

JUNE 9-12, 2011

# 65<sup>th</sup> OJAI MUSIC FESTIVAL

THOMAS W. MORRIS ARTISTIC DIRECTOR    DAWN UPSHAW MUSIC DIRECTOR

## Dawn Upshaw Returns to the 65<sup>th</sup> Ojai Music Festival, June 9-12, 2011, as Music Director

Featured 2011 collaborators include Peter Sellars, Richard Tognetti and the Australian Chamber Orchestra, and Maria Schneider and the Maria Schneider Orchestra

World premieres include new staging by Peter Sellars of George Crumb's *Winds of Destiny* (American Songbook IV) and *Winter Morning Walks* composed by Maria Schneider for Dawn Upshaw and commissioned by the Ojai Music Festival, Cal Performances and Australian Chamber Orchestra

Libbey Bowl reopens prior to the 2011 Festival with a gala concert of Osvaldo Golijov's *Ayre* featuring Dawn Upshaw, a free all-day *Day of Music* for the Ojai community and the unveiling of Trimpin's sound installation *Sound Arch*

***Ojai North!*** a multi-year collaboration with Cal Performances UC Berkeley launches in Berkeley following the 2011 Festival in Ojai

*"Dawn Upshaw is a phenomenon of our time, an artist willing to reach outside herself to expand her musical horizons by forging links between artists, repertoires, audiences, and generations. And she is coming to celebrate a festival that is vigorous at 65 because it shares with her that one defining passion: only connect."* Artistic Director Thomas W. Morris

*"Being in Ojai is an artist's dream. The first time I visited, I had no idea of the beauties to be found in this eclectic small town that has played host to some of music's greatest luminaries. There is a very special spirit of collaboration here, fostered in part by the gorgeous natural setting and also by the friendly engagement of everyone involved."* – 2011 Music Director Dawn Upshaw (*Gramophone*, February 2011)

(UPDATED March 14, 2011) – Ojai CA: Final program details of the 65th Ojai Music Festival, June 9-12, 2011 were released by Artistic Director Thomas W. Morris and 2011 Music Director Dawn Upshaw. The 2011 Festival explores the musical interests and celebrates the artistic collaborations of Ms. Upshaw.

Each year, the Ojai Music Festival reflects the tastes and personality of its music director. Dawn Upshaw, widely known as one of today's foremost - and most versatile - sopranos, is also a champion of new works, a widely sought-after artistic collaborator and an inspiring teacher. Four-time Grammy Award winner Dawn Upshaw has achieved international acclaim on opera and concert stages worldwide. She has been recognized with the MacArthur Foundation "genius grant" for her involvement with some of today's most renowned composers. The 2011 Ojai Music Festival marks Ms. Upshaw's fourth with the Festival – a collaboration that began in 2001. She returned in 2006 during the Festival's 60<sup>th</sup> anniversary performing two works by composer Osvaldo Golijov, *Ainadamar* and *Ayre*, and most recently in 2008 under music director David Robertson.

"Ojai has offered so much to me through its warm embrace of new music, and I look forward to sharing my vision and voice in a festival of exploration and celebration," shared Dawn Upshaw.

Artistic Director Thomas W. Morris says of Dawn Upshaw, "In reflecting on Dawn's incredible artistry and memorable 2006 and 2008 appearances in Ojai, there was no question that she would return. What really intrigued me about Dawn was the range of her thinking, her repertoire, her collaborators, and her devotion to teaching. It was immediately clear she needed to bring all of those elements together at Ojai and lead a festival that reflected the true depth and breadth of her amazing talent."

Together with Artistic Director Thomas W. Morris, Ms. Upshaw has engaged several key artistic collaborators: violinist and arranger Richard Tognetti and the Australian Chamber Orchestra, with whom she has toured the US, Europe and Australia in recent years; jazz composer and big band leader Maria Schneider, whose first work for Ms. Upshaw and the Saint Paul Chamber Orchestra was premiered in 2008, and receives its New York Premiere at Carnegie Hall on May 13 at *Spring for Music*; and stage director Peter Sellars, with whom she is marking her tenth theatrical collaboration in a 20-year span, in landmark works ranging from Bach and Handel to Adams and Golijov.

On Thursday, June 9, Dawn Upshaw hosts the first Festival concert at the new Libbey Bowl, "Voices: A New Generation." Ms. Upshaw introduces graduates of her Graduate Vocal Arts Program at Bard College in an intimate and informal evening musicale of solos, duets, and vocal ensembles, featuring classical works and folk song arrangements, culminating in a grand finale. The wide-ranging program will include music by Purcell, Faure, Messiaen, Szymanowski, Copland, Britten, Berio, and Grainger. A special highlight will be several songs composed for the Bard program by British-American composer David Bruce, whose folk-inspired music is gaining recognition on both sides of the Atlantic.

The world premiere of a new staged production of George Crumb's *Winds of Destiny* (American Songbook IV) by Mr. Sellars with Ms. Upshaw as soprano anchors the Friday evening concert on June 10. Written in 2004, *Winds of Destiny* is a work for soprano and percussion quartet performed on a variety of traditional and exotic instruments, and amplified piano. Joining Ms. Upshaw will be California-based percussion ensemble red fish blue fish with Steven Schick in its Ojai debut, and pianist Gilbert Kalish, last seen at the Festival in 2008.

The riveting work reinterprets Civil War songs including "Mine Eyes Have Seen the Glory," "When Johnny Comes Marching Home," and "Shenandoah." Mr. Sellars new staged version will frame *Winds of Destiny* through the lens of a female American veteran (Dawn Upshaw) returning from the war in Afghanistan. The *Winds of Destiny* is a co-production of the Ojai Music Festival and Cal Performances at UC Berkeley.

The Festival concert on Sunday, June 12 features a new work by Grammy-winning composer Maria Schneider for Ms. Upshaw and the Australian Chamber Orchestra entitled *Winter Morning Walks*, inspired by poetry by poet laureate and Pulitzer Prize winner Ted Kooser. Unable to be in the sunlight because of his cancer treatments, Mr. Kooser took early morning walks, during which he wrote a series of postcards to a friend in which he transforms common things and daily events into well-timed and expertly sculpted poems. The postcards--poems no longer than a page, and mostly much shorter than that--form a diary of sorts is not only a response to and a subtle record of his battle with cancer, but a testimony to his joy in the heartbreaking beauty of existence. Orchestrated for the Australian Chamber Orchestra, this piece features two guest soloists long associated with Ms. Schneider in her own orchestra, Frank Kimbrough on piano and Scott Robinson on woodwinds. This marks the second work Ms. Schneider has written for Ms. Upshaw, with the first, commissioned by the Saint Paul Chamber Orchestra (where Ms. Upshaw is an artistic partner) in 2008 called *Carlos Drummond de Andrade Stories*.

Ms. Schneider also leads her own 18-piece jazz orchestra in a concert Sunday morning, June 12 that will showcase more of her work as a major American composer and her members' improvisational abilities. Her picturesque, colorful and often autobiographical music blurs the lines between jazz and classical, and even carries influences from Spain, Brazil and more.

The Australian Chamber Orchestra with its artistic director Richard Tognetti makes its Ojai debut with two concerts. On Saturday evening, June 11, the orchestra presents an unconventional program of classics by J.S. Bach and Schoenberg and newer works by Giacinto Scelsi, and Alfred Schnittke. Also on the program is Mr. Tognetti's own work *Deviance* -- a "pre-packaged arrangement" of Paganini's Caprice No. 24. Sunday evening's concert intertwines music by Webern, George Crumb, Mr. Tognetti's own arrangements for string orchestra of works by Bartok and Grieg, in addition to the new Maria Schneider work.

Mr. Tognetti gives a violin recital on Saturday morning, June 11, with pianist Gilbert Kalish, in works by Leos Janacek, Australian composer Peter Sculthorpe, Sergei Prokofiev (along with Australian Chamber Orchestra violinist Satu Vänskä) and Beethoven's "Kreutzer" Sonata.

### **Beyond the Bowl concerts and film, lectures and symposia**

As part of the Festival's ongoing commitment to music enrichment, *Concert Insights* are held before each concert giving audience members an opportunity to learn about concert repertoire with featured artists. These free discussions are held one hour before each concert and are moderated by musicologist and internationally recognized lecturer Christopher Hailey.

An Ojai tradition, the Festival Symposium series allows audiences to become immersed in the Festival programming, and is moderated by former Festival Artistic Director and Dean of The Juilliard School Ara Guzelimian. On Friday, June 10 the first session features Mr. Tognetti in a conversation on the Australian Chamber Orchestra's unique artistic aesthetic described as "kinetic, precise and engaging." The second half of the symposium is entitled, "Music in the Time of War" that brings together director Peter Sellars and guest panelists in a dialogue of the issues raised in Mr. Sellars' production of the George Crumb work. The third session, on Saturday, June 11, focuses on Music Director Dawn Upshaw who shares her continuing exploration as an artist, teacher, new music advocate and artistic collaborator.

In addition to the Festival's core concerts, Ojai's eclectic *Beyond the Bowl* events are interspersed throughout the weekend to enhance the Festival experience. *Beyond the Bowl* events are free, with priority seating given to Festival subscribers and donors followed by a release of limited tickets for the general public. The first event will be held on Thursday, June 9 at 6:30 pm with sound sculptor Trimpin giving a demonstration on his new *Sound Arch*, a permanent sound installation at the entrance of the new Libbey Bowl. On Friday, June 10 following the concert, an ensemble will perform Afghan music to round out the evening. A showing of "Music Surfica" will be the final *Beyond the Bowl* event on Sunday, June 12. This breathtaking award-winning film documentary by Derek Hynd explores the collision between classical music and surfing featuring The Australian Chamber Orchestra's very own Richard Tognetti performing works by Bach and Paganini.

### **Libbey Bowl Inaugural Weekend**

Libbey Bowl Reopening Celebrations feature Osvaldo Golijov's *Ayre* with Dawn Upshaw and eighth blackbird, and *Sound Arch* created by Trimpin. Set among majestic oak and sycamore trees in the center of Ojai, the Libbey Bowl has been the heart of Ojai's community and cultural events for over 50 years, and home for the Ojai Music Festival. Throughout the years, the Festival has welcomed some of the 20<sup>th</sup> century's most notable musical luminaries to the Libbey Bowl stage. This year marks the opening of the new Libbey Bowl following a reconstruction project that features major renovations to the venue including improved sight lines, seats and accessibility for the audience - as well as upgraded backstage facilities for artists - while keeping the same

intimate ambience of the current Bowl. For more information and site plans on the new Libbey Bowl visit, [LibbeyBowl.org](http://LibbeyBowl.org).

The weekend before the 65<sup>th</sup> Ojai Music Festival, June 4-5, 2011, the Festival will present Libbey Bowl inaugural festivities marking the three-year effort to rebuild the Bowl. On Saturday, June 4 the *First Blast* evening gala will feature a reprise of Osvaldo Golijov's *Ayre* performed at the Festival in 2006 with Dawn Upshaw and eighth blackbird, the 2009 Music Director of the Festival. To help set the mood during the first half of the concert, guitarist Claudio Ragazzi, tango pianist Octavio Brunetti and accordianist Michael Ward-Bergeman will showcase a program celebrating the rhythm and vitality of the potent mix of cultures that collide in South America.

The following day on Sunday, June 5, the Ojai community will be invited to *Day of Music*, a free event produced by the Festival celebrating Ojai artists and the community's dedicated efforts to build the new Bowl. Local groups and musicians will provide continuous entertainment, from 11 am to 8 pm, on the Bowl stage and in Libbey Park. Additionally, there will be community and food booths, children's activities, sidewalk art, and more throughout the day.

Coinciding with the construction of the new Libbey Bowl, new public art will be unveiled in June. Festival alumnus and MacArthur Foundation "genius" recipient Trimpin has created *Sound Arch*, a 12-foot sound sculpture, as the permanent art piece that will be positioned over the main entrance of the new venue. The *Sound Arch* will consist of 24 reclaimed metal tubes of varying lengths with resonators and internal mallet mechanisms, which will produce melodic sounds similar to a chiming instrument. They are activated by motion sensors as visitors approach the sculpture, playing electronically pre-composed musical sequences. The permanent art piece can be operated manually or as a stand-alone instrument.

### ***Ojai North!* launches in partnership with Cal Performances of Berkeley, CA**

A new multi-year residency project in partnership with Cal Performances in Berkeley, *Ojai North!* will be launched following the 2011 Ojai Music Festival. From June 13 to 18, 2011, Ojai Music Festival programs and artists will be in residence on the campus of the University of California Berkeley marking the first of a multi-year partnership. The partnership will include annual reprises of Ojai concerts in Berkeley, as well as joint commissions and co-productions. The Maria Schneider commission, *Winter Morning Walks*, will be the first of such joint commissions, and the Peter Sellars staged production of George Crumb's *Winds of Destiny* will be the first such co-production. With *Ojai North!*, signature Ojai Music Festival programming will become available through live performances to a wider audience, expanding the Festival's reach beyond Ojai. Additional information on *Ojai North!* can be found at [OjaiFestival.org](http://OjaiFestival.org) and [CalPerformances.org](http://CalPerformances.org).

## **65<sup>th</sup> OJAI MUSIC FESTIVAL, June 9-12, 2011**

Thomas W. Morris, Artistic Director

Dawn Upshaw, Music Director

Concerts at the new Libbey Bowl

### **THURSDAY, JUNE 9, 8:00pm**

"Voices: The Next Generation"

Graduates of the Graduate Vocal Arts Program at Bard College Conservatory of Music

Dawn Upshaw, host

Dawn Upshaw introduces graduates of her Graduate Vocal Arts Program at Bard College in an intimate and informal evening musicale of solos, duets, and vocal ensembles, featuring classical works and folk song arrangements, culminating in a grand finale for everyone. The wide-ranging program will include music by

Purcell, Faure, Messiaen, Szymanowski, Copland, Britten, Berio, and Grainger. A special highlight will be several songs by British-American composer David Bruce.

**FRIDAY, JUNE 10, 1:00-5:00pm**

Matilija Auditorium

Festival Symposium

Ara Guzelimian, symposium director

Part I "Stretching Musical Boundaries"

Richard Tognetti, artistic director of the Australian Chamber Orchestra

Part II "Music in the Time of War"

Peter Sellars, director

Other guests, TBA

**FRIDAY, JUNE 10, 8:00pm**

Dawn Upshaw, soprano

Gilbert Kalish, piano

red fish blue fish with Steven Schick, percussion

Peter Sellars, director

Afghan musicians, tba

Music of Afghanistan, TBA

GEORGE CRUMB *Winds of Destiny (American Songbook IV) Songs of Strife, Love, Mystery and Exultation  
A Cycle of American Civil War Songs, Folk Songs, and Spirituals*  
(World Premiere of the staged production, Co-production of the Ojai Music Festival and Cal  
Performances)

**SATURDAY, JUNE 11, 11:00am**

Richard Tognetti, violin

Gilbert Kalish, piano

JANÁČEK Violin Sonata

PETER SCULTHORPE *Irkanda I*

PROKOFIEV Sonata for two violins in C major

with Satu Vänskä, violin

BEETHOVEN Violin Sonata No. 9, "*Kreutzer*" Sonata

**SATURDAY, JUNE 11, 3:30-4:30pm**

Matilija Auditorium

Festival Symposium

Ara Guzelimian, symposium director

Part III "Creative Directions"

Dawn Upshaw, soprano

**SATURDAY, JUNE 11, 8:00pm**

Australian Chamber Orchestra

Richard Tognetti, leader

SCELSI *Anâgâmin*

SCHNITTKE Trio Sonata (arranged for string orchestra by Yuri Bashmet)

RICHARD TOGNETTI *Deviance*

BACH Violin Concerto in A minor, BWV 1041

Richard Tognetti, violin

SCHOENBERG *Verklärte Nacht (Transfigured Night)*

**SUNDAY, JUNE 12, 11:00am**

Maria Schneider Orchestra

Maria Schneider, conductor

Composer/conductor Maria Schneider's 18-piece jazz orchestra is unique in its exceptional ensemble playing and its members' extraordinary improvisational abilities, creating new and fresh sound worlds. Her picturesque, colorful and often autobiographical music blurs the lines between jazz and classical, and even carries influences from Spain, Brazil and more. Maria Schneider will announce the program from the stage.

**SUNDAY, JUNE 12, 5:30pm**

Dawn Upshaw, soprano

Australian Chamber Orchestra

WEBERN Five Pieces for Strings, Op. 5, Movement I

GEORGE CRUMB *Threnody I: Night of the Electric Insects* from *Black Angels*

WEBERN Five Pieces for Strings, Op. 5, Movement II

GEORGE CRUMB *Sounds of Bones and Flutes* from *Black Angels*

WEBERN Five Pieces for Strings, Op. 5, Movement III

GEORGE CRUMB *Sarabanda de la Muerte Oscura* from *Black Angels*

WEBERN Five Pieces for Strings, Op. 5, Movement IV

GEORGE CRUMB *God-music* from *Black Angels*

WEBERN Five Pieces for Strings, Op. 5, Movement V

(performed *attaca*)

MARIA SCHNEIDER *Winter Morning Walks*

(World Premiere and Co-commission by Ojai Music Festival, Cal Performances and Australian Chamber Orchestra)

Dawn Upshaw, soprano

Scott Robinson, woodwinds

Frank Kimbrough, piano

BARTÓK *Five Hungarian Folk Songs* (arranged for string orchestra by Richard Tognetti)

Dawn Upshaw, soprano

GRIEG String Quartet in G minor (arranged for string orchestra by Richard Tognetti) (U.S. Premiere)

*Artists and programs are subject to change. Main concerts will be at the new Libbey Bowl.*

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**DAWN UPSHAW, music director**

Joining a rare natural warmth with a fierce commitment to the transforming communicative power of music, Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her ability to reach to the heart of music and text has earned her both the devotion of an exceptionally diverse audience, and the awards and distinctions accorded to only the most distinguished of artists. In 2007, she was named a Fellow of the MacArthur Foundation, the first vocal artist to be awarded the five-year "genius" prize, and in 2008 she was named a Fellow of the American Academy of Arts & Sciences.

Her acclaimed performances on the opera stage comprise the great Mozart roles (Pamina, Ilia, Susanna, Despina) as well as modern works by Stravinsky, Poulenc, and Messiaen. From Salzburg, Paris and Glyndebourne to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances, Dawn Upshaw has also championed numerous new works created for her including *The Great Gatsby* by John Harbison; the Grawemeyer Award-winning opera, *L'Amour de Loin* and oratorio *La Passion de Simone* by Kaija Saariaho; John Adams' Nativity oratorio *El Niño*; and Osvaldo Golijov's chamber opera *Ainadamar* and song cycle *Ayre*.

Ms. Upshaw's 2010-11 season opened with the Boston Symphony Orchestra in performances of Golijov and Canteloube at the Tanglewood Music Festival. She tours Europe in Peter Sellars' acclaimed production of Kurtag's *Kafka Fragments*, and appears in recital at London's Barbican Centre (with Gerald Finley). She reprises her celebrated role in John Adams's *El Niño* with the San Francisco Symphony, and begins a second three-year term as Artistic Partner with the Saint Paul Chamber Orchestra, with whom she also appears at Carnegie Hall as part of the "Spring For Music" series. She sings world premieres of four new works written for her, including a chamber piece by Donnacha Dennehy and the Crash Ensemble in Dublin, slated for release on Nonesuch Records; a co-commission with the Terezin Foundation and the Prague Spring Festival by Pablo Ortiz; a vocal and chamber orchestra commission from Gabriela Frank for the SPCO; and a jazz-inflected score by Maria Schneider for the Australian Chamber Orchestra, with first performances at the 2011 Ojai Festival where Ms. Upshaw is the Music Director.

It says much about Dawn Upshaw's sensibilities as an artist and colleague that she is a favored partner of many leading musicians, including Richard Goode, the Kronos Quartet, James Levine, and Esa-Pekka Salonen. In her work as a recitalist, and particularly in her work with composers, Dawn Upshaw has become a generative force in concert music, having premiered more than 25 works in the past decade. From Carnegie Hall to large and small venues throughout the world she regularly presents specially designed programs composed of lieder, unusual contemporary works in many languages, and folk and popular music. She furthers this work in master classes and workshops with young singers at major music festivals, conservatories, and liberal arts colleges. She is artistic director of the Vocal Arts Program at the Bard College Conservatory of Music, and a faculty member of the Tanglewood Music Center.

A four-time GRAMMY Award winner, Dawn Upshaw is featured on more than 50 recordings, including the million-selling Symphony No. 3 by Henryk Gorecki. Her discography also includes full-length opera recordings of Mozart's *Le Nozze di Figaro*; Messiaen's *St. Francois d'Assise*; Stravinsky's *The Rake's Progress*; John Adams' *El Niño*; two volumes of Canteloube's "Songs of the Auvergne", and a dozen recital recordings. Her most recent release on Deutsche Grammophon is "Three Songs for Soprano and Orchestra," the third in a series of acclaimed recordings of Osvaldo Golijov's music.

Dawn Upshaw holds honorary doctorate degrees from Yale, the Manhattan School of Music, Allegheny College, and Illinois Wesleyan University. She began her career as a 1984 winner of the Young Concert Artists Auditions and the 1985 Walter W. Naumburg Competition, and was a member of the Metropolitan Opera Young Artists Development Program.

#### **RICHARD TOGNETTI, artistic director of ACO/violin**

Australian violinist and conductor Richard Tognetti has established an international reputation for his compelling performances and artistic individualism. He studied at the Sydney Conservatorium with Alice Waten, in his home town of Wollongong with William Primrose, and at the Berne Conservatory (Switzerland) with Igor Ozim, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he returned to lead several performances of the ACO, and in November was appointed as Leader. He was subsequently appointed Artistic Director of the Orchestra.

Highlights of his career as director, soloist or chamber music partner include the Sydney Festival (as conductor of Mozart's opera *Mitridate*); and appearances with the Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra and the Nordic Chamber Orchestra. He is currently artistic director of the Maribor Festival in Slovenia; the first festival under his leadership was held in September 2008 and featured collaborations with European and Australian musicians and the European premiere of *Luminous*.

As a soloist Richard Tognetti has appeared on many occasions with the ACO and with the major Australian symphonies, including the Australian premiere of Ligeti's Violin Concerto with the Sydney Symphony in 1998. He has collaborated with colleagues across various art forms and artistic styles, including Joseph Tawadros, Dawn Upshaw, James Crabb, Emmanuel Pahud, actor Jack Thompson, singers Katie Noonan, Neil Finn, Tim Freedman and Paul Capps, photographer Bill Henson and poet/cartoonist Michael Leunig. In 2003, Richard was co-composer of the score for Peter Weir's *Master and Commander: The Far Side of the World*; violin tutor for its star, Russell Crowe; and he can also be heard performing on the

award-winning soundtrack. In 2005, together with Michael Yezerksi he co-composed the soundtrack to Tom Carroll's surf film *Horrscopes* and, in 2008, created *The Red Tree*, inspired by illustrator Shaun Tan's book.

Along with numerous recordings with the ACO, Richard Tognetti has recently recorded Bach's solo violin repertoire for ABC Classics. The unaccompanied sonatas and partitas were released in 2005 to critical acclaim and awarded the 2006 ARIA Award for Best Classical Album. The concertos were released in 2006 and awarded the 2007 ARIA for Best Classical Album. The final installment, the accompanied sonatas, was released in 2007 and recently collected the 2008 ARIA for Best Classical Album. Future recordings include a set of Mozart concertante violin works and the Dvorak Violin Concerto for the BIS label.

A passionate advocate for music education, Mr. Tognetti established the ACO's Education and Emerging Artists programs in 2005 and toured regional Australia with a concert based on the inspiring documentary film, *Musica Surfica* (recently awarded best feature at the New York Surf Film Festival). Richard Tognetti holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999.

### **AUSTRALIAN CHAMBER ORCHESTRA**

Internationally renowned for inspired programming and the rapturous response of audiences and critics, the Australian Chamber Orchestra is a product of the country's vibrant, adventurous and inquiring spirit. In performances around Australia, around the world and on many recordings, the ACO moves hearts and stimulates minds with repertoire spanning six centuries and a vitality and virtuosity unmatched by other ensembles.

The ACO was founded in 1975 by John Painter. Every year, this ensemble presents performances of the highest standard to audiences around the world, including 10,000 subscribers across Australia. The ACO's unique artistic style encompasses not only the masterworks of the classical repertoire, but innovative cross-art form projects and a vigorous commissioning program.

The outstanding Australian musician Richard Tognetti was appointed as Artistic Director and Lead Violin in 1989. Under his inspiring leadership, the ACO has performed as a flexible and versatile 'ensemble of soloists', on modern and period instruments, as a small chamber group, a small symphony orchestra, and as an electro-acoustic collective. In a nod to past traditions, only the cellists are seated – the resulting sense of energy and individuality is one of the most commented-upon elements of an ACO concert experience.

Regular international tours to Asia, Europe and the USA have drawn outstanding reviews for the ACO's performances at many of the world's prestigious concert halls, including Amsterdam's Concertgebouw, London's Wigmore Hall, New York's Carnegie Hall and Lincoln Center, Vienna's Musikverein, Birmingham's Symphony Hall and Washington D.C.'s Kennedy Center. Recent festival appearances include the BBC Proms, Tanglewood, Ravinia, Interlochen and New York's Mostly Mozart. The Australian Government recognizes the ACO's achievements by designating it as an international flagship arts company.

The ACO's dedication and musicianship has created warm relationships with such celebrated soloists as Emmanuel Pahud, Steven Isserlis, Dawn Upshaw, Imogen Cooper, Christian Lindberg, Joseph Tawadros, Melvyn Tan and Pieter Wispelwey. The ACO is renowned for collaborating with artists from diverse genres, including singers Tim Freedman, Neil Finn, Katie Noonan, Paul Casis, Danny Spooner and Barry Humphries and visual artists Michael Leunig, Bill Henson, Shaun Tan and Jon Frank. Committed to Australian composition, the ACO has given 1700 performances of over 250 works by 80 Australian composers.

The ACO has made many acclaimed recordings, for labels including BIS, ABC Classics, Sony, Channel Classics, Hyperion, EMI, Chandos and Orfeo. In 2005 the Orchestra collaborated with pianist Angela Hewitt on the final installment of her 10-year project to record all of Bach's keyboard music. This double-CD set for Hyperion was 'CD of the Month' for Gramophone magazine. Similar critical praise was lavished on the ACO's recording with Emmanuel Pahud of Vivaldi's flute concertos for EMI. Richard Tognetti and the ACO recorded Bach's violin concertos for ABC Classics (2006), winning one of three consecutive ARIA Awards for Richard Tognetti's Bach recordings. The ACO is featured in the documentary *Musical Renegades*, the *Classical Destinations II* television series screened internationally in 2008-9 and *Musica Surfica*, which has won awards at film festivals in Europe and America in 2008-9. In 2009, ABC Classics released a 2CD compilation celebrating Richard Tognetti's 20th anniversary with the ACO. The ACO currently records for the European label BIS.

## **MARIA SCHNEIDER ORCHESTRA**

Maria Schneider's music has been hailed by critics as "evocative, majestic, magical, heart-stoppingly gorgeous, and beyond categorization." She and her orchestra became widely known starting in 1994 when they released their debut recording, "Evanescence." With that recording, Ms. Schneider began to develop a highly personal way of writing for her 17-member collective, tailoring her compositions to distinctly highlight the unique voices of the group. Subsequently, the Maria Schneider Orchestra has performed at festivals and concert halls worldwide. She has received numerous commissions and guest conducting invites, working with more than 85 groups from over 30 countries spanning Europe, South America, Australia, Asia and North America.

Ms. Schneider's music blurs the lines between genres, and as a result, her long list of commissioners has become quite varied. They include the Norrbotten Big Band and Danish Radio Orchestra with Toots Thielemans and Ivan Lins, the Metropole Orchestra in the Netherlands (several works), Orchestra National de Jazz (*Recapitulation*), Carnegie Hall Jazz Orchestra (*El Viento*), Monterey Jazz Festival (*Scenes from Childhood, Willow Lake*), The American Dance Festival (for dance company, *Pilobolus–Dissolution*), University of Miami Concert Jazz Band (*Three Romances*), Hunter College (*Concert in the Garden, Sky Blue*), Jazz at Lincoln Center (*Buleria, Soleá y Rumba*), Los Angeles Philharmonic Association (*Aires de Lando*), Peter Sellars' New Crowned Hope Festival (Vienna's Mozart Festival–*Cerulean Skies*), Kronos Quartet (*String Quartet No. 1*) and the Saint Paul Chamber Orchestra with soprano, Dawn Upshaw (*Carlos Drummond de Andrade Stories*), a work that will receive its New York premiere at Carnegie Hall, May 13<sup>th</sup>, 2011, conducted by Ms. Schneider.

Ms. Schneider and her orchestra have a distinguished recording career with nine Grammy nominations and two Grammy awards. "Concert in the Garden" (Best Large Ensemble Album), released only through her ArtistShare® website, became historic as the first record to win a Grammy with Internet-only sales. The second Grammy was awarded for Maria's composition *Cerulean Skies* (Best Instrumental Composition).

She continues to be a pioneer in funding her projects. She recently composed two works for her own orchestra with the involvement of commissioners, not from arts organizations, but directly from her ArtistShare fan base. For these projects, she documented her process of creating the two new works for participating fans. The commissioners are Christophe Asselineau (*The Thompson Fields*), and Bill and Carol Bloemer, Justin Freed, Paul James and John Koerber (*Lembrança*).

*Concert in the Garden* and her orchestra's latest album, *Sky Blue* (on which *Cerulean Skies* was recorded) were both named "Jazz Album of the Year" by the Jazz Journalists Association and the DOWNBEAT Critics Poll.

## **PETER SELLARS, director**

Renowned theater, opera, and festival director Peter Sellars is one of the most innovative and powerful forces in the performing arts in America and abroad. A visionary artist, Mr. Sellars is known for groundbreaking interpretations of classic works. Whether it is Mozart, Handel, Shakespeare, Sophocles, or the 16th-century Chinese playwright Tang Xianzu, Peter Sellars strikes a universal chord with audiences, engaging contemporary social and political issues.

Mr. Sellars has staged operas at the Chicago Lyric Opera, the Glyndebourne Festival, the Netherlands Opera, Opéra National de Paris, the Salzburg Festival, San Francisco Opera, and Santa Fe Opera, among others, establishing a reputation for bringing 20th-century and contemporary operas to the stage, including works by Olivier Messiaen, Paul Hindemith, and György Ligeti. Inspired by the compositions of Kaija Saariaho, Osvaldo Golijov, and Tan Dun, he has guided the creation of productions of their work that have expanded the repertoire of modern opera. He has been a driving force in the creation of many new works with longtime collaborator John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, and *Doctor Atomic*.

Recent Mr. Sellars projects include a staging of Stravinsky's *Oedipus Rex/Symphony of Psalms* for the Los Angeles Philharmonic and the Sydney Festival; a production of Shakespeare's *Othello* performed in Vienna, Bochum, Germany, and New York; and a critically acclaimed staging of Bach's *Saint Matthew Passion* for the Berlin Philharmonic Orchestra seen in Salzburg and Berlin.

Mr. Sellars has led several major arts festivals, including the 1990 and 1993 Los Angeles Festivals. In 2006, he was Artistic Director of New Crowned Hope, a month-long festival in Vienna for the city of Vienna's Mozart Year celebrating the 250th anniversary of Mozart's birth. Mr. Sellars' last appearance in Ojai was in 1992 directing the staged version of Stravinsky's *Histoire du Soldat* with Music Director Pierre Boulez.

Peter Sellars is a professor in the Department of World Arts and Cultures at UCLA and Resident Curator of the Telluride Film Festival. He is the recipient of a MacArthur Fellowship, the Erasmus Prize, the Sundance Institute Risk-Takers Award, and the Gish Prize, and is a member of the American Academy of Arts and Sciences.

#### **GILBERT KALISH, piano**

Gilbert Kalish leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator, and as pianist in myriad performances and recordings, has established him as a major figure in American music making. A native New Yorker and graduate of Columbia College, Mr. Kalish studied with Leonard Shure, Julius Hereford and Isabella Vengerova. He was the pianist of the Boston Symphony Chamber Players for 30 years and was a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960's and 70's. He is a frequent guest artist with many of the world's most distinguished chamber ensembles. His thirty-year partnership with the great mezzo-soprano Jan DeGaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He maintains longstanding duos with the cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw and was last seen in Ojai with Ms. Upshaw in 2008.

As an educator he is Distinguished Professor and Head of Performance Activities at the State University of New York at Stony Brook. From 1968-1997, he was a faculty member of the Tanglewood Music Center and served as the "Chairman of the Faculty" at Tanglewood from 1985-1997. He often serves as guest artist at distinguished music institutions such as The Banff Centre, and the Steans Institute at Ravinia, and the Marlboro Festival. Mr. Kalish's discography of some 100 recordings encompasses classical repertory, 20th century masterworks and new compositions. Of special note are his solo recordings of Charles Ives' Concord Sonata and Sonatas of Joseph Haydn, an immense discography of vocal music with Jan DeGaetani and landmarks of the 20th century by composers such as Carter, Crumb, Shapey and Schoenberg. In 2002, he was the recipient of Chamber Music America's Service Award for his exceptional contributions in the field of chamber music.

#### **RED FISH BLUE FISH, percussion ensemble**

red fish blue fish is the resident percussion ensemble of the University of California, San Diego and functions as a laboratory for the development of new percussion techniques, sounds and music. The group has toured widely including performances at Lincoln Center and the Henry Street Settlement in New York City, the Agora Festival (Paris), the Los Angeles Philharmonic's Green Umbrella Series, the National Gallery of Art, the Centro des Bellas Artes in Mexico City, the Percussive Arts Society International Convention, and the Tapei International Percussion Conference, in addition to a regular series of concerts at the University of California, San Diego. The group has recorded for Tzadik and Mode Records. A recently released a 3CD set of the complete percussion works of Iannis Xenakis on Mode records was received with great critical acclaim. A DVD of Roger Reynold's "Sanctuary" for percussion quartet and soloist was released by Mode Records in late 2010, and another DVD of the entire early percussion music of Karlheinz Stockhausen will be released by red fish blue fish on Mode Records in 2011.

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Ojai Music Festival Artistic Director **Thomas W. Morris** is recognized as one of the most visionary leaders and innovative concert programmers in the music industry. His tenure with the Festival began in 2004, and extends through 2014. As Artistic Director, Morris is responsible for identifying and engaging each Festival music director and, in collaboration with each music director, curating Festival programming in the fearless tradition for which Ojai has become renowned. In February 2004, Morris retired as executive director of The Cleveland Orchestra, a position he held since 1987. He has served in a number of capacities, including general manager of the Boston Symphony Orchestra from 1969 to 1985, where he had overall responsibility for the Boston Symphony, Boston Pops, Tanglewood, and Symphony Hall. In addition to his Ojai post, Morris is artistic director of the new Spring for Music Festival at New York's Carnegie Hall to debut in May 2011, and is also active as a consultant, teacher, and writer.

The Ojai Music Festival continues its unmatched musical legacy and international reputation for artistic excellence, adventurous programs, and creative artistic camaraderie. Ojai's tradition of inviting a new music director for each season guarantees variety and vitality across festivals. The 2011 Festival explores the musical interests, and celebrates the artistic collaborations of Music Director Dawn Upshaw, one of today's foremost -

and most versatile – sopranos. Since 1947, the Ojai Valley has remained the quintessential haven for passionate music lovers and trailblazing artists, and serves as a creative laboratory where extraordinary music-making and provocative discussions flourish. Thomas W. Morris, Artistic Director since 2004, and each appointed music director partner to create programs of wide-ranging repertoire and unexpected connections. Among the Festival's diverse music directors have been such renowned musical personalities as John Adams, Pierre-Laurent Aimard, George Benjamin, Pierre Boulez, Aaron Copland, Ingolf Dahl, Peter Maxwell Davies, eighth blackbird, Lukas Foss, John Harbison, Oliver Knussen, Kent Nagano, David Robertson, Esa-Pekka Salonen, Robert Spano, Igor Stravinsky, Michael Tilson Thomas, and Mitsuko Uchida. Considered a highlight of the summer classical music season, the Ojai Music Festival is a four-day series of concerts, symposia, and auxiliary events set in the idyllic Ojai Valley, known as California's Shangri-la. Located 90 miles northwest of Los Angeles, Ojai Music Festival concerts take place at the newly renovated outdoor Libbey Bowl, on a site held sacred by the Chumash Indians.

### **Tickets and Information**

Ojai Music Festival single tickets range from \$25 to \$100 for reserved seating and lawn seating at \$15. (Reserved section tickets increase the week of the Festival.) Festival passes are also available ranging from \$68 to \$320 for five concerts; weekend passes from \$57 to \$266 for four concerts, and day passes from \$25 to \$115. Tickets for the Festival Symposium on June 12 are \$35, and \$20 for the Saturday session only. Tickets and passes available online at [OjaiFestival.org](http://OjaiFestival.org) or by calling the box office at 805-646-2053.

Festival concerts take place at the new Libbey Bowl at East Ojai Avenue in downtown Ojai. The Symposium is at the Matilija Auditorium at 703 El Paseo Road. The Friday night Beyond the Bowl event will be held at Libbey Bowl and the film showing of "Musica Surfica" at the Ojai Theater 145 East Ojai Avenue.

Lodging information, directions as well as complimentary concierge services for visitors and other Ojai activities, are also available on the [Ojai Festival website](http://Ojai Festival website). Follow Festival updates at [OjaiFestival.org](http://OjaiFestival.org), [Facebook](https://www.facebook.com/OjaiFestival), and [Twitter](https://twitter.com/OjaiFestival).

### **Ojai Valley Day Activities**

During the weekend, the Festival offers patrons the opportunity to explore the pristine Ojai Valley. Led by the Ojai Valley Land Conservancy, complimentary sunrise hikes take place on Friday and Saturday, June 10 and 11, through the Ojai Meadows Preserve. For foodies, the Festival presents a Farm to Table tour on June 11 from 4 pm-6:30 pm with local farmer Steve Sprinkel and chef Olivia Chase. The afternoon includes a tour of Rio Gozo farm followed by a dinner using the fresh ingredients from the farm at their restaurant The Farmer and the Cook. Award-winning vintner Adam Tomlach of Ojai Vineyard, the official wine sponsor of the 2011 Ojai Music Festival, also gives a lecture on organic winemaking. Tour and dinner with wine is \$57 per person. On Saturday and Sunday, from 3pm-4pm, the Ojai Olive Oil hosts complimentary tours of its olive tree grove. For other activities happening during Festival weekend in Ojai visit [OjaiFestival.org/VisitOjai](http://OjaiFestival.org/VisitOjai).

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[For photos, additional bios, and Ojai information visit the press page at OjaiFestival.org.](http://OjaiFestival.org)