienna last October. It would be the first of four visits that included an extended trip in January and two shorter visits in May. Lest anyone think I was using WPA funds, I should point out that I was traveling on my own dime! I wrote to Wolfgang, and he was very gracious. He invited me to the rehearsal of a concert he was organizing, and a couple of days later we met for coffee at Café Korb. Not only was his work as a composer, painter and guitarist extremely interesting to me, but it turned out that he was also the president of MICA (Music Information Center Austria). I had found the man who could introduce me to virtually any composer in Austria! Wolfgang gave me several of his recordings, as well as recordings of music by other Austrian composers.

While driving somewhere about a month after my return to the US, I remembered that one of Wolfgang's recordings was in my car. The first piece on the CD was

Webern's *Langsamer Satz*, a piece I hadn't heard for a long time. The music was so beautiful . . . and so Viennese. It eventually became a part of the Opening Night program we heard back on July 7. However, the next CD track, and the three that followed, ended up dramatically changing the shape of the 2010 Festival. The music was Erich Zeisl's *String Quartet No. 2 in d minor* . . . one of the works being performed this evening. I found the music extraordinarily moving. This was a striking musical voice . . . full of energy and passion. I had to know more about this man and his music.

Some research quickly led me to Zeisl's daughter, Barbara (shown in the picture on the left as a baby with her parents in New York). I discovered that her name was Barbara Zeisl Schönberg . . . and that she had married Arnold Schönberg's son



Ronald. Zeisl's music had such a strong impact on me that I decided to write to Barbara. She wrote back, and we arranged a time to talk by phone in mid-December. It was a wonderful conversation that caused me to feel even more connected to Erich Zeisl and his music. Our correspondence continued, and eventually I invited Barbara and Ronald to visit the Festival. They accepted my invitation, and I am delighted to welcome them to Wintergreen.

Composers pass down their knowledge from one generation to the next through their teaching. This has been the tradition for centuries. We also study the music of those who have come before. Perhaps this is what gives me a deep reverence for history and family histories. Erich Zeisl and Arnold Schönberg had distinct musical voices. They came from a similar tradition, but their music went very different directions. Both composers had musical ancestors and musical descendants. Both had families . . . families that continue to this day. How remarkable that the two families came together through Barbara and Ronald!

I will always remember that I first encountered Erich Zeisl while planning the 2010 WSMF, and I hope that my personal discovery will encourage others to seek out more of his music. The route from Hartford to Perugia to Vienna to Los Angeles to Wintergreen is a more direct route than one might imagine . . . full of wonderful twists and turns. It really is a small world!

Larry

Arnold and Gertrud Schönberg with their children Nuria, Lawrence and Ronald (front right) in Los Angeles, 1941



Charlottesville meets Austrian Painter Wolfgang Seierl

Saturday, July 24 • Les Yeux du Monde • 3:00 pm
Charlottesville, Virginia

Gallery Concert: The Painter as Composer and Guitarist Wolfgang Seierl, guitar

| | | |
|------------------------------------|-----------------------------------|-----------|
| il formicaio (1982) | Wilfried Satke (born 1955) | 4 minutes |
| Blätter (1987) | Wolfgang Seierl (born 1955) | 5 minutes |
| Alles was Flügel hat fliegt (1993) | Wolfgang Seierl | 4 minutes |
| Sonatina (1991) | Wolfgang Seierl | 5 minutes |
| Regenetude (1955) | Luise Walker (1910-1998) | 6 minutes |
| Sur un thème de L. W. (1995) | Wolfgang Seierl | 5 minutes |
| Zen-Stücke (1994) | Wolfgang Seierl | 8 minutes |
| Tonspiel #1 (1984) | Wolfgang Muthspiel (born 1965) | 5 minutes |

This program will be performed without an intermission.

Classics III

Saturday, July 24 • Evans Center • 6:00 pm
Pre-concert Talk with Larry Alan Smith at 5:15 pm

Sponsored by Peggy and Alec Robertson

in loving memory of

Marguerite (Peg) Champney

Marguerite (Peg) Champney of Concord, New Hampshire, passed away in February at the age of 99. Peg loved attending the Wintergreen Festival Orchestra concerts, and she always made a point of being in the front row. Today the members of the orchestra and the entire Festival family honor Peg with the flowers that are placed on her favorite seat.

Sunday, July 25 • Evans Center • 3:00 pm
Pre-concert Talk with Larry Alan Smith at 2:15 pm

Sponsored by Central Virginia Builders, Inc.

Wintergreen Festival Orchestra Mei-Ann Chen, guest conductor Norman Krieger, piano

**Music by Ludwig van Beethoven
(1770-1827)**

Prometheus – Overture, Op. 43 (1801)

5 minutes

Piano Concerto No. 3 in c minor, Op. 37 (1800)

Allegro con brio
Largo
Rondo

Norman Krieger, piano

34 minutes

Intermission

Symphony No. 3 in E-flat Major, Op. 55 – “Eroica” (1803)

Allegro con brio
 Marcia funebre. Adagio assai
 Scherzo. Allegro vivace
 Finale. Allegro molto

47 minutes

Classics III (July 24 and 25)

Prometheus – Overture, Op. 43

Ludwig van Beethoven (1770-1827) is unquestionably one of the most influential composers of all time. Straddling the Classical and Romantic Eras, Beethoven continued the Viennese traditions of Joseph Haydn and Wolfgang Amadeus Mozart while creating a uniquely personal style of expression that had significant ramifications for generations of composers, musicians and popular culture.

Beethoven's compositional career has traditionally been divided into three periods, with the split between the first two periods falling around 1802. Completed in 1801, *Die Geschöpfe des Prometheus* (“The Creations of Prometheus”), Op. 43 was an important commission during Beethoven's early period. The work was conceived by renowned ballet master Salvatore Viganò and premiered in Vienna on March 28, 1801. Though the production was a resounding success and was repeated more than 20 times, only a sketch of the ballet's plot remains. Contrastingly, Beethoven's music has survived in the form of this well-loved overture as well as the Finale to the *Symphony No. 3* and the *Fifteen Variations and a Fugue on an Original Theme*, Op. 35, both of which are based on a theme from *Die Geschöpfe des Prometheus*.

Piano Concerto No. 3 in c minor, Op. 37

Though he is now best known as a composer, Beethoven enjoyed a solid reputation as a virtuosic pianist during his lifetime. Coming from multiple generations of professional musicians, he began learning piano and violin from his father at a very young age. By the time he was 14 years old, he had secured a position as an organist in Bonn, where both his father and grandfather had been employed. He later moved to Vienna, where he studied composition with Haydn, Antonio Salieri, and Johann Georg Albrechtsberger. As his compositional career grew, Beethoven still maintained an active schedule as a pianist and frequently gave performances of his own sonatas, variations, and concertos.

The *Piano Concerto No. 3 in c minor*, Op. 37 was written in 1800, possibly intended for a concert in April 1800. As the work may not have been completed in time, the *Concerto No. 1* was performed at that concert instead and the *Concerto No. 3* was not performed until 1803 (with the composer as the soloist).

Symphony No. 3 in E-flat Major, Op. 55 - “Eroica”

The years of 1801-1802 were a harrowing time for Beethoven. Burdened with the knowledge of his progressive hearing loss, the composer retreated from society. His attempts to reach out (including thoughts of marrying) were unsuccessful and he fell into a depression. Ironically, during this darkest period of his personal and emotional life, his compositional career was thriving. Publishers clamored for new works, Prince Karl Lichnowsky supplied a generous annuity, and the composer became quite prolific (possibly driven by a determination not to let deafness interfere with his calling as a musician).

Following this tumultuous time of despair and success, Beethoven agreed to write an opera for the Theater an der Wien and made a number of abortive attempts at composing such a work. Despite that commitment, he decided to turn his attention to a large instrumental work during the summer of 1803. Originally dedicated to Napoleon Bonaparte, the composer changed the subtitle of his *Symphony No. 3* to “Heroic Symphony” (or *Eroica*) and removed all mention of the previous dedication in 1804, when the First Consul declared himself Emperor. This symphony is considered to be the first of Beethoven's truly mature works and marks the beginning of the middle period in his career. Interestingly, the final movement is based on a theme written during the composer's early period: a melody from the *Prometheus Overture* that opened today's concert.

These notes were written by Jessica Rudman, a composer who will be starting her Ph.D. at the City University of New York this fall.

Mei-Ann Chen, conductor



Newly appointed music director of the Memphis Symphony Orchestra, Mei-Ann Chen is one of America's most exciting and promising young conductors. The first woman to win the Malko International Conductors Competition (2005), she recently concluded a highly successful tenure as assistant conductor of the Atlanta Symphony and is currently serving a one-year appointment as assistant conductor of the Baltimore Symphony. Both positions were part of her participation as a conducting fellow sponsored by the League of American Orchestras.

Ms. Chen's guest conducting engagements include all the principal Danish orchestras, the Norwegian Radio Orchestra, Taiwan National Symphony, Chicago Sinfonietta, Rochester Philharmonic, and the symphonies of Atlanta, Bournemouth, Fort Worth, Honolulu, Memphis, Oregon, Princeton, Seattle, Toledo, Toronto and Trondheim. Awarded the 2007 Taki Concordia Fellowship, she has appeared jointly with Marin Alsop and Stefan Sanderling in highly acclaimed subscription concerts with the Baltimore Symphony, Colorado

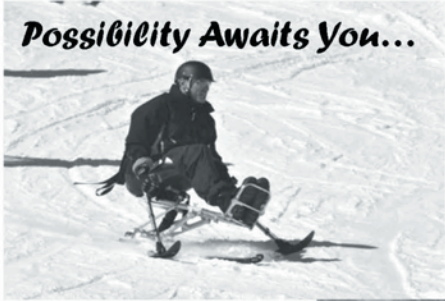
Symphony and Florida Orchestra.

Among Ms. Chen's upcoming debuts are the Alabama Symphony, BBC Scottish Symphony, Columbus Symphony, Edmonton Symphony, Pacific Symphony, Phoenix Symphony and the Houston, Grand Teton and Wintergreen festivals.


In 2002, Ms. Chen was unanimously selected as music director of the Portland Youth Philharmonic in Oregon, the oldest of its kind and the model for many of the youth orchestras in the United States. During her five-year tenure with the orchestra, she led its sold-out debut in Carnegie Hall, received an ASCAP award for innovative programming, and developed new and unique musicianship programs for the orchestra's members. She was honored with a Sunburst Award from Young Audiences for her contribution to music education.

Born in Taiwan, Mei-Ann Chen has lived in the United States since 1989. She holds a Doctor of Musical Arts degree in conducting from the University of Michigan, where she was a student of Kenneth Kiesler. Prior to that, she was the first student in New England Conservatory's history to receive double master's degrees simultaneously in violin and conducting. Ms. Chen has also participated in the National Conducting Institute in Washington, DC, and the American Academy of Conducting in Aspen.

Norman Krieger – Mr. Krieger's bio appears on page 151.




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Wintergreen Adaptive Sports (WAS) teaches snow and water sports to people of all ages with all types of disabilities. We are also proud to serve our Wounded Warriors. Chapter member of Disabled Sports/USA and established in 1995.



Take the Plunge!

Schubertiade

Saturday, July 24 • 8:15 pm

The home of Edith Wittig & Henry J. "Van" van Wageningen

During Schubert's lifetime, these events were generally informal, unadvertised gatherings held at private homes. While in those years many Schubertiades included the composer's participation, this was not necessary, and they were sometimes held in places other than Vienna, where Schubert spent most of his life. Schubertiades in early 19th-century Vienna were typically sponsored by wealthier friends or aficionados of Schubert's music. They often also featured poetry readings, dancing and other sociable pastimes, in addition to Schubert's music.

What can you expect? All of the above! This is a post-dinner event, but there will be wine (of course!), coffee and dessert. As a special tribute to Schubert, we will be serving sherbert . . . which is interesting, well . . . because . . . *you will have to attend to find out why!* The apprentices from the Lotte Lehmann Vocal Masterclasses will perform, and Paul Sperry has agreed to sing. Pianist Tracy Cowden and others will *Klavier spielen*, and Larry Alan Smith and Paul Sperry will be your Masters of Ceremony. Other Schubert-loving performers may appear. There are two pre-requisites: You must have a sense of humor . . . and you have to love Schubert (*and sherbert*).

Schubertiade: \$25 per person. Reservations are required.



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Saturday & Sunday 11AM to 6PM

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Run (or Walk) Vienna

Sunday, July 25 (Wintergreen Resort)

Sponsored by Doug and Mary Wolf

Corporate Sponsor: Ragged Mountain Running Shop



Join us for a 5K Run/Walk event on the mountain at Wintergreen.
Do you have what it takes to be the König or Königin of the Mountain?

7:30 am – Registration begins

8:30 am – Race begins

9:30 am – Awards Ceremony with post-race healthy snacks at the finish line

11:00 am – Coffee Concert III

“Run (or Walk) Vienna”

(Adult \$20 if purchased prior to July 25 [On race day, the entrance fee will be \$25], Ages 10-17 \$10, Under 10 Free)

The entrance fee includes the race, a t-shirt, post-race healthy snacks and a ticket to the concert. There will be prizes for overall and age-group winners. Non-runners and non-walkers can enjoy the concert for \$15. Entry forms and detailed information can be found at www.wintergreenperformingarts.org.



Coffee Concert III

Sunday, July 25 • Evans Center • 11:00 am

Wintergreen Chamber Players

Divertimento No. 9 in B-flat Major, K. 240 (1776) Wolfgang Amadeus Mozart (1756-1791)
Allegro
Andante grazioso
Menuetto
Allegro

Jaren Philleo, oboe
Aaron Hill, oboe
Douglas Kehlenbrink, bassoon
Cynthia Cioffari, bassoon
Wallace Easter, horn
Abigail Pack, horn

15 minutes

Piano Trio Suite in b minor, Op. 8 (1920-24) Erich Zeisl (1905-1959)
Praeludium
Adagio sostenuto
Allegro scherzando
Thema mit Variationen

Jana Vander Schaaf Ross, violin
Wesley Baldwin, cello
Tracy Cowden, piano

32 minutes

This program will be performed without an intermission.

*The Java Depot is the Official Coffee Provider
of the 2010 Wintergreen Summer Music Festival*

*We invite you to spend as much time as possible attending Academy events
during the final week of the Festival.*

The Sheldon J. Morgenstern Memorial Classes

In 2008, the Wintergreen Summer Music Academy established the Sheldon J. Morgenstern Memorial Classes as an annual feature of the Wintergreen experience. Classes have been scheduled to explore the role of the arts in today's society. Academy students who are on the verge of becoming professional musicians will be selected to participate. These classes will be modeled after the classes that Shelly Morgenstern established at the Eastern Music Festival in Greensboro, North Carolina, during his extraordinary tenure as its founder and music director.

In addition to his leadership of the Eastern Music Festival, Mr. Morgenstern maintained an active and successful international career as a conductor. Given all of his experience and his deep convictions about music and the training of young musicians, it was only natural that he would write a book. *No Vivaldi in the Garage: A Requiem for Classical Music in North America* was published in 2001. It takes a serious look at the state of classical music, and it does so in a way that provides a glimpse into the genius and wit of Shelly Morgenstern. There will be a focus on what individual artists can and must do to ensure that classical music survives for future generations.



Larry Alan Smith and Mr. Morgenstern had a close friendship that began in 1987. The two had frequent discussions about the state of the arts, and the Wintergreen classes were actually Mr. Morgenstern's idea . . . just months before he died in December 2007. He knew better than anyone how important it is for emerging artists to understand the world in which they live. We are honored to pay tribute to Shelly's remarkable career, his passion for the arts and his love and respect for artists.

* * * * *

2010-2011 EVENTS FAIR Need we say more???

Wednesday, July 14, 2010
Pop Over Before the Pops

Tuesday, July 27, 2010
Musician/Chef Dinner

Saturday, August 28, 2010
Cruisin' Cuisine

Saturday, September 11, 2010
Ayubowan - A Sri Lankan Dinner

Saturday, October 9, 2010
A Night in Tangiers

Friday, October 22, 2010
Larry Alan Smith Unplugged

Thursday, November 18, 2010
Girls Just Wanna Have Fun

Sunday, December 5, 2010
Your Table Is Ready

Saturday, January 15, 2011
Stompin' the Night Away

Saturday, February 26, 2011
Laissez les bons temps roulez

***Phone to see if there are still any
openings – (434) 325-8292***

Mozart Monday II

Monday, July 26 • Evans Center • 7:30 pm

Mozart at Monticello II

Thursday, July 29 • Theater of the Thomas Jefferson Visitor Center • 7:30 pm
Charlottesville, Virginia

Sponsored by Chubb Insurance and Bankers Insurance

Presented in collaboration with
the Thomas Jefferson Foundation in Charlottesville, Virginia

The Wintergreen Chamber Players

Music by Wolfgang Amadeus Mozart
(1756-1791)

The Complete "Haydn Quartets" (Part II)

String Quartet No. 15 in d minor, K. 421

Allegro

Andante

Menuetto, Allegretto

Allegretto ma non troppo

Susan Dominguez-Germanson, violin
James Glazebrook, violin
Nicholas Szucs, viola
Laurel Stanton, cello

29 minutes

String Quartet No. 18 in A Major, K. 464

Allegro

Menuetto

Andante

Allegro non troppo

Marisa Polesky, violin
Milene Moreira, violin
Anne Lanzilotti, viola
David Rezits, cello

30 minutes

Intermission

String Quartet No. 19 in C Major, K. 465 – “Dissonant”

Adagio; Allegro
Andante cantabile
Menuetto
Allegro

Kenn Wagner, violin
Renée London, violin
Steve Larson, viola
Sara Sitzer, cello

26 minutes

Be sure to read about the **Dinner at Monticello** option on page 65. Dinners and concert tickets must be reserved in advance.

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CONCERT SERIES SCHEDULE

| | | |
|--------|------------------------------|-----------|
| May 8 | The Lost Souls | 4 to 8 pm |
| Jun 12 | Jan Smith and the Honeybirds | 4 to 8 pm |
| Jul 10 | The Cashmere Jungle Lords | 5 to 9 pm |
| Aug 14 | The Guano Boys | 5 to 9 pm |

Cardinal Point Vineyard and Winery needs your help filling our local food banks and pantries. Bring at least 5 non-perishable food items (per person) to gain free admission to hear live music in the foothills of the Blue Ridge Mountains. If you forget the food, we'll charge you \$10.00 at the door. (Kids 18 and under admitted free.)

TINS 4 TUNES
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Verein für musikalische Privataufführungen (Society for Private Musical Performances)

Tuesday, July 27 • Big Red Barn at Rodes Farm • 7:30 pm
Stoney Creek (Nellysford, Virginia)

At the end of World War I, Arnold Schönberg founded the Verein für musikalische Privataufführungen (Society for Private Musical Performances) with the intention of giving quality performances of modern works for an interested audience. The Society held its first meeting in December 1918. There were 19 members consisting of Schönberg's Viennese students and friends, and Arnold Schönberg served as the president.

We will pay tribute to Schönberg's Society with a contemporary, interesting and challenging program in an unusual concert setting. The program will consist of acoustic and electronic music with performances by the Wintergreen Chamber Players and others.

We will adopt the rules of the Society:

- No press will be permitted. (*We won't adhere to that rule too closely!*)
- Attendees will pay only what they can afford.
- The program will not be announced ahead of time.
- Works may be repeated.
- Displays of approval or disapproval are prohibited.
- The performances must be unpretentious allowing the works to speak for themselves.

During the Society's existence, several different venues were used. They included the festival hall of the Merchants Society (Kaufmännischer Verein) in Johannesgasse, the small Musikverein hall, the Vienna Konzerthaus, the Club of Austrian Railroad Workers (Club Österreichischer Eisenbahner) in Nibelungengasse and the Schwarzwald School in Wallnerstrasse. We are fortunate to have the Big Red Barn at Rodes Farm for our Society concert.

By November 1919, just one year after its founding, the Society had already performed the music of 27 contemporary composers, including Max Reger, Claude Debussy, Richard Strauss and Igor Stravinsky. The difficulties of the post-war economy made large-scale concerts impossible. As a result, orchestral works were transcribed for piano or chamber ensemble. The Society existed from February 1919 to December 1921, during which time 154 works were performed in 117 concerts.

Our Verein für musikalische Privataufführungen concert will be open to the public. All of the music being performed was written after 1980, and it will include music by Austrian and American composers.

Pops III

Wednesday, July 28 • Evans Center • 7:30 pm

Sponsored by Jim and Louise Whitley

Viennese Pops

Wintergreen Festival Orchestra

Alfred Savia, guest conductor

Bill Martin, guest conductor

Victoria Browsers, soprano

Mary Alice Korth, soprano

Adam Bonanni, tenor

Jeffrey Gavett, baritone

Overture to *The Marriage of Figaro* (1786) Wolfgang Amadeus Mozart
(1756-1791)

Selections from *Don Giovanni* (1787) Wolfgang Amadeus Mozart
Champagne Aria ("Fin ch'han dal vino")
Serenade ("Deh vieni alla finestra")
"Batti, batti, o bel Masetto"
Duet: "La ci darem la mano"

In Flight, Op. 230 (1867) Josef Strauss
(1827-1870)

Voices of Spring, Op. 410 Johann Strauss, Jr.
(1825-1899)

"Czardas" from *Die Fledermaus* (1874) Johann Strauss, Jr.

"Adele's Laughing Song" from *Die Fledermaus* Johann Strauss, Jr.

Gold and Silver Waltz (1902) Franz Lehár
(1870-1948)

First Half – 24 minutes

Intermission

Radetzky March, Op. 228 (1848) Johann Strauss, Sr.
(1804-1849)

Thunder & Lightning Polka, Op. 324 (1868) Johann Strauss, Jr.

"Yours Is My Heart Alone" from *The Land of Smiles* (1929) Franz Lehár

Selections from *The Merry Widow* (1905) Franz Lehár
Danilo's Entrance – "Maxim's"
"Vilia"

Pizzicato Polka (1870) Josef Strauss and Johann Strauss, Jr.

Excerpts from the Finale of Act II from *Die Fledermaus* Johann Strauss, Jr.

On the Beautiful Blue Danube, Op. 314 (1866) Johann Strauss, Jr.

Second Half – 38 minutes

Alfred Savia, guest conductor



Photo Credit: Gray Photography

Alfred Savia enjoys an internationally respected career as conductor, orchestra builder and teacher. Under his leadership, the Evansville Philharmonic has expanded its activities to include a comprehensive youth orchestra program and the incorporation of the Philharmonic Chorus, children's choirs and the Eykamp String Quartet. He initiated many new concert programs including Gospel Night, the Family/Casual Classics Series, outdoor concerts in and around Evansville, annual *Messiah* and *Nutcracker* performances, "Music Alive" (residency with composer David Ott), a "Side-By-Side"

program with the professional and youth orchestras, and chamber orchestra concerts in Vincennes and New Harmony, Indiana. The inclusion of fully-staged opera in many of the past seasons has become one of the highlights of the cultural scene in Evansville. The 2005 production of *Brundibar* (a collaboration of EPO and CYPRESS) garnered unparalleled local, regional and national attention through a featured story on CNN as a community-wide effort to use this children's opera in teaching the lessons of the Holocaust. Similarly, the Philharmonic's performance of Shostakovich's *Symphony No. 13*, a musical setting of poetry about the massacres at Babi Yar in Ukraine, brought Russian poet Yevgeny Yevtushenko (through the sponsorship of the University of Evansville) to Evansville for that week, putting the EPO in the national orchestral spotlight. Mr. Savia's innovative programming skills and his ability to connect with audiences everywhere have been documented in profiles in *Musical America* and *Symphony* magazine. Maestro Savia was the recipient of the 2004 Mayor's Arts Award.

Mr. Savia, who was associate conductor of the Indianapolis Symphony Orchestra from 1990-1996, is a frequent guest conductor throughout North America and around the globe. His American appearances have included performances with the

St. Louis, Detroit, Phoenix, Savannah, Alabama, Southwest Florida (Ft. Myers), Columbus, Illinois, Memphis, Winston-Salem, Roanoke, Battle Creek, San Antonio, Spokane, Duluth-Superior and Kitchener-Waterloo symphony orchestras, as well as the Louisville Orchestra and Dayton, Rhode Island and Fresno philharmonic orchestras. Internationally, he has conducted the Korea Philharmonic Orchestra; State of Mexico (Toluca) Symphony Orchestra; Orchestra da Camera Fiorentina in Florence; Radio & Television Serbia (Belgrade) Symphony Orchestra; Denmark's Aalborg Symphony Orchestra; Presidential Symphony Orchestra of Ankara, Turkey, the Osnabrück Symphony Orchestra in Germany and the Symphony Orchestra of Xalapa, Mexico. Recent summer festival appearances have included Chicago's Grant Park Symphony; Summer Music at Harkness Festival in New London, Connecticut; Lucius Woods Performing Arts Center in Wisconsin and the Indianapolis Symphony Orchestra's Symphony on the Prairie. He has recorded Russell Peck's *The Thrill of the Orchestra* with London's Royal Philharmonic Orchestra.

A native of Livingston, New Jersey, Mr. Savia graduated from Butler University's Jordan College of Fine Arts. He studied conducting with Franco Ferrara at the Accademia Musicale Chigiana in Siena, Italy, and privately with Otto Werner Mueller. Conducting studies at the American Symphony Orchestra League's Institute of Orchestral Studies and the Tanglewood Music Center led to his first professional appointment as assistant conductor of the Omaha Symphony. Subsequently, he served as resident conductor of the Florida Philharmonic and New Orleans Symphony Orchestra, associate conductor of the Florida Symphony Orchestra and music director of the Orlando Opera. He also played an integral role in the emergence of the Orlando Philharmonic, serving as its artistic director and principal conductor from 1995-2000. Last season he returned for concerts with the Indianapolis Symphony during the regular season, as well as summer concerts at Symphony on the Prairie and throughout the state. He also conducted the Louisiana Philharmonic Orchestra (New Orleans) in one of its first post-Katrina concerts in March 2006, and returned for concerts there again in the 2006-2007 season. Maestro Savia conducted the Philharmonic Orchestra of Montevideo (Uruguay) in 2008 and 2009, and will conduct the Symphony Orchestra of Chile in Santiago in August and the National Orchestra of Ecuador in Quito in October.

Alfred Savia and his wife, Kathryn, a violinist, have two daughters, Laura and Juliana.



2010 Wintergreen Summer Music Academy

Thursday, July 29 • Evans Center • 7:30 pm

Sponsored by John and Nanci Taylor

Academy Chamber Orchestra

Joseph J. Nigro, guest conductor

Wesley Baldwin, guest conductor

| | |
|---|-------------------------|
| Symphony No. 4 in D Major, K. 19 (1765) | Wolfgang Amadeus Mozart |
| Allegro | (1756-1791) |
| Andante | |
| Presto | |

7 minutes

| | |
|---|-------------|
| String Quartet No. 1 in d minor (1930-1933) | Erich Zeisl |
| "Variationen über ein slowakisches Volkslied" | (1905-1959) |

5 minutes

| | |
|---------------------------------------|------------------------|
| Czech Suite in D Major, Op. 39 (1879) | Antonín Dvořák |
| Allegro moderato | (1841-1904) |
| Allegro grazioso | Trans. by Graham Sheen |
| Allegro giusto | |
| Andante con moto | |
| Presto | |

23 minutes

Intermission

| | |
|---|----------------------|
| Symphony No. 2 in D Major, Op. 36 (1801-1802) | Ludwig van Beethoven |
| Adagio – Allegro con brio | (1770-1827) |
| Larghetto | |
| Allegro | |
| Allegro molto | |

32 minutes

Be sure to attend one of the final two Academy Concerts of the 2010 Wintergreen Summer Music Festival on Friday, July 30 and the Academy Showcases on Saturday, July 31!

Chamber Music IV

Friday, July 30 • Evans Center • 7:30 pm

Wintergreen Chamber Players

Violin Sonata No. 9, Op. 47 (1803)

“Kreutzer”

Adagio sostenuto – Presto

Andante con variazioni

Finale (Presto)

Ludwig van Beethoven

(1770-1827)

Andrea Schultz, violin
Marguerita Oundjian Smith, piano

35 minutes

Intermission

Octet in F Major, D. 803 (1824)

Adagio – Allegro

Adagio

Scherzo (Allegro vivace) and Trio

Andante

Menuetto (Allegretto) and Trio

Andante molto – Allegro

Franz Schubert

(1797-1828)

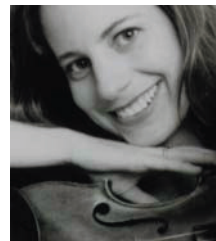
Thomas Josenhans, clarinet
Cynthia Cioffari, bassoon
Wallace Easter, horn
Kenn Wagner, violin
Marisa Polesky, violin
Matt Pegis, viola
Sarah Kapps, cello
Dee Moses, bass

70 minutes

Did you attend Poet Rita Dove and “Sonata Mulattica” on July 10 at 3:00 pm? If so, you will definitely want to hear the “Kreutzer” Sonata on tonight’s program.

... And don’t forget ... Café Zeisl at The Java Depot follows Chamber Music Concerts II, III and IV (July 16, 23 and 30). Tickets can be purchased in advance through WPA or at The Java Depot. Tickets will also be available at the door as space permits.

Andrea Schultz, violin



Violinist **Andrea Schultz** performs and tours with a wide array of groups, including the Cabrini Quartet, Sequitur, Either/Or, Trio of the Americas and the Orchestra of St. Luke’s. As a member of the Mark Morris Dance Group Music Ensemble for four years, Ms. Schultz toured the United States, Britain, Japan and Australia. She has also appeared as guest with the Cassatt String Quartet, Apple Hill Chamber Players, Da Capo Chamber Players, Orpheus Chamber Orchestra, Mostly Mozart and the Limon Dance

Company, and has recorded contemporary chamber music for the Albany, New World and Phoenix labels.

Ms. Schultz has spent summers performing at the Tanglewood, Aspen, Caramoor, and Cape May festivals as well as the Pundakit International Chamber Music Festival in the Philippines. She is currently on the faculty of the Chamber Music Conference and Composer’s Forum of the East in Bennington, Vermont, and has also taught at the Kinhaven Music School and the Apple Hill Center for Chamber Music.

A graduate of Yale University, the Cleveland Institute of Music, and SUNY Stony Brook, Ms. Schultz studied violin with Sydney Harth, Paul Kantor, Donald Weilerstein, and Joyce Robbins. She resides in New York City with her husband, cellist Michael Finckel, and their four-year-old daughter, Talia.

Marguerita Oundjian Smith – Ms. Smith’s bio appears on page 111.

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Classics IV

Saturday, July 31 • Evans Center • 6:00 pm
Pre-concert Talk with Larry Alan Smith at 5:15 pm

Sponsored by
Jackson and Maria Gilbert

and

SunTrust Private Wealth Management

Sunday, August 1 • Evans Center • 3:00 pm
Pre-concert Talk with Larry Alan Smith at 2:15 pm

Volunteer Recognition Concert

Sponsored by
Jan and Don Burland

Wintergreen Festival Orchestra
Josep Caballé-Domenech, guest conductor
James Buswell, violin

Violin Concerto in D Major, Op. 61 (1806)

Ludwig van Beethoven
(1770-1827)

Allegro ma non troppo

Larghetto

Rondo (Allegro)

42 minutes

Intermission

Symphony No. 1 in D Major, D. 82 (1813)

Franz Schubert
(1797-1828)

Adagio – Allegro vivace

Andante

Menuetto – Allegretto

Allegro vivace

29 minutes

* * * * *

Classics IV (July 31 and August 1)

Ludwig van Beethoven: Violin Concerto in D Major, Op. 61

Born in Bonn in 1770, Ludwig van Beethoven came to musical maturity within the Classical traditions of Haydn (with whom he studied for a brief time) and Mozart. His early works confidently continue that style, while his middle and late compositions demonstrate an increasingly unique voice. Though he enjoyed much professional success throughout his life, an inability to maintain satisfying personal relationships as well as his increasing deafness drove the composer's thoughts ever inward. The works produced toward the end of his life remain some of the most deep and moving.

Situated in Beethoven's middle period, the *Violin Concerto in D Major, Op. 61* was premiered at the Theater an der Wien on December 23, 1806. Though the published version is dedicated to Stephan von Breuning, the work was composed for violinist Franz Clement. Allegedly, Beethoven completed the solo part so late that Clement had to sight-read portions of the music in the concert. The performance did not receive much acclaim, and the work was rarely performed until Felix Mendelssohn revived the work in 1844. With Mendelssohn conducting and Joseph Joachim (then only 12 years old) as the soloist, the piece quickly became a favorite within the violin repertoire.

Franz Schubert: Symphony No. 1 in D Major, D. 82

Franz Schubert is the only composer of the Viennese canon who was actually born in the city. Though he lived only 31 years, he achieved lasting fame for his innovations in lied, piano music, chamber music and orchestral music.

Schubert, like Beethoven, came from a family of musicians (though in his case, amateur ones). He first learned piano from his older brother and violin from his father, though he improved so rapidly that other instructors soon became necessary. At the age of seven, Schubert auditioned for composer and court music director Antonio Salieri. This led eventually to Schubert's acceptance into the imperial Hofkapelle choir and admission into the Kaiserlich-königliches Stadtkonvikt (Imperial and Royal City College).

Though he had been composing prior to his enrollment, Schubert was able to test out his compositions with musicians from the school. In particular, he had access to the orchestra as a composer and conductor. In 1813, during his 16th year, Schubert completed his *Symphony No. 1 in D Major, D. 82*. Though this and other early works demonstrate the heavy influence of Haydn and Mozart (with a little Bach and Rossini tossed in for good measure), they demonstrate a certain flexibility in form that foreshadow Schubert's more mature Romantic style.

These notes were written by Jessica Rudman, a composer who will be starting her Ph.D. at the City University of New York this fall.

Josep Caballé-Domenech, conductor



Consistently cited for his passion and insightful interpretations, Barcelona-born conductor Josep Caballé-Domenech galvanizes musicians and audiences alike. Eliciting a consistently beautiful and lush sound from the orchestra, his performances have been hailed throughout Europe, Scandinavia and Japan.

Mr. Caballé-Domenech's guest conducting engagements include the Aalborg Symphony, Bamberg Symphony, Barcelona Symphony, BBC Orchestra/Wales, BBC Orchestra/Ulster, Belgian National Orchestra, Bern Symphony, Brno Philharmonic, Czech Philharmonic, DSO/Berlin, Graz Orchestra, Frankfurt Radio Orchestra, Malmö Symphony Orchestra, Munich Radio Orchestra, New Japan Philharmonic, Orchestra Giuseppe Verdi/Milan, Orquesta Ciudad de Granada, Orquesta Sinfonica de Galicia, Porto National Orchestra, Royal Philharmonic/London, Royal Scottish Orchestra, RTE National Orchestra/Dublin, Stavanger Symphony Orchestra, Stockholm Philharmonic, Swedish Radio Orchestra, Tonkünstlerorchester/Vienna, Trondheim Symphony, WDR/Cologne and the Zurich Tonhalle. He was principal guest conductor of the Norrköping Symphony from 2005-2007, and has appeared several times as guest conductor of the Aspen Festival Orchestra at the invitation of David Zinman. His most recent engagements include the San Antonio Symphony, Houston Symphony, Tampere Symphony and the Houston and Schleswig-Holstein festivals.

Equally at home in opera, Mr. Caballé-Domenech made his debut at Barcelona's Liceu conducting performances of Mozart's *Così fan tutti*. Subsequent productions at the Liceu include Haydn's *Il mondo della luna*, Donizetti's *L'elisir d'amore*, Granados's *Maria del Carmen* and Donizetti's *Lucia di Lammermoor*. He has also led Liceu productions at the Savonlinna Festival and at La Fenice in Venice. Mr. Caballé-Domenech has conducted *Le nozze di Figaro* at the Stuttgart State Opera, *Tosca*, *Carmen* and *Le nozze di Figaro* at the Vienna Volksoper and *La Bohème* at Lisbon's Teatro São Carlos. He recently conducted a highly acclaimed production of *Luisa Fernanda* at the Theater an der Wien with Plácido Domingo in the principal role.

Born into a family of musicians, Josep Caballé-Domenech's early studies included piano, violin, voice and percussion. He later studied conducting at the University of Music and Scenic Arts in Vienna and at the American Academy of Conducting in Aspen with David Zinman, Jorma Panula and Sergiu Comissiona, where he also received the Aspen Prize. Mr. Caballé-Domenech was named Sir Colin Davis Protégé in the inaugural cycle of Rolex's Mentor/Protégé Arts Initiative in 2002.

James Buswell, violin



Active as a concerto soloist, chamber musician, recitalist, conductor and educator, James Buswell is one of the most versatile musicians performing today. He has appeared with virtually all of the major orchestras in the United States and Canada, as well as with orchestras in Europe, Asia, Australia and South America, and has collaborated with such distinguished conductors as Leonard Bernstein, Pierre Boulez, Erich Leinsdorf, Zubin Mehta, Seiji Ozawa, André Previn, George Szell and Michael Tilson Thomas. In recital, he is noted for adventuresome programming, regularly combining standard masterpieces with works that are less well known.

James Buswell is as closely associated with new music as he has been with the standard repertoire. World premiere performances include works by Donald Erb, Charles Wuorinen, Gian Carlo Menotti, Ned Rorem, Leon Kirchner, John Harbison, Gunther Schuller, William Bolcom, Ellen Taaffe Zwilich and Yehudi Wyner. Most recently, Mr. Buswell's recordings of the Piston and Barber violin concerti were released on the Naxos label, for which the latter received a 2003 Grammy nomination. A longtime artist-member of both the Chamber Music Society of Lincoln Center and the Bach Aria Group, Mr. Buswell continues to appear as guest artist with many chamber music organizations.

While at the same time pursuing an active concert career, James Buswell received a bachelor of arts degree from Harvard University with a major in early Renaissance painting and sculpture. Currently a faculty member at the New England Conservatory of Music, he resides in Boston with his wife, cellist Carol Ou. The unanimous praise for his "sensitive, evocative, compelling playing" continues unabated today.

Photo credit: Harold Shapiro

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Coffee Concert IV

Sunday, August 1 • Evans Center • 11:00 am

Wintergreen Chamber Players

Flute Quartet in D Major, K. 285 (1777)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondeau: Allegretto

Justin Berrie, flute
Julia Farhi Johnson, violin
Anne Lanzilotti, viola
Michael Finckel, cello

17 minutes

Quintet for clarinet and strings in A Major, K. 581 (1789) Wolfgang Amadeus Mozart

Allegro
Larghetto
Menuetto
Allegretto con variazioni

Thomas Josenhans, clarinet
Ross Monroe Winter, violin
Renée London, violin
Anne Lanzilotti, viola
Sara Sitzler, cello

34 minutes

This program will be performed without an intermission.

*The Java Depot is the Official Coffee Provider
of the 2010 Wintergreen Summer Music Festival*

**Have you made plans to attend any of the 2010-2011
Events Fair activities? It is a great way to support
Wintergreen Performing Arts!**



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The 5th Annual Blue Ridge Mountain Music Fest



Junior Sisk and Rambler's Choice, The Steel Wheels (sponsored by Susan Carlson), Whitetop Mountain Band and Kim & Jimbo Cary and Pete & Ellen Vigour.

Saturday, August 21, 2010
Noon to 7:00 pm
Evans Center • Wintergreen Resort

Jam sessions throughout the day sponsored by Mountain Area Realty

WHILE YOU'RE HERE, VISIT THE WINTERGREEN NATURE FOUNDATION

**Trillium House, home to the Nature Foundation,
is the hub of our day-to-day activities.**

Check out our exhibits and sighting board. Birds, mammals and snakes, oh my!

Plan a hike. With 30 miles of trails and scheduled outings, we'll help you match your hiking interest and ability. For little legs, walk the interpretive trail around Trillium House.

Let the kids play. Robin's Nook is filled with books and tools to stoke the imagination. Bring your laptop and access our free internet while you watch your youngsters revel in nature.

Browse the Gift Shoppe. Books on local flora and fauna, natural and cultural history and children's stories await every taste as well as gifts for all ages.

Landscape with native plants. Our volunteers propagate native plants for sale, which are more likely to thrive in Wintergreen soil.

Visit the Founders Vision Overlook, on Wintergreen Drive, and get orientated to this community's natural history. Look upon Crawford's Knob forever protected, with the Foundation's stewardship, under one of Virginia's largest conservation easements.

Join our effort. Membership in the Foundation is an investment that owners and conservationists make to preserve the "nature that is Wintergreen's greatest asset."

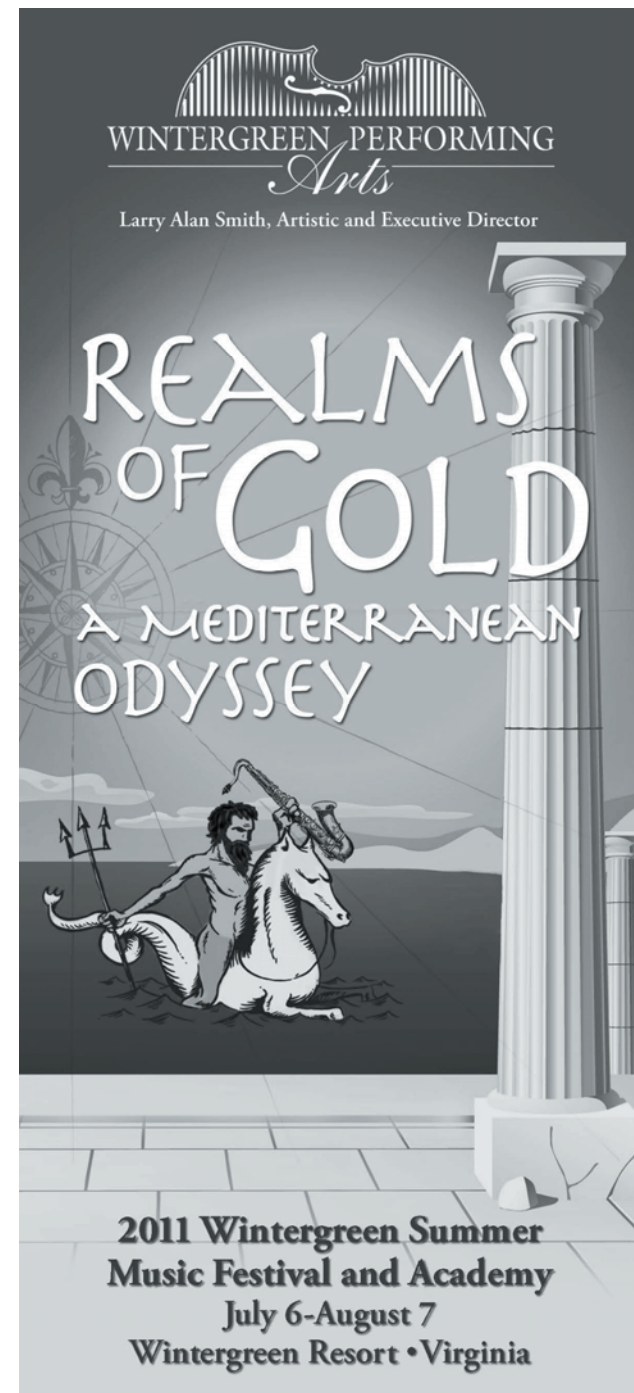
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2011 Wintergreen Summer Music Festival and Academy July 6-August 7, 2011

Realms of Gold: A Mediterranean Odyssey

Mark your calendars! Plan your vacations!!

Mediterranean

c.1400, from L.L. Mediterraneum mare "Mediterranean Sea" (7c.), from L. mediterraneus "midland;" original sense being of "sea in the middle of the earth," from medius "middle" (see medial) + terra "land, earth" (see terrain). The O.E. name was Wendel-sæ, so called for the Vandals, Gmc. tribe that settled on the southwest coast of it after the fall of Rome.

* * * * *

The 2010-11 Season

... and you thought we were just a Summer Music Festival!

Once again, Wintergreen Performing Arts will offer performances and social/fundraising events during the "other" 11 months of the year.

Look for the traditional holiday visit from the Virginia Consort, wine events, the annual Blue Ridge Mountain Music Fest and other exciting happenings, including the Events Fair.

* * * * *

WPA is a 12-month operation.
Please check our website on a regular basis.

www.wintergreenperformingarts.org

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Thank you! Thank you! Thank you!

There is definitely not enough space in this entire book to thank everyone who should be thanked, but before we reach the end of the Festival, a few people need some very special thanks!

To Linda Harrington and everyone who helped to feed all of the hungry artists!

To Nancy Nevill and her housing committee . . . I don't know how you do it!

To Claudia Patterson and Rebecca Childress for all of your work with the Academy students!

To Shana, Kaeza, Kaitlin, Megan and Ruth . . . a very BIG thank you!

To Nanci Taylor for beautifully editing yet another ridiculously complicated program book . . . all 204 pages!

To Mary Gurr and everyone who helped with tickets this summer!

To Debbie Weigle and Leah Davis for Opening Night!

To Kaye Pietrowicz and the volunteers for assisting with the guest artists!

To Mark and Cynthia Lorenzoni, John Gurr and the 5K team for seeing us through the 3rd Annual Run/Walk!

To David Witmer, Stu Harvey and everyone who helped with the tent!

To the members of the WPA board for being so supportive and committed!

To the many people who contributed by serving on one of WPA's committees!

To Joe Nigro, David Witmer and Karen Quillen . . . THANK YOU!

To Joe Steele for his care of the database!

To ALL of the performing, literary, culinary and visual artists who have come to Wintergreen and been a part of the 2010 Festival!

To the staff of Wintergreen Resort for all of your assistance!

To our supporters – donors, volunteers and friends – and anyone else I might have accidentally forgotten!

Thank you! Thank you! Thank you!

Larry Alan Smith

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 Wintergreen Partners, Inc. – July 10 at 3:00 pm



**Karen Quillen, WPA's
new Office Manager**



**Ruth M. Powell,
Assistant to the
Artistic and
Executive Director**



**Members of the WPA Board of Directors
in a photo taken on August 2, 2009
following the 2009 WSMF**

Photo: John S. Taylor

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Ronald Schonberg as a child



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For outdoor performances, there are no rain dates.

* * * * *



Erich Zeisl and Barbara



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A rendering of a Schubertiade



Sacher-Torte



A well-known statue of Mozart



The view from St. Stephen's

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