

An abstract geometric artwork featuring a dense arrangement of colorful triangles in shades of red, orange, yellow, green, blue, and white. These triangles are set against a dark green, textured background that has some splatters and small black dots. The overall composition is dynamic and layered.

GRAND TETON MUSIC FESTIVAL

in JACKSON HOLE, WY

SEASON 54
JUL. 1-AUG. 15, 2015



Catherine Durboraw MD
Board Certified
Oculoplastic Surgeon



CENTER FOR AESTHETICS

PLASTIC SURGERY AND AESTHETIC MEDICINE

Providing
distinctive
services to
discerning
Jackson Hole
clients for 17
years



The leader in non-surgical total transformation



JACKSON HOLE • SUN VALLEY • SCOTTSDALE • IDAHO FALLS

www.centerforaesthetics.com

208.529.8232 • 800.575.8337

3395 North Pines Way Suite 102, Wilson WY

Next to Aspen Travel



FROM THE MUSIC DIRECTOR DONALD RUNNICLES



Theodore Roosevelt held a lifelong fascination for the wilderness—it is to that charismatic and visionary president above all that we owe the vast stretches of our national parks and, in turn, as our gaze is drawn to the dramatic beauty of our mountains, a debt of profound gratitude. With customary elegance, he spoke of how in a landscape much like this one the “romance of my life began.” “There are no words,” he wrote, “that can tell the hidden spirit of the wilderness, that reveal the mystery, the melancholy and its charm.” As I welcome you to Season 54 of the Grand Teton Music Festival, it is with great joy and a sense of privilege that, over the seven busy weeks full of great music and musicians, we will seek to express in music that for which there are “no words.”

In *West Side Story*, the masterful, modern reworking of *Romeo and Juliet*, the legendary composer and conductor Leonard Bernstein powerfully evokes the transformative and revolutionary power of love amidst tragic bitterness and lust for power. As a conductor, Bernstein also introduced new generations to the glorious music of Gustav Mahler. The poignant and existential questions posed in Mahler’s masterpiece, *Das Lied von der Erde*—the love of nature, the nature of love—make it all the more fitting that these works are presented together, featuring two peerless vocalists, Kelley O’Connor and Simon O’Neill.

Last year it was thrilling to experience the enthusiasm from orchestra and audience alike on being introduced to the symphonies of a great British composer, Ralph Vaughan Williams—how apt that in the final week of the season we will hear his masterpiece, the “Pastoral” Symphony, an evocative celebration of our natural landscapes. The language is often modal, rooted in Gregorian chant, fascinating-

ly related and integral to the sensuous sound-world of another European composer, Ottorino Respighi, whose electrifying *Pines of Rome* will also be featured in the final week.

As I hope is clear, great care is given to the context of our music programs both in chamber and symphonic repertoire. Great care, too, and proud attention is given to introducing our GTMF audience to the greatest artists, including the conductors Edo de Waart and Cristian Măcelaru, and the pianists Denis Kozhukhin and Behzod Abduraimov. We also welcome back beloved friends—the cellist Alisa Weilerstein, the violinist James Ehnes, the soprano Jane Archibald and the conductor Osmo Vänskä. Great artists all, and worthy of this phenomenal orchestra and Festival.

“There are no words.” There are, however, the symphonic peaks to which you can look forward—the symphonies of Beethoven, Schubert, Shostakovich and Sibelius, the glorious concertos of Brahms and Rachmaninoff—timeless, awe-inspiring, consoling.

Do please join us again this summer for some romance!

Sincerely Yours,

A handwritten signature in black ink, which appears to read "Donald Runnicles". The signature is fluid and cursive, with a long, sweeping tail at the end.

FROM THE BOARD PRESIDENT SYLVIA NEIL



Welcome to the Grand Teton Music Festival! We are so very pleased that you are here to enjoy world-class music making in these magnificent mountains! Whether you are new to our Festival or are a veteran subscriber, whether you are attending your first concert or are a music composer, tonight's performance will be a transcending experience. To quote the *Wall Street Journal*, you have found "one of the best places to hear classical music in the summer." My husband and I are privileged to be patrons of the arts in our hometown of Chicago. We travel the world to enjoy opera and orchestral music, but we are particularly enthralled with the Grand Teton Music Festival. No one does it better! So relax and enjoy—you are in for a treat, and after tonight, come back for more.

The Festival has been in Jackson Hole for over 50 years, and we are quite proud of our heritage. Today, under the baton of our renowned Maestro Donald Runnicles, we are soaring to new heights, realizing a renewed vision for the 21st century. We are excited this year to enjoy new concert formats and a magnificent, free Fourth of July concert celebrating music and freedom. GTMF Presents becomes a new brand, bringing exciting contemporary classical performers and soloists to town. Our free Inside the Music series and family concerts are local favorites, and our Thursday night Chamber Music concerts are virtually a festival unto themselves—this summer, we further refine and highlight these offerings. Finally, our crown jewel, our weekend Orchestra concerts, reach new levels of extraordinary with a season to excite and delight everyone.

Looking forward, the Festival is also expanding our engagement with the Jackson Hole community and in our schools. We are a year-round Festival, from broadcasts of Met Operas at the Center for the Arts and concerts in town in the winter to our Tune-Up programs in the schools. We are working closely with community leaders and educators to expand and focus our programs to best address the valley's needs and provide music for our winter skiers as well as our summer hikers. Our annual fundraiser, the Jackson Hole Wine Auction, brings wine collectors and foodies from all over the world to the Tetons to mix it up with the world's hottest vintners and chefs. If you didn't join us this year, come next June!

As the Festival's President I am privileged to work with a dynamic team, our multitalented Executive Director Andrew Palmer Todd and his wonderful staff, and a very dedicated, generous Board of Directors. You, our audience, are our most important constituency. We invite you to become more engaged with us, whether that means coming back again, renewing subscriptions, donating or becoming more involved. We would love to hear your comments and ideas. Visit our website and stay in touch.

Enjoy the music!

rhapsody in *blue*



nina runsdorf *July 6*



mcteigue ny estate jewelry *August 13*



kimberly mcdonald
July 26-27



katie briscoe *August 22-23*

goodie 2 shoes



FOUR SEASONS
RESORT AND RESIDENCES
Jackson Hole

located in the lobby of The Four Seasons Resort & Residences
visit our main location in town at 81 South King Street, *visit us online* www.goodie2shoes.com

FROM THE EXECUTIVE DIRECTOR

ANDREW PALMER TODD



On behalf of all involved with the Grand Teton Music Festival, welcome to Season 54! As you will undoubtedly see as you peruse our program guide, the Festival's commitment to artistic excellence and exhilarating performances is alive and well under the musical direction of Donald Runnicles.

The Festival is focused on creating classical music experiences for our community of listeners, supporters and musicians. You will notice GTMF using Walk Festival Hall in new ways to experiment with new concert formats this year. During our festive opening week, two programs feature stage seating, which creates an intimate atmosphere for both performers and audience members. Additionally, both of those programs are just one hour, are performed without intermission and include wine from our co-sponsor, Landmark Vineyards.

As part of the Festival's engagement of younger audiences, two young classical music stars, Pablo Villegas, guitar, and Alisa Weilerstein, cello, will present events geared toward younger ears (and the youthful adults who bring them). These events allow the audiences of tomorrow to be up close and personal with great artists and share in the joy of music.

Also of note are the two gallery concerts the Festival is presenting this summer—one at the Diehl Gallery featuring our Festival Musicians, and one at Tayloe Piggott featuring guitarist Villegas. This is part of the Festival's efforts to bring the concert

hall experience to the town of Jackson. These smaller affairs allow individuals to experience music making in nontraditional venues and provide an opportunity to visit with Festival artists in a casual atmosphere. Again, all part of the Festival's initiatives to ensure that everyone in Jackson Hole can access the world-class music making the Festival has presented for the past 53 summers.

Anyone who has set foot in our Hall is immediately impressed with the warm acoustic environment. But not all of our patrons are able to hear the music as they would like, which is why the Festival installed a "hearing loop" this year. The hearing loop provides a direct feed to anyone currently using a hearing-assistance device. It is our sincere hope that everyone will be able to hear the inspired music making at the Festival.

As always, please join me in thanking and recognizing our more than 200 Festival Musicians who make their pilgrimage to Jackson Hole each summer. The level of orchestra playing under Donald Runnicles' leadership is, I assure you, some of the highest in the world. Each time our Festival Orchestra steps on stage, I am truly thankful for their commitment to our organization. Their presence here each summer is a gift to our community that is to be cherished, celebrated and shared!

Sincerely,

A handwritten signature in black ink that reads "Andrew Palmer Todd".

"I CALL ARCHITECTURE FROZEN MUSIC."

JOHANN WOLFGANG VON GOETHE

(That's music to our ears.)



WRJ
DESIGN

INSPIRED BY THE NATURAL WORLD.
INFORMED BY THE REST OF IT.

Design Studio & Interiors
30 S. King Street • Jackson, WY 83001
307.200.4881 • wrjdesign.com

8 FESTIVAL BOARD & STAFF

10 GENERAL INFORMATION

26 JULY 1-4

37 JULY 7-11

45 JULY 14-18

54 JULY 21-25



Pablo Villegas, *guitar* | page 76



Kelley O'Connor, *mezzo-soprano* | page 42



Donald Runnicles, *Music Director* | page 25

66 JULY 28-AUGUST 1

74 AUGUST 4-8

87 AUGUST 11-15

106 FESTIVAL ORCHESTRA MUSICIANS

124 DONORS & SPONSORS

142 IN MEMORIAM & GRATITUDE

146 SEASON CALENDAR

152 ADVERTISER INDEX

NOBLE

T R A V E L

TRAVEL | IT'S TIME



NANCY PORTHAN | nancy@nobletvl.com | 307-734-8200

MUSIC DIRECTOR

Donald Runnicles

BOARD OF DIRECTORS

Sylvia Neil, *President*
Barbara McCelvey, *Vice President*
Dick Jaquith, *Treasurer*
Bob Whitmire, *Secretary*

Emily Arbegust
Dave Augé
Kenneth M. Begelman, M.D.
Merton J. Bell, III
Julie Faupel
Patty Jaquith
Joni Mack
Ralph Matson
John Nyheim
David Raisbeck
Jenny Ross
Jon W. Rotenstreich
Gary Silberberg
Allan Tessler
Barbara Manfrey Vogelstein
Margaretha Walk
William Wecker
John Whitmore
Jim Wunsch

DIRECTORS EMERITUS

Charles C. Baker
Joseph Bennett
Lynne V. Cheney
Al Hilde, Jr.
Jayne Hilde
Earl Sams Lightner
Mary Seidler
Sen. Alan K. Simpson
William D. Weiss

STAFF

Andrew Palmer Todd
Executive Director

Ani Van Genderen Amdor
Housing Associate

Richard Brown
*Artistic Advisor &
Orchestra Personnel Manager*

Marty Camino
Artistic Operations Manager

Courtnee Cohen
Office Manager

Anna Dobbins
Director of Development

Megan Gallagher
Special Events Manager

Doug Henderson
Facilities Manager

Steffan Larson
Finance Associate

Brittany Laughlin
Marketing Associate

Andy Mahoney
Development Associate

Haynes Poe
Development Associate

Susan Scarlata
Director of Marketing & Sales

SEASONAL STAFF

Francesco Lecce-Chong
Associate Conductor

Adelle Eslinger Runnicles
Chamber Music Coordinator

Victor Muenzer
Recording Engineer

Aris Fetterling-Hood
Associate Recording Engineer

Jonathan Edwards
Piano Technician

Erin Lunsford
Artistic Liaison

Dana Wier
Stage Manager

Gregory Hix
Aaron Messing
Alex Wier
Associate Stage Managers

Brian Gill
Bonnie Shappell
Front of House Managers

Shire Brown
Susannah Woodruff
Box Office Staff



HOTEL AMENITIES, VILLA PRIVACY

Why settle for just one room, when you could enjoy the whole estate?



The Clear Creek Group
JACKSON HOLE
120 WEST PEARL AVENUE . JACKSON, WYOMING 83001 . (307) 732-3400 . TCCGJH.COM

2015 AUXILIARY MEMBERS

The Ladies Auxiliary is a group of ambassadors that supports the Grand Teton Music Festival. Auxiliary members volunteer their time to assist with office projects and events throughout the year. We are thankful for the following members and their commitment to our Festival.

Emily Ambler
Gainor Bennett*
Martha Birkett
Joyce Caddell*
Nancy Carey
Jackie Childress
Patricia Curtis
Reade Dornan
Nancy Eaton
Nancy Faems
Andrea Ferguson
Jean Ferguson
Petria Fossil
Lou Furrer*
Sue Gardner*
Joan Goldfarb*
Natalie Goss*
Pat Gradek
Carter Gray
Joy Greene
Louise Haberfeld
Chris Hartley*
Julie Heilesen
Barbara Herz
Leslie Hill
Nannette Beckley Holden
Chris Hruza-Iams
Patty Jaquith
Nancy Jarrell
Alison Jones
Diana Kitchen
Beedee Ladd
Joni Mack, *president*
Abigail Moore
Roseanne Magid*
Barbara Mallory*
Elinor Miller*
Pam Niner

Ann O'Leary*
Susan Ordway
Robin Paulson*
Ellen Raisbeck
Lucy Rankin
Carol Schwender*
Barbara Sedlin
Priscilla Sibson
Cordelia Stearns*
Charlotte Stifel
Joyce Sullivan
Joan Thulin*
LaFon Ward*
Cammie Watson
Mary Kay Werner*
Janet Whitmire

*Sustaining Members

BRAVO

The Festival's young patrons group, Bravo, helps with audience development and outreach. This year's Bravo Presents series is an outgrowth of dialogue with this group of young professionals. This new platform for GTMF mixes music and wine in locations in the town of Jackson. Attend Bravo Presents concerts this summer at the Diehl Gallery on July 8 and Tayloe Piggott Gallery on August 5. The following people lead this group as the Bravo Committee.

Emily Arbegust, *chair*
Katie Colbert
Alexandra Jajonie
Reanna New
Kristen Piontek
Doug Schultz
Christie Watts Schutt

GENERAL INFO

GTMF concerts are performed in Walk Festival Hall, in the heart of Teton Village, unless otherwise noted.

Fritz Box Office

Open June 22–August 15, 2015
Hours: 10am–5pm
Monday–Saturday
Open through intermission on concert evenings. Closed Sundays.

Tickets are also available online at GTMF.org or by calling 307.733.1128.

Administrative Offices

In the Aspens above Aspens Market
4015 N. Lake Creek Drive #100
Wilson, WY 83014

Special Offers

To ensure our concerts are available to all music lovers, GTMF has the following offers:

- > Free student tickets to the majority of concerts
- > Free tickets to Inside the Music concerts, Music in the Hole & Family concerts
- > Free preconcert talks one hour before Friday & Saturday concerts
- > \$10 tickets for Friday's Open Rehearsals each week
- > \$15 Day-Of Rush tickets, available starting at 10am the day of most concerts*
- > \$25 tickets for the majority of concerts in Walk Festival Hall**

*Day-Of Rush Tickets

Starting this year, \$15 Day-Of Rush tickets are available for the majority of GTMF concerts at Walk Festival Hall. These tickets are available earlier than ever before! Get Day-Of Rush tickets at GTMF.org, by phone or in person starting at 10am on the day of the performance you want to attend.

(General Info Continued)

****Tickets for \$25**

The majority of GTMF concerts have tickets available for \$25 that can be purchased at any time. For Festival Orchestra concerts, the back three rows are \$25. These tickets are available online, by phone or in person until they sell out.

Group Sales

GTMF welcomes groups and tours to attend any and all of our concerts. Please contact Susan Scarlata for details related to group ticket sales (susan@GTMF.org or 307.732.9957).

ADA Needs & Hearing Loop

Please call 307.733.1128 or speak to staff at Fritz Box Office to alert our staff if you or anyone in your party needs a mechanical lift into Walk Festival Hall, to arrange hand-capped parking and to request early seating. Please let your ticket agent know if you or someone in your party requires a handicapped seat and speak with a GTMF usher for assistance with hearing loops. See page 21 for more details.



Valet Parking

Valet parking is available in the Cody Circle 30 minutes before and after Friday and Saturday concerts. Guarantor Project Sponsors and vehicles with handicap permits receive complimentary valet parking. The cost is \$10 for all others.

Visit GTMF.org or call 307.733.1128 for tickets

FIND YOUR JACKSON HOLE MASTERPIECE

With over 97% of our land protected or conserved; these views will never change.



Proud supporters of Grand Teton Music Festival for over 35 years. Contact us to find out what makes Graham-Faupel and Associates the Region's Premier Real Estate Team.



Bob Graham OWNER, ASSOCIATE BROKER	Jenn Dawes ASSOCIATE BROKER	307.690.0812 888.301.2402
Karen Terra OWNER, ASSOCIATE BROKER	Mack Mendenhall ASSOCIATE BROKER	grahamfaupel.com
Matt Faupel OWNER, ASSOCIATE BROKER	Kathleen Jefferis ASSOCIATE BROKER	info@grahamfaupel.com
Julie Faupel OWNER, ASSOCIATE BROKER	Laura Coe SALES ASSOCIATE	80 W. Broadway Jackson, WY 83001

GRAHAM FAUPEL & ASSOCIATES

JACKSON HOLE REAL ESTATE ASSOCIATES

CHRISTIE'S INTERNATIONAL REAL ESTATE

ABOUT GTMF CONCERTS

At the Grand Teton Music Festival, we reflect our mountain setting by fostering a casual, welcoming atmosphere. Unless otherwise noted, GTMF concerts take place at Walk Festival Hall in the heart of Teton Village. Our concerts are more relaxed than many symphonies, and audience attire often reflects that, but if you feel like getting dressed up, this is the place in Jackson Hole to do it!

FESTIVAL ORCHESTRA

The crown jewel of the Grand Teton Music Festival, these concerts are performed on Fridays (8pm) and Saturdays (6pm) and feature the Festival Orchestra with renowned soloists, Music Director Donald Runnicles and celebrated guest conductors. The one exception to these times is the first Festival Orchestra concert, which is Friday, July 3 (6pm). **Tickets | \$25–\$55**

PRECONCERT TALKS

Before Friday and Saturday orchestra concerts, Festival Musicians present informative introductions about the evening's performance. Come to weekend concerts one hour early (7pm on Fridays & 5pm on Saturdays) and learn before you listen! No tickets required. Preconcert Talks take place on the Hartley Pavilion.

INSIDE THE MUSIC

These free, one-hour concerts are led by engaging hosts who explain and share stories about the music being performed between the works. Festival Musicians play in these fun, informal concerts for all ages, where you can listen *and* learn!

Tickets | Free

GTMF PRESENTS

The GTMF Presents series features varied musicians stretching the bounds of classical music. Famed fiddler Mark O'Connor and harmonica phenom Corky Siegel both play original works (July 22 & August 12, respectively). Also in this series, guitarist Pablo Villegas teams up with lauded violinist Augustin Hadelich and renowned pianist Joyce Yang for a celebration of South American music,—Tango, Song and Dance (August 4). Join us for these contemporary performances and challenge your perception of what classical music can mean.

Tickets | \$25

CHAMBER MUSIC

The term "Chamber Music" means music played by small ensembles. These concerts are your chance to enjoy a wide variety of repertoire carefully curated and performed by musicians from the Grand Teton Music Festival Orchestra.

Tickets | \$25

OPEN REHEARSALS*

Each Friday at 10am, get a behind-the-scenes look as the conductor and orchestra rehearse for the weekend's Festival Orchestra concerts. Start your weekend off right by adding music to your morning coffee!

Tickets | \$10

MUSIC IN THE HOLE

A patriotic pops concert celebrating July 4th in Walk Festival Hall with Broadway Star Doug LaBrecque and Music Director Donald Runnicles conducting. The audio of this concert can also be heard through speakers at the Village Commons.

Tickets | Free

STAGE-SEATING CONCERTS

July 1 (On Stage with Pianist Denis Kozhukhin) and July 2 (Great American Songbook with Doug LaBrecque) are intimate affairs with stage seating. Tickets include a complimentary glass of Landmark Vineyards wine, our co-sponsor for these special events.

Tickets | Sold Out

BRAVO PRESENTS: MUSIC IN TOWN

This new series features short musical programs in venues in the town of Jackson (July 8 at the Diehl Gallery & August 5 at Tayloe Piggott Gallery). Limited tickets are available and include a complimentary glass of Landmark Vineyards wine, our co-sponsor for these concerts.

Tickets | \$20

FAMILY FRIENDLY CONCERTS & ARTISTS IN RESIDENCE

GTMF is excited to host two Artists in Residence this summer who perform a week's worth of concerts. During their residencies, cellist Alisa Weilerstein (July 13–18) and guitarist Pablo Villegas (August 3–8) will perform free Family Friendly concerts. Ms. Weilerstein's takes place at the Teton County Library Wednesday, July 15 at 11:30am and Mr. Villegas' at Walk Festival Hall Saturday, August 8 at 11:30am.

Tickets | Free

ARTISTS, DATES AND PROGRAMS SUBJECT TO CHANGE.

**Dunkin' Donuts generously donates coffee for Festival Musicians and the Open Rehearsal audience. Get complimentary Dunkin' Donuts coffee Friday mornings on the Hartley Pavilion (the back deck at Walk Festival Hall).*





FlorenceMcCall
P H O T O G R A P H Y 

flomccall.com • 307.733.0746

EDUCATION & OUTREACH

TUNE-UP

GTMF's flagship music education program augments the standard music curriculum in Jackson-area band and orchestra classrooms. Each year, the Festival invests \$50,000 in this program. Tune-Up teachers are practicing musicians with expertise in a wide variety of instruments. They provide individualized instruction, private lessons where they work with students on particular techniques, and facilitate small group rehearsals. This year, nearly 400 students received supplementary instruction through Tune-Up.

SCHOLARSHIPS

GTMF provides scholarships to be used for college for students who have excelled in the performing arts during high school. This year, Nicole Harley and Clayton Humphrey of Jackson Hole High School were selected from the pool of students who auditioned. They each received \$1,000 to put toward their higher education.

STUDENTS ON STAGE

Each spring, GTMF opens the doors of Walk Festival Hall to the Jackson Hole Middle and High School's band, orchestra and choir students, providing a rare opportunity for these students to perform on stage in a professional setting at an acoustically acclaimed concert hall.

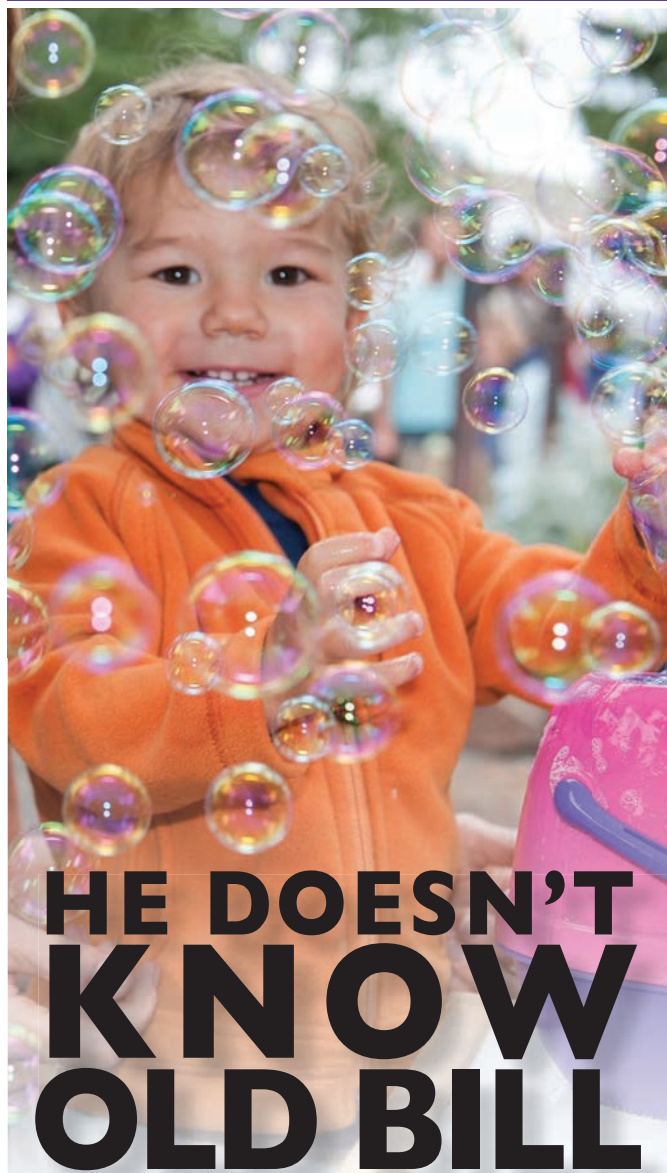
PRECONCERT TALKS

One hour before Festival Orchestra concerts each Friday and Saturday evening, musician hosts share educational and entertaining stories about the composers and pieces featured on that night's program.

WE EXTEND OUR HEARTFELT GRATITUDE
TO OUR EDUCATION PROGRAM SPONSORS:

CENTER OF WONDER,
PETER & CAROL COXHEAD,
THE NICHOLS FOUNDATION
AND MARY & STAN SEIDLER.

HELPING OUR COMMUNITY RUN



HE DOESN'T KNOW OLD BILL

But he's touched his life in many ways.

With Old Bill's 2014 funds:

- 360 students participated in ensembles, orchestras and music lessons through the Grand Teton Music Festival
- 3,000 kids participated in art enrichment programs
- 4,000 children and adults experienced live theatre

**YOU DON'T HAVE TO KNOW
OLD BILL TO LOVE HIM.**

SEPTEMBER 12, 2015 • 10:00 AM



COMMUNITY FOUNDATION
OF JACKSON HOLE

Please invest
in your favorite
nonprofits through
Old Bill's.

**307-739-1026
WWW.OLDBILLS.ORG**

Fine Dining

At the Gondola Summit 9,095'



C
O
U
L
O
I
R



Open for Dinner Sunday - Friday Nights
Reservations Recommended
307.739.2675
CouloirRestaurant.com

Jackson Hole Mountain Resort
Teton Village, WY

INTERVIEW WITH CHEF JOHN BESH

BY SUSAN SCARLATA

This summer Chef John Besh once again cooked up a storm during the Jackson Hole Wine Auction. GTMF chatted with Chef Besh about his restaurants in New Orleans and why he loves returning to Jackson Hole.

Where did you grow up, and how did your love for cooking begin?

I grew up in and around New Orleans and admired chefs there as “rock stars” and idols from an early age. I met Chef Paul Prudhomme when I was 9 years old, and even through my time in the Marine Corps I always knew in the back of my head that what I truly wanted to do with my life was cook.

So after time in the service, how did you start on the path to becoming a chef and restaurateur?

I went to culinary school in upstate New York, and then apprenticed in kitchens in the Black Forest in Germany and the South of France. I was born with a lust for travel and have been fortunate to work with incredible chefs who have led me to amazing parts of the world.

What inspired you to start your own restaurants?

Travels and time spent in the amazing kitchens of other chefs. I eventually brought that all back with me to New Orleans and took what I had learned and applied it to starting my first restaurant, August. That restaurant focuses on French-Creole cuisine. Now I have 12 restaurants, each stemming from a different passion of mine. Lüke combines French and Germanic flavors and ingredients, Domenica is Italian and brought back flavors and tastes to New Orleans that were missing. My latest venture, Johnny Sánchez, celebrates the freedom to express through food. The authentic Mexican food we serve at Johnny Sánchez is what Aarón, my partner in this venture, and I cook when we’re hanging out together just having fun!

What are some go-to meals that you cook at home?

I love to cook dishes I grew up eating. I want my sons to understand who they are through what we eat at home. I like throwing together a jambalaya or incorporating fresh, local ingredients to create the perfect gumbo.



Let’s talk about place. Much of your life has been in New Orleans; how is the city doing after Hurricane Katrina?

After Katrina many businesses and restaurants pulled out of the city and left. There was so much fear, and some groups simply couldn’t pick up the pieces. Instead of pulling out at that point, we re-invested. There was a void, and I feel incredibly lucky to have been able to help fill it. I believe in this city. New Orleans is bigger than one great chef. It is a city with a beautiful culture worth risking everything to save and re-build.

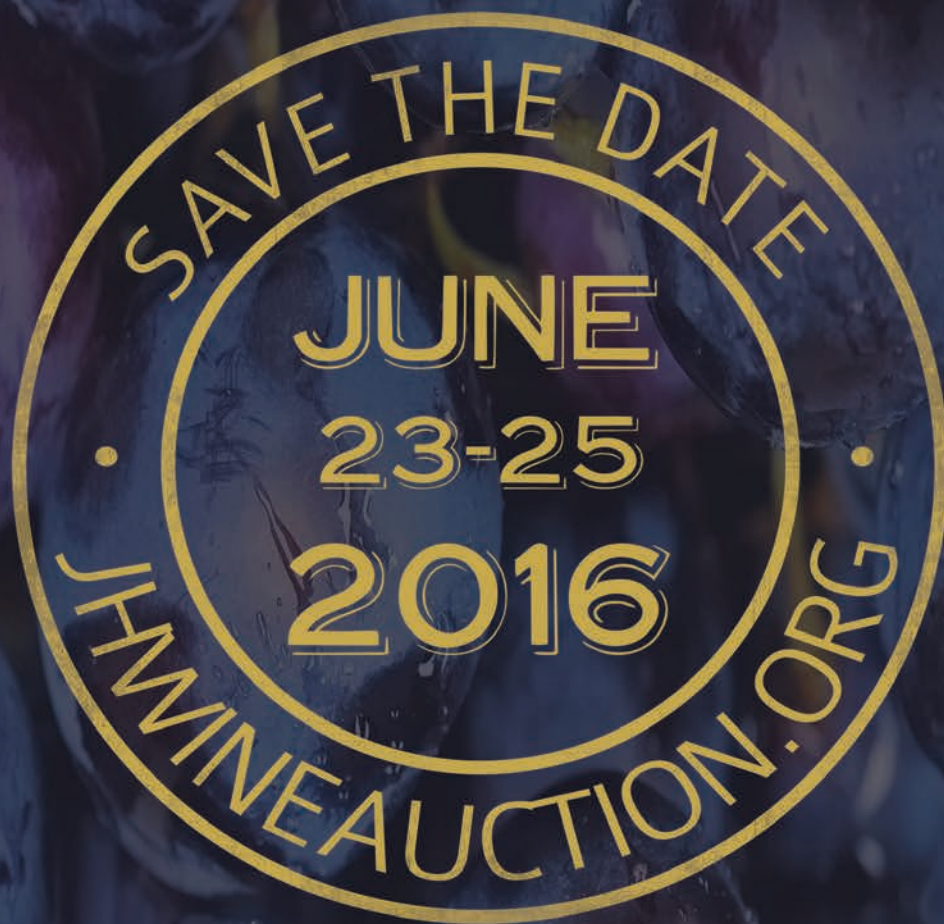
Congratulations on being a part of New Orleans’ revitalization—no easy task. Now can you tell us about Jackson Hole and the Jackson Hole Wine Auction from your perspective?

Of course! I have been coming to the Jackson Hole Wine Auction for eight years, and I absolutely love it. I love the people who attend the events and the other chefs. The combination of all these amazing things among the Tetons and surroundings is completely inspiring. My family makes a vacation of it each time I come—they won’t let me come without them at this point. We have such a blast hiking, enjoying the outdoors, counting the number of flips we can do into Phelps Lake! And the restaurants in town—they are awesome.

What is one of your favorite memories of your time spent in the valley?

I take inspiration for food I cook from travel, from people and also from the seasons as they change. I love to cook with fresh, local ingredients. I have been hiking on a clear summer day in Jackson and suddenly ended up in a snowstorm. There is something so powerful about the weather and how quickly things change there that is really energizing. You cannot always predict what you will get, but it is always something amazing! My family and I hope to start coming to Jackson more and more.

JACKSON HOLE
WINE AUCTION



Thank you for contributing to the Grand Teton Music Festival through your support of the Jackson Hole Wine Auction. Details to come Fall 2015



INTERVIEW WITH ARTIST JASON ROHLF

BY SUSAN SCARLATA

Visual artist Jason Rohlf created the painting *Upend* that graces the cover of GTMF's Program Book and other Season 54 materials. Rohlf's work will be shown in July at the Diehl Gallery in Jackson. Thank you to Mariam Diehl and the Diehl Gallery for this fruitful partnership, which also includes a portion of sales from Rohlf's show benefiting GTMF. Thank you also to Jason Rohlf for the generous use of his powerful imagery. GTMF sat down with Rohlf to discuss *Upend* and his artistic practice and inspiration.

Where did you grow up, and where do you live now?

I was born and raised in Wisconsin in a natural setting, but not far from where nature met the urban environment. Today I am the father of two daughters living in Brooklyn, New York.



What inspires your art?

I am intrigued by the interplay of the human and nonhuman environments. How nature renews and re-asserts itself, and the cycle of watching something pristine be eroded and taken over. I think of it as the journey of restoration and decay. I am not trying to make a copy or direct representation, but these are ideas that fuel every piece I make. Because my work is abstract, I also love seeing how different experiences work their way into what I create.

Where did you study art and what influenced you to keep going with it?

I studied at the University of Milwaukee and was particularly struck by a class on indigenous painting there. I saw so quickly how much abstract art today borrows from indigenous traditions. The mark making and patterns might have been articulating something specific to their time, but the similarities between then and now are everywhere. Patterning is in the DNA of early textiles and pottery. It's present in early artworks and crafts in indigenous art created in America, Africa, Indonesia and Japan.

A Navajo rug, for instance—you can hang that on your wall and the intricate coloring and patterning within it, there is simply nothing beyond it! I am thrown every time I see the musicality and emotion in those early patterns and marks.

How was the painting on the cover of this Program Book, *Upend*, made specifically?

I painted it on a birch plywood panel with acrylic paint and infused it with collage. It is from a series I call *Errant Compasses*. The paintings in this series deal with the possibility of a compass not following magnetic north. I was exploring what might result from an unpredictable, asymmetrical compass, influenced more by emotion than logic, randomly being pulled in different directions.

How did you create this series; what is your creative process like?

I generally work over multiple paintings at one time, adding bits and taking bits away. I use palette knives, tape and paint freehand with brushes. My process is one of accretion, where after months working on pieces they suddenly add up to something. The paintings look awful until they look really good!

The interplay of geometric shapes and a fluidity in terms of texture in *Upend* is so strong, were these effects you consciously pursued?

Absolutely. I am always considering what draws the eye in and how I can tell that eye where to go. A strong piece of art will pull you in, move your eye around and resonate. In my work, I want to strike a balance. If it's all geometric, that gets boring quite quickly, and if it's all organic, it can seem sloppy. Those things have to be combined somehow and be the best of both extremes.

How does music affect your art practice?

I am listening to music all the time while I paint, and it definitely influences and edges its way into my work. I listen to all types of music, but I recently had a cellist play at a show of mine in a loft in New York. I was astounded by how it brought the space to life. People would come in and not realize there was someone playing live and ask what was on my iPod! I loved the idea of bringing classical music into a contemporary context.

I see art as one of the last things in this world that asks people to stop, to be contemplative and to let it take you over. At its best, art conjures something for people and transports them, which is, I hope, what my paintings do.



BERLIN

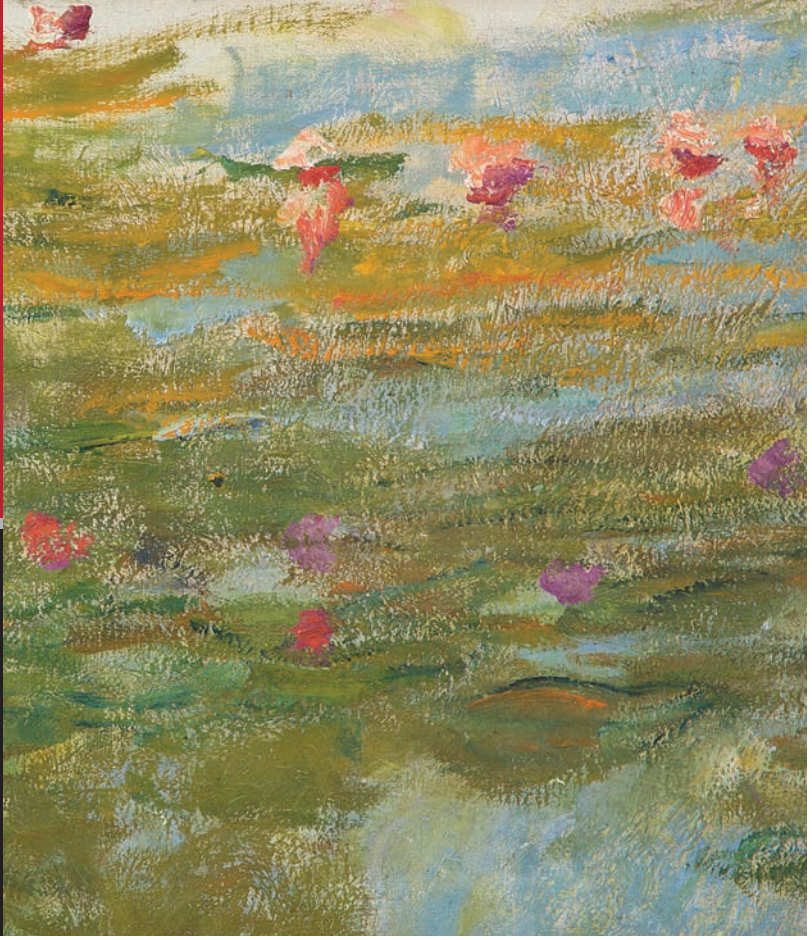
ARCHITECTS

275 Veronica Lane
PO Box 4119
Jackson, WY 83001

307.733.5697

www.berlinarchitects.com

NORMAN BLUHM FERNANDO BOTERO MAURICE
BRAUN ALEXANDER CALDER MARC CHAGALL
CHINESE ANTIQUITIES SALVADOR DALÍ EDGAR
DEGAS SAM FRANCIS FREDERICK CARL FRIESEKE
PENELOPE GOTTLIEB ARNE HIERSOUX DAMIEN
HIRST DAVID HOCKNEY KYOKO IBE JAPANESE
ANTIQUITIES JEFF KOONS CARLOS LUNA KAORU
MANSOUR HENRI MATISSE CLAUDE MONET ROBERT
NATKIN ROBERT NEUMAN CAMILLE PISSARRO PABLO
PICASSO ROBERT RAUSCHENBERG PIERRE-AUGUSTE
RENOIR DIEGO RIVERA EDWARD RUSCHA WAYNE
THIEBAUD ANDY WARHOL TOM WESSELMANN



HEATHER JAMES
FINE ART

172 CENTER STREET, SUITE 101, JACKSON, WY 83001
307-200-6090 WWW.HEATHERJAMES.COM



GRAND TETON MUSIC FESTIVAL

SEASON 54

JULY 1-AUGUST 15, 2015

NEW THIS YEAR!

> FREE FAMILY FRIENDLY CONCERTS

During weeklong artists residencies, cellist Alisa Weilerstein and guitarist Pablo Villegas will perform free Family Friendly concerts. Catch one or both!

ALISA WEILERSTEIN, *cello*

Teton County Library, Ordway Auditorium
Wednesday, July 15 | 11:30am

PABLO VILLEGAS, *guitar*

Walk Festival Hall
Saturday, August 8 | 11:30am

These one-hour, all-ages concerts are free, but ticketed.

Support provided by The Jerry S. Handler Family, in memoriam.

> BRAVO PRESENTS: MUSIC IN TOWN

This new series developed with the help of Bravo, GTMF's young patrons group, features short musical programs in venues around the town of Jackson. These intimate concerts are sponsored by Landmark Vineyards, and tickets include a complimentary glass of wine. Join GTMF for one or both!

FESTIVAL MUSICIANS

Diehl Gallery
155 W. Broadway, Jackson
Wednesday, July 8 | 5:30pm

PABLO VILLEGAS, *guitar*

Tayloe Piggott Gallery
62 S. Glenwood Street, Jackson
Wednesday, August 5 | 5:30pm

Additional support provided by Susan & John Jackson.



> \$15 DAY-OF RUSH TICKETS

This summer, \$15 Rush tickets are available earlier than ever before!

“Rush” tickets are now “Day-Of Rush” tickets because they are available starting at 10am the morning of a given concert.

Also, now you can get Day-Of Rush tickets through our website (GTMF.org), by phone, or in-person starting at 10am the day of the concert you want to attend.

Day-Of Rush tickets are available for most GTMF concerts at Walk Festival Hall during Season 54.

> A BETTER LISTENING EXPERIENCE

During the spring, GTMF installed a hearing loop system at Walk Festival Hall. The Festival is thrilled to ensure that all of our patrons have the absolute best listening experience possible! Ask an usher for assistance.

Hearing loops allow audience members with hearing aids to receive a direct audio feed from the sound system simply by activating the built-in t-coil setting.

This project was made possible by the generosity of Barbara & John Vogelstein.

MAESTRO RUNNICLES ACROSS THE GLOBE



Photo: J.D. Scott

Music Director, Donald Runnicles

GTMF is proud to have world renowned conductor Donald Runnicles with us each summer. The other seasons, Maestro Runnicles stays busy at the Deutsche Oper in Berlin and also finds time to perform with other orchestras including the following engagements.

2015

BBC Scottish Symphony Orchestra in Scotland
National Symphony Orchestra in Washington D.C.
Atlanta Symphony Orchestra
Philadelphia Orchestra
Dresdner Staatskapelle in Dresden, Germany

September 24–27
October 1–3
October 8–11
October 16–24
November 29–December 1

2016

Dallas Symphony Orchestra
BBC Scottish Symphony Orchestra in Scotland
Atlanta Symphony Orchestra
Chicago Symphony
BBC Scottish Symphony Orchestra in Scotland

January 14–23
March 3–11
April 21–23
May 5–10
May 19



2015 SEASON SPONSORS

We are humbled to have donors who choose to sponsor significant artistic initiatives. They lead this cherished Festival by providing support that enables the Grand Teton Music Festival to fulfill its mission. Together, we create exhilarating musical experiences in Jackson Hole.

MAESTRO DONALD RUNNICLES

SPONSORED BY

Sylvia Neil & Dan Fischel

FESTIVAL ORCHESTRA

SPONSORED BY

Marge & Gilman Ordway

SEASON 54

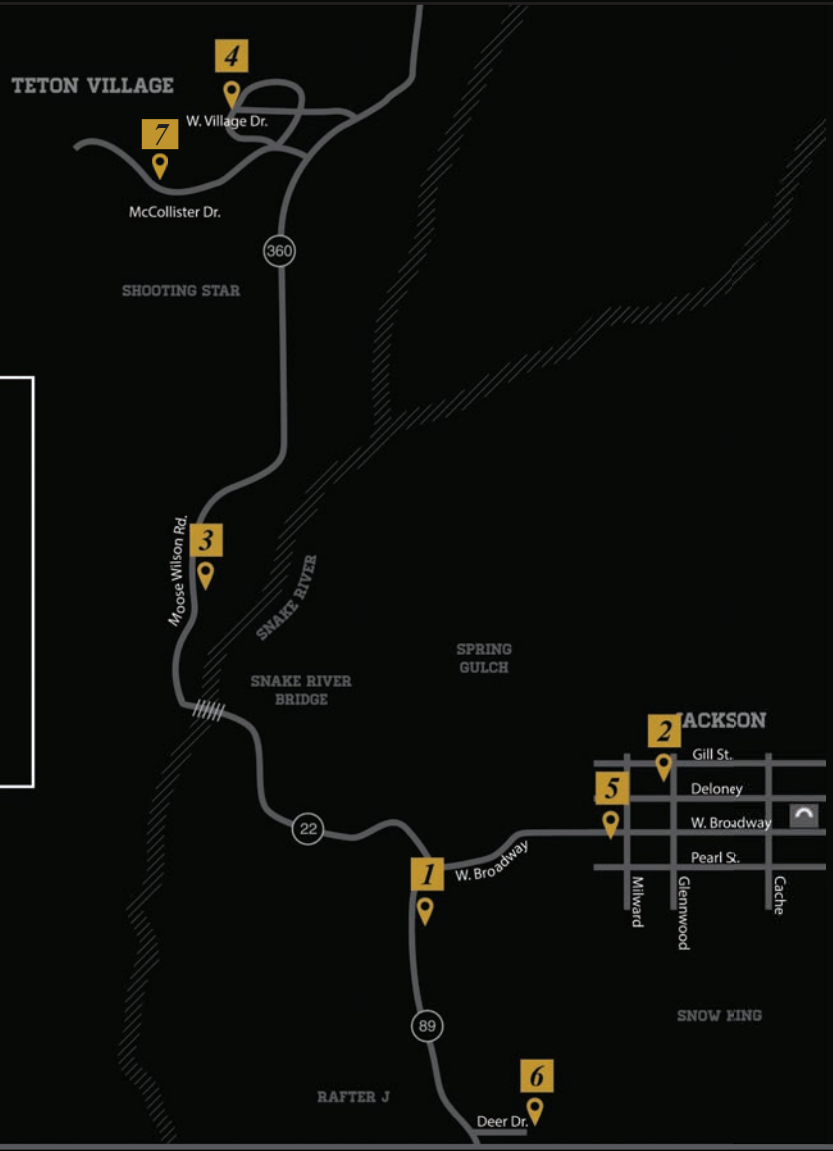
SPONSORED BY

Frances & Allan Tessler



FINE DINING
restaurant group

We've Got You Covered.



Rendezvous Bistro
380 South Broadway
(307) 739-1100
www.rendezvousbistro.net

1



The Kitchen
155 North Glenwood
(307) 734-1633
www.thekitchenjacksonhole.com

2



Q Roadhouse & Brewing Co.
2550 Moose-Wilson Road
(307) 739-0700
www.qjacksonhole.com

3



Il Villaggio Osteria
3335 West Village Drive
(307) 739-4100
www.jhosteria.com

4



Bin22
Wine Bar & Bottle Shop
200 West Broadway
(307) 739-9463
www.bin22jacksonhole.com

5



BistroCATERING
Bistro Catering
(307) 739-4682
www.bistrocatering.net

6



Bodega
Specialty Grocer & Bottle Shop
3200 West McCollister Drive
(307) 200-4666
www.bodegajacksonhole.com

7

DONALD RUNNICLES

MUSIC DIRECTOR

Donald Runnicles is concurrently the General Music Director of the Deutsche Oper Berlin (DOB), Chief Conductor of the BBC Scottish Symphony Orchestra (BBC SSO), Music Director of the Grand Teton Music Festival and Principal Guest Conductor of the Atlanta Symphony Orchestra (ASO). His musical identity is defined by the quality of his performances, which are strongly centered in grand romantic opera and symphonic repertory of the late 19th and 20th centuries.

As General Music Director of the DOB, Mr. Runnicles has primary responsibility for the musical forces of this historic company, which produces, on average, 25 productions and more than 200 performances per season. This season, Mr. Runnicles led 40 performances spread over eight productions and concerts, including new productions of Wagner's *Parsifal* by German film director Philipp Stölzl; David Alden's new production of Benjamin Britten's *Peter Grimes*; and revival performances of Puccini's *Tosca* and Wagner's *Lohengrin*, *Tristan und Isolde*, and *Die Meistersinger von Nürnberg*, among others.

Born and raised in Edinburgh, Mr. Runnicles literally returned home to take up the post as Chief Conductor of the BBC SSO. Through its BBC Radio 3 broadcasts, commercially released recordings on the Hyperion label and acclaimed concerts at home and on tour, this partnership has become one of the best known and most successful in the United Kingdom.

The ASO conferred the title "Principal Guest Conductor" on Mr. Runnicles in 2001. He spends two to three weeks each season with the ASO, and after a dozen years of making music together, has explored all corners of symphonic and choral repertoire with this celebrated orchestra.



For 17 seasons, Mr. Runnicles was Music Director of the San Francisco Opera (SFO), having unexpectedly won the job after conducting two Wagner *Ring* cycles. Mr. Runnicles and the SFO made several commercial CD and DVD recordings and were often seen on national and international television. At the close of his tenure, he was given the San Francisco Opera Medal, the company's highest honor. In June 2015, he returned to the SFO to conduct Berlioz's *Les Troyens*.

Maestro Runnicles has been Music Director of the Grand Teton Music Festival since 2006. At GTMF, he conducts four of the Festival's seven orchestra weeks and participates as a pianist in chamber concerts and other activities the Festival offers to locals and tourists in Jackson Hole. For more on upcoming engagements see page 22.

ON STAGE WITH PIANIST DENIS KOZHUKHIN

WEDNESDAY, JULY 1 AT 6PM

DENIS KOZHUKHIN, *piano*

Haydn (1732–1809)	Piano Sonata No. 39 in D major, Hob. XVI/24 (1773) Allegro Adagio Finale: Presto	11'
Brahms (1833–1897)	Theme and Variations in D minor, op. 18b (1860)	11'
Rachmaninoff (1873–1943)	Variations on a Theme of Corelli, op. 42 (1931)	20'
Prokofiev (1891–1953)	Piano Sonata No. 7 in B-flat major, op. 83 (1939–1942) Allegro inquieto Andante caloroso Precipitato	18'

Sponsored by Landmark Vineyards



DENIS KOZHUKHIN, *PIANO*

Denis Kozhukhin was launched onto the international scene after winning First Prize in the 2010 Queen Elisabeth Competition in Brussels at the age of 23. He has quickly established a formidable reputation and has already appeared at many of the world's most prestigious festivals and concert halls.

Born in Nizhni Novgorod, Russia, into a family of musicians, Mr. Kozhukhin began his piano studies at the age of 4 with his mother. Upon completing his studies at the Reina Sofía School of Music in Madrid, he received his diploma personally from the Queen of Spain. After his studies in Madrid, Mr. Kozhukhin was invited to study at the Piano Academy at Lake Como, where he worked with Fou Ts'ong, Charles Rosen and Andreas Staier, among others. He completed his studies with Kirill Gerstein in Stuttgart.

In 2009, Mr. Kozhukhin was awarded First Prize at the Vendome competition in Lisbon, and in 2006, he won Third Prize at the Leeds International Piano Competition. Mr. Kozhukhin is a committed chamber musician and has worked with many world-class performers including Leonidas Kavakos, Julian Rachlin, the Jerusalem Quartet, the Pavel Haas Quartet and Alisa Weilerstein.

The 2013-14 season was an important one for Mr. Kozhukhin. He made his debut with the Chicago Symphony Orchestra, Philadelphia Orchestra, BBC Symphony Orchestra, Houston Symphony Orchestra and Orquestra Sinfônica do Estado de São Paulo; he also toured China with the BBC Scottish Symphony Orchestra. As a recitalist, Mr. Kozhukhin made his debut appearance at the Concertgebouw's Master Pianists series, the Tonhalle, Wigmore Hall, the International Piano Festival at the Mariinsky Theatre, Mecklenburg-Vorpommern Festival and the Prague Dvořák's Festival. This is Kozhukhin's Grand Teton Music Festival debut.



DOUG LABRECQUE, *VOCALIST*

Doug LaBrecque thrilled theater audiences as the Phantom and Raoul in the Harold Prince production of *The Phantom of the Opera*. In addition, Mr. LaBrecque has starred on Broadway as Ravenal in the Hal Prince revival of *Showboat*, a role he also performed in Canada and Chicago. He was featured in Oscar Hammerstein's 100th Birthday Celebration on Broadway, and toured nationally with *Les Misérables*. Regionally, Mr. LaBrecque has performed leading roles in *Candide*, *A Chorus Line*, and *Man of La Mancha*, among many others. A graduate of the University of Michigan, he was also featured in the world premier of *A Wonderful Life*, written by Sheldon Harnick and Joe Raposo, and starred in the premiere revival of Kurt Weill and Alan Jay Lerner's *Love Life*.

One of the most prolific concert performers of his generation, Mr. LaBrecque has been a soloist with some of the world's finest symphony orchestras including The National Symphony, The Israel Philharmonic (Tel Aviv), The Chicago Symphony, The Cleveland Orchestra, The Atlanta Symphony and The San Francisco Symphony.

In a tribute to Richard Rodgers, Mr. LaBrecque recently made his Carnegie Hall debut as a soloist with the New York Pops, the same season he debuted with The Boston Pops. Other special engagements have included singing with Carole Bayer-Sager at Feinstein's in Manhattan and the Cinegrill in Los Angeles, performing alongside Broadway legend Jerry Herman with the Naples Philharmonic and appearing onstage with Senators Ted Kennedy and Orrin Hatch (singing together!) at Hickory Hill, the legendary home of Ethel Kennedy. This is Mr. LaBrecque's third time performing at the Grand Teton Music Festival.

GREAT AMERICAN SONGBOOK WITH BROADWAY STAR DOUG LABRECQUE

THURSDAY, JULY 2 AT 6PM

DOUG LABRECQUE, *vocalist*

PAM DREWS PHILLIPS, *piano*

MARTY CAMINO, *bass*

RICHARD BROWN, *drums*

This program will be announced from the stage and will include selections from songwriters such as:

Cole Porter
George Gershwin
Irving Berlin
Harold Arlen
Richard Rodgers

Sponsored by Susan & Peter Ordway and Landmark Vineyards

FESTIVAL ORCHESTRA | FREEDOM

FRIDAY, JULY 3 AT 6PM

DENIS KOZHUKHIN, *piano**

DONALD RUNNICLES, *conductor*

Sibelius Finlandia, op. 26 (1899–1900) 9'
(1865–1957)

Shostakovich Symphony No. 1 in F minor, op. 10 (1924–1925) 31'
(1906–1975)
Allegretto
Allegro
Lento–Largo–
Allegro molto–Lento–Adagio–Presto

INTERMISSION

Rachmaninoff Piano Concerto No. 3 in D minor, op. 30 (1909) 43'
(1873–1943)
Allegro ma non tanto
Intermezzo: Adagio
Finale: Alla breve

Denis Kozhukhin, *piano*

**See Denis Kozhukhin's biography on page 27.*

Maestro Donald Runnicles sponsored by Sylvia Neil & Dan Fischel
Festival Orchestra sponsored by Marge & Gilman Ordway
Season 54 sponsored by Frances & Allan Tessler
Guest Artist Denis Kozhukhin sponsored by Jayne & Al Hilde
Performance sponsored by Barbara & John Vogelstein

JEAN SIBELIUS *Finlandia*, op. 26

Jean Sibelius was born Johan Julius Christian Sibelius on December 8, 1865, in Tavastehus, Finland and died September 20, 1957, in Järvenpää, Finland. *Finlandia* was composed for the Press Celebrations of 1899, a protest against increasing censorship by the Russian Empire. It was the last of seven pieces performed as an accompaniment to a tableau depicting episodes from Finnish history. It premiered July 2, 1900, in Helsinki. The orchestral score calls for pairs of flutes, oboes, clarinets and bassoons, four horns, three trumpets, tuba, timpani, percussion and strings.

Sibelius is one of the few composers from Finland to become a musical figure of worldwide renown. There was a time when serious critics, especially in England and the United States, described his seven symphonies in terms usually reserved for Beethoven and Brahms, but a later generation assigned him a different place with the finest national composers of Europe: Tchaikovsky, Dvořák and Grieg, for example.

The old idea of Sibelius as a solitary figure, alone and separate from Europe on the distant Karelian peninsula, was never correct. He studied in Berlin and Vienna, and was published in Leipzig. He made concert tours to the principal cities of Europe and went to England, where his works were very popular. He taught for a while at the New England Conservatory of Music in Boston and was awarded an honorary degree by Yale. He was unquestionably a cosmopolitan musician and an international figure.

Toward the end of the 19th century, Russian rule in Finland, which had been relatively liberal, suddenly turned heavily oppressive. This change in policy did not destroy Finnish aspirations for political freedom but only served to arouse the Finns even more. Sibelius became very involved in the nationalist movement. On November 4, 1899, when historical scenes from Finnish history and legend were presented in a theatrical performance, Sibelius' incidental music provided the background accompaniment. The next year, Sibelius used this music in two concert suites and in the tone poem, *Finlandia*, which soon took its place as a popular hymn of Finnish patriotism and independence.

In the rest of Scandinavia this tone poem was called

Suomi, Finland's name in the Finnish language. Sibelius explained why: "Its performance was forbidden in Finland during the years of unrest, and in other parts of the [Russian] Empire it could not be played under any name that in any way indicated its patriotic character. When I conducted it in Reval and Riga, in the summer of 1904, I had to call it *Impromptu*."

This is the first performance of this piece at the Grand Teton Music Festival.

DMITRI SHOSTAKOVICH *Symphony No. 1 in F minor*, op. 10

Dmitri Shostakovich was born September 25, 1906, in Saint Petersburg and died August 8, 1975, in Moscow. *Symphony No. 1* was composed in 1924 and 1925. Shostakovich completed *Symphony No. 1* as a Conservatory graduation piece. It was first performed on May 12, 1926, in Leningrad. The symphony is written for two flutes and piccolo (with 2nd flute doubling as 2nd piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, alto trumpet, three trombones, tuba, timpani, bass and snare drums, tam-tam, cymbals, triangle, glockenspiel, piano and strings.

In 1975 when Shostakovich died, music lost its last great symphonist. During the forty-five years between 1925 and 1970, Shostakovich wrote fifteen works in the basic musical form of the symphony. These works are enormously varied in character and size, but through all of them runs the essential idea of an extended, highly developed composition based on a large number of contrasting themes. No other composer of the 20th century made so extensive, important and durable a contribution to symphonic literature. Shostakovich's symphonies combine somber tragedy, mordant wit, expressive melody, dramatic development and profound emotion, all under a brilliantly orchestrated surface. We now see Shostakovich's works as a historic extension of the great symphonic tradition of the last two centuries from Haydn and Mozart through Beethoven, Schubert and Mendelssohn to Schumann, Brahms, Tchaikovsky and Mahler.

Shostakovich's family was originally Polish but settled in Russia after his grandfather's exile to Siberia. As a boy, Shostakovich took his first piano lessons from his

mother, and at the age of thirteen entered the Petrograd Conservatory. In 1925, at the age of nineteen, he completed Symphony No. 1 as a graduation piece. It was first performed on May 12, 1926, in Leningrad, and was soon heard around the world because famous conductors like Bruno Walter and Leopold Stokowski included it in their programs. At this time, rulers of the Soviet Union felt that their new kind of society should support new kinds of art, and that Russian composers, poets, novelists and painters should form a true avant-garde. Before long, however, their ideas changed, and Communist theoreticians attacked Shostakovich's next symphonies and his two operas of the late 1920s and early 1930s for such faults as "bourgeois decadence" and ideological "formalism" before they were withdrawn from circulation.

Symphony No. 1 is light-hearted overall and written in a conservative style, yet it displays characteristics of what would become Shostakovich's mature style in its fledgling sense of irony and satire, especially in the second movement. The first movement opens with a short introduction, *Allegretto*, that leads into the main body of the movement, *Allegro non troppo*. There are two principal themes, the first serious and resembling a march; the second, a lyrical and graceful waltz. The second movement is a scherzo, marked *Allegro*; it is colorful and imaginative with outstanding orchestration. The contrasting trio section has a slightly slower tempo, *Meno mosso*, and a less boisterous mood than the scherzo. Later, the main themes of the scherzo and the trio are ingeniously combined. The third movement, *Lento*, is melodious and melancholy, beginning with an oboe solo, which leads to a menacing brass theme with many chromatic melodies and harmonies that conjure up memories of Wagner's *Tristan and Isolde*. A roll on the snare drum connects this movement to the Finale, which begins with a slow introduction, *Lento*, followed by a brilliant and highly dramatic *Allegro molto*. Progressing from fast to slow and from very loud to very soft, traveling from melancholic to sprightly, it reaches an arresting climax with a symphonic device that was very original for its time, a solo for timpani.

This piece was last performed at the Grand Teton Music Festival July 16 and 17, 1999 with Mark Elder conducting.

SERGEI RACHMANINOFF **Piano Concerto No. 3 in D minor, op. 30**

Sergei Rachmaninoff was born April 1, 1873, in Oneg, Russia, and died March 28, 1943, in Beverly Hills, California. Piano Concerto and Orchestra No. 3 was written in 1909 for Rachmaninoff's first American tour, a trip motivated by the composer's desire to make

enough money to buy a desirable new item of his day: a car. He was charmed by the idea of driving through the countryside and was enchanted by the novelty of the new technology. The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals and strings.

Rachmaninoff was one of the supreme pianists of his era, an admired composer as well as a conductor who was offered the direction of the Boston Symphony Orchestra and the Cincinnati Orchestra. Although he badly needed the money at the time of both the offers, he did not accept them because he was concerned that he did not know enough orchestral repertory to become the regular conductor of a major orchestra. He also felt that such a position would distract him too much from composing. Despite his heavy schedule of concert performances, he was able to write a great deal of music: four piano concertos, three symphonies, three operas, a large number of works in diverse forms and a larger number of songs and piano pieces. He left Russia in 1917 and resided in the United States for the rest of his life.

Rachmaninoff was educated at the Conservatories of St. Petersburg and Moscow, and after winning a gold medal for composition in 1892, he set off on his first extensive concert tour, which launched his long career. The melodic power and the rich, characteristically Russian sonority of his music made him one of the most popular composers of the 20th century.

Piano Concerto No. 3 makes intense demands on the pianist's stamina and is recognized as one of the most difficult works in the piano repertoire. Rachmaninoff resisted pressures to give the first performance in Russia and sailed for New York even before he had learned to play the work thoroughly himself. He practiced it while at sea, on a mute keyboard, and after appearances with the Boston Symphony Orchestra and the Philadelphia Orchestra, he gave the first performance of the new work on November 28, 1909, with the New York Symphony Orchestra, conducted by Walter Damrosch. About two months later, he played it again, with the New York Philharmonic Orchestra under Gustav Mahler. It was published in 1910, with a dedication to the great pianist Josef Hofmann.

The concerto is a large but concise work whose movements are tightly integrated by their use of related themes. In the first, *Allegro ma non tanto*, the piano's entrance with the melancholy and lyrical main subject is preceded by a throbbing accompaniment figure. Then the piano introduces a lengthy, calm theme that has an important role in all of the movements in the score. Even the playful second theme of this movement is a variant of the first. A musicologist friend of the composer, Joseph Yasser,

felt that this dark, pessimistic, Russian-sounding melody was derived from an old Russian Orthodox chant, *The Tomb, O Savior, Soldiers Guarding*, sung in the Monastery of the Cross near Kiev. Rachmaninoff denied the source and told Yasser that the theme had written itself and come to him ready-made. Yasser persisted, hypothesizing that Rachmaninoff may have heard the melody many years before and subconsciously remembered it. Of course, there is no way to know the actual genesis of the theme. The first movement involves the piano more and more as it goes on and ends in an extensive cadenza, which also briefly features solo wind players.

The second movement is a rhapsodic and tender Intermezzo: Adagio with a little scherzando waltz as a contrasting middle section. The theme of both the pensive introduction and the scherzo are transformations of the main theme of the preceding movement. The piano is not as completely dominant in this movement as it was in the prior one. The poignant, plaintive Adagio theme returns, and after a fierce cadenza, leads into the driving propulsive Finale: Alla breve, without a pause, overflowing into brilliant, soaring melodies, most of them again derived from the first movement. This movement shows the solo piano in many different guises, all variations of the piano's potential textures. The concerto ends as the tempo becomes faster and faster and the excitement builds until the climax.

This piece was last performed at the Grand Teton Music Festival August 10 and 11, 2012 with Mark Wigglesworth, conductor, and Stephen Hough, piano.

By Susan Halpern ©

DEER VALLEY® MUSIC FESTIVAL

Summer Home of Utah Symphony | Utah Opera

2015 SCHEDULE

PATRIOTIC POPS with BRAVO BROADWAY

July 4 (Sat) | 7:30 pm | Deer Valley Resort

MOZART & MENDELSSOHN

July 8 (Wed) | 8 pm | St. Mary's Church

BIG BAD VOODOO DADDY

with the UTAH SYMPHONY

July 10 (Fri) | 7:30 pm | Deer Valley Resort

SMOKEY ROBINSON with the UTAH SYMPHONY

July 11 2015 (Sat) | 7:30 pm | Deer Valley Resort

DISNEY'S FANTASIA: LIVE IN CONCERT

with the UTAH SYMPHONY

July 17 2015 (Fri) | 7:30 pm | Deer Valley Resort

CLASSICAL MYSTERY TOUR

with the UTAH SYMPHONY

July 18 (Sat) | 7:30 pm | Deer Valley Resort

MUIR STRING QUARTET

July 22 (Wed) | 8 pm | St. Mary's Church

COUNTRY LEGENDS

July 24 (Fri) | 7:30 pm | Deer Valley Resort

SINATRA SINGS SINATRA with the UTAH SYMPHONY

July 25 2015 (Sat) | 7:30 pm | Deer Valley Resort

SEMIOSIS & DENOVO STRING QUARTETS

July 28 (Tues) | 8 pm | St. Mary's Church

BACH & VIVALDI

July 29 (Wed) | 8 pm | St. Mary's Church

1812 OVERTURE!

July 31 (Fri) | 7:30 pm | Deer Valley Resort

OZOMATLI with the UTAH SYMPHONY

August 1 2015 (Sat) | 7:30 pm | Deer Valley Resort

MENDELSSOHN, BRUCH & HAYDN

August 5 (Wed) | 8 pm | St. Mary's Church

HOLLYWOOD UNDER THE STARS

August 7 (Fri) | 7:30 pm | Deer Valley Resort

KRISTIN CHENOWETH with the UTAH SYMPHONY

August 8 2015 (Sat) | 7:30 pm | Deer Valley Resort

DIANA KRALL with the UTAH SYMPHONY

August 14, 2015 (Fri) | 7:30 pm | Deer Valley Resort

ESCAPE INTO THE MUSIC

VISIT DeerValleyMusicFestival.org

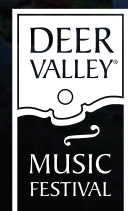
CALL 801-533-NOTE (6683)

GEORGE S. AND DOLORES DORÉ ECCLES
FOUNDATION

Summer Symphony Sponsor

ZIONS BANK

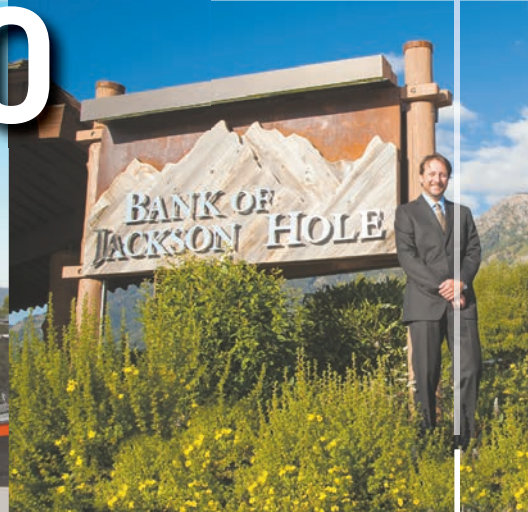
Summer Entertainment Sponsor



SUMMER HOME OF
UTAH SYMPHONY | UTAH OPERA



Voted Best Bank since 2010



We take pride in being the best at what we do, and our satisfied customers are proof of that. A readers' poll in JH Weekly's "Best of 2015" recently named us the "best bank" in town. We'd like to thank our loyal customers who value our personal service and prompt responses to their banking needs. We also appreciate the hard work of our thoughtful and professional employees who set us apart. From the ownership, management and staff of your locally owned and 100% independent bank, thank you for naming us "best bank" in Jackson.

www.bojh.com



307-732-BOJH

Headquartered in Jackson Locally Owned and Managed 10 Branches 17 ATMs Commercial Loans Real Estate Loans Mortgage Loans

Main Branch
990 West Broadway
733-8064

Town Square Branch
10 East Pearl St.
733-8067

Wilson Branch
5590 West Highway 22
733-8066

Smith's Food & Drug Branch
1425 South Highway 89
732-7676

Hillside Facility
975 West Broadway
734-8111

Teton Village Branch
3300 West Village Dr.
734-9037

Aspens Branch
4010 W. Lake Creek Dr.
733-8065



FESTIVAL ORCHESTRA | MUSIC IN THE HOLE

SATURDAY, JULY 4 AT 6PM

DOUG LABRECQUE, *vocalist**

DONALD RUNNICLES, *conductor*

J.S. Smith (1750–1836)	The Star-Spangled Banner (1778; 1814)	2'
Copland (1900–1990)	Fanfare for the Common Man (1942)	4'
Sousa (1854–1932)	The Washington Post (1889)	3'
Cohan (1878–1942)	Medley Give My Regards to Broadway (1904) Over There (1917) Yankee Doodle Dandy (1904) You're A Grand Old Flag (1906)	6'
Berlin (1888–1989)	Alexander's Ragtime Band (1911)	3'
Lee Greenwood (b. 1942)	God Bless the U.S.A. (1984)	3'
James Kessler (b. 1947)	Grand Teton Postcard (1998)	6'
Traditional (arr. Kessler)	Armed Forces Salute	5'
Claude-Michel Schönberg (b. 1944)	Bring Him Home from <i>Les Misérables</i> (1980)	4'
Ward (1847–1903)	America the Beautiful (1882; 1910)	4'
Tchaikovsky (1840–1893)	1812 Overture, op. 49 (1880)	15'

*See Doug LaBrecque's biography on page 27.

Maestro Donald Runnicles sponsored by Sylvia Neil & Dan Fischel
Festival Orchestra sponsored by Marge & Gilman Ordway
Season 54 sponsored by Frances & Allan Tessler
Guest Artist Doug LaBrecque sponsored by Caroline & Ken Taylor
Performance sponsored by Mary Linn & Bill Wecker

JULY 3 & 4 | ORCHESTRA ROSTER

*Musician names in bold indicate principal chair.
All musician rosters are subject to change.*

VIOLIN I

Ralph Matson
Jeff Thayer
Ann Beebe
Olga Shpitko
Robert Davidovici
Russell Hershow
Anna Genest
Hasse Borup
Tomoko Iguchi
Louise Morrison
Katherine Palyga
Dorris Dai Janssen
Joan Cataldo
Ikuko Takahashi

VIOLIN II

Patrick Neal
Julie Coleman
Simon Shiao
Anne-Marie Terranova
Holly Mulcahy
Mary Corbett
Rebekah Johnson
Lois Finkel
Edward Wu
Tracy Dunlop
Linda Hurwitz
Joan Christenson

VIOLA

Susan Gulkis Assadi
Charles Pikler
Rita Porfiris
Chiara Kingsley Dieguez
Suzanne LeFevre
Judith Ablon
Rachel Swerdlow
George Ohlson
Lucina Horner
Claudine Bigelow

CELLO

Daniel Laufer
Karen Freer
Charae Krueger
David Schepps
Adam Satinsky
David Mollenauer
Amy Leung
Sofia Zappi
Deborah Nitka Hicks
Walter Gray

BASS

Paul Ellison
Deborah Dunham
Charles DeRamus
John Pellegrino
William Ritchie
Wilbur "Skip" Edwards
Corbin Johnston

FLUTE

Angela Jones-Reus
Melissa Suhr

PICCOLO

Stephanie Mortimore
Melissa Suhr

OBOE

Jaren Atherholt
Martin Schuring

CLARINET

Michael Rusinek
Stephanie Key

BASSOON

Sue Heineman
Kristen Sonneborn

HORN

Gail Williams
Michael Gast
Gabrielle Webster
Josh Phillips

TRUMPET

Barbara Butler
Charles Geyer
Charles Daval
Matthew Sonneborn

TROMBONE

Craig Mulcahy
Jay Evans

BASS TROMBONE

Steve Norrell

TUBA

JáTtik Clark

TIMPANI

Michael Crusoe

PERCUSSION

Richard Brown
Riely Francis
Tom Sherwood
Craig Hauschildt

HARP

Matthew Tutsky

KEYBOARD

Jason Hardink

LIBRARIAN

Crozet Duplantier



NATIONAL MUSEUM of WILDLIFE ART



© Ai Weiwei, Circle of Animals/Zodiac Heads: Bronze, 2010, 134 x 66 x 77 inches. Images courtesy of the artist.

AI WEIWEI

Circle of Animals | Zodiac Heads

May 9 – October 11, 2015

An exhibition of imperial proportions
in an unparalleled mountain setting.

Jackson Hole | WildlifeArt.org

INSIDE THE MUSIC | SCHUMANN AND HIS CIRCLE

TUESDAY, JULY 7 AT 8PM

ANDREW PALMER TODD, *host*

Brahms (1833–1897)	<i>from</i> Piano Trio No. 1 in B major, op. 8 (1853–1854; 1889) I. Allegro con moto	11'
	Robert Davidovici, <i>violin</i> Adam Satinsky, <i>cello</i> Jason Hardink, <i>piano</i>	
Schumann (1810–1856)	Violin Sonata in A minor, op. 105 (1851) Mit leidenschaftlichem Ausdruck Allegretto Lebhaft	17'
	Louise Morrison, <i>violin</i> Andrew Palmer Todd, <i>piano</i>	
Mendelssohn (1809–1847)	Allegro Brillant in A major, op. 92 (1841) Andante– Allegro assai vivace	12'
	Kimi Kawashima, <i>piano</i> Jason Hardink, <i>piano</i>	

CHAMBER MUSIC

THURSDAY, JULY 9 AT 8PM

Debussy
(1862–1918) Le petit berger (1906–1908) 10'
En bateau (1889)
Menuet (1889)

Angela Jones-Reus, *flute*
Andrew Palmer Todd, *piano*

Ian Clarke
(b. 1964) The Great Train Race (1993) 4'

Angela Jones-Reus, *flute*

Berwald
(1796–1868) Septet in B-flat major (1828) 22'
Adagio: Allegro
Poco adagio–Prestissimo–Adagio
Finale: Allegro con spirito

Michael Rusinek, *clarinet*
Sue Heineman, *bassoon*
Gail Williams, *horn*
Ralph Matson, *violin*

Susan Gulkis Assadi, *viola*
Charae Krueger, *cello*
Paul Ellison, *bass*

INTERMISSION

Brahms
(1833–1897) Gestillte Sehnsucht (Stilled Longing), op. 91, no. 1 (1884) 17'
Geistliches Wiegenlied (Spiritual Lullaby), op. 91, no. 2 (1863–1864)
Bei dir sind meine Gedanken (With you are my Thoughts), op. 95, no. 2 (1884)
Sonntag (Sunday), op. 47, no. 3 (1859–1860)

Kelley O'Connor, *mezzo-soprano*
Susan Gulkis Assadi, *viola*
Donald Runnicles, *piano*

Ravel
(1875–1937) Violin Sonata No. 2 (1923–1927) 17'
Allegretto
Blues: Moderato
Perpetuum mobile: Allegro

Jeff Thayer, *violin*
Jason Hardink, *piano*

Sponsored by Louise & Ralph Habermeld

FESTIVAL ORCHESTRA | THE GREATS

FRIDAY, JULY 10 AT 8PM

SATURDAY, JULY 11 AT 6PM

KELLEY O'CONNOR, *mezzo-soprano*

SIMON O'NEILL, *tenor*

DONALD RUNNICLES, *conductor*

Bernstein (1918-1990)	Symphonic Dances from <i>West Side Story</i> (1960) Prologue Somewhere Scherzo Mambo Cha-Cha Meeting Scene Cool, Fugue Rumble Finale	23'
---------------------------------	---	-----

INTERMISSION

Mahler (1860-1911)	Das Lied von der Erde (The Song of the Earth) (1908-1909) Das Trinklied vom Jammer der Erde (Drinking Song of Earth's Sorrow) Der Einsame im Herbst (The Lonely One in Autumn) Von der Jugend (Of Youth) Von der Schönheit (Of Beauty) Der Trunkene im Frühling (The Drunken Man in Spring) Der Abschied (The Farewell)	60'
------------------------------	--	-----

Kelley O'Connor, *mezzo-soprano*

Simon O'Neill, *tenor*

Maestro Donald Runnicles sponsored by Sylvia Neil & Dan Fischel

Festival Orchestra sponsored by Marge & Gilman Ordway

Season 54 sponsored by Frances & Allan Tessler

Guest Artist Kelley O'Connor sponsored by Ellen & Dave Raisbeck

Friday performance sponsored by Susan & Jon Rotenstreich

Saturday performance sponsored by Maggie & Dick Scarlett

PROGRAM NOTES | JULY 10 & 11

LEONARD BERNSTEIN

Symphonic Dances from *West Side Story*

Leonard Bernstein was born August 25, 1918, in Lawrence, Massachusetts, and died October 14, 1990, in New York. *West Side Story* premiered in 1957, and Bernstein compiled the Symphonic Dances from *West Side Story* in 1960. It was first performed with Lukas Foss conducting, on February 13, 1961. Symphonic Dances calls for flutes and piccolo, oboes and English horn, clarinets, E-flat clarinet, bassoons and contrabassoon, alto saxophone, horns, trumpets, trombones, tuba, timpani, percussion, celeste, harp, piano and strings.

A very accomplished American musician and composer of the 20th century, Bernstein was the Music Director of the New York Philharmonic and composed three symphonies and many other concert works, but one of his great loves, persisting since his youth, was musical theater. The first of his Broadway musicals was *On the Town*, which became a hit of the 1944 season, when he was only twenty-six years old. After *Wonderful Town* (1953) and *Candide* (1956) came *West Side Story*, which was performed for the first time in 1957. In 1961, *West Side Story* was made into a film that won ten Oscars.

Based on an ancient story that is best known as Shakespeare told it in *Romeo and Juliet*, *West Side Story* is the tale of a young boy and girl whose love is thwarted by the enmity of the people around them. In this modern version, the young lovers are Tony and Maria. The feuding families of Shakespeare's play, the Montagues and the Capulets, are transformed into two rival street gangs, the Jets and the Sharks, and the action is transferred from the streets of Verona to the West Side of Manhattan. The plot unfolds, allowing the rich melodies, characters and situations in which they find themselves, to pour forth.

The set of Symphonic Dances from *West Side Story* is, in effect, a long symphonic poem for a large orchestra on the subject of Tony and Maria as *Romeo and Juliet*. Bernstein sketched it in 1960 and orchestrated it in collaboration with Sid Ramin and Irwin Kostal, who also worked on the original theatrical production of the show. The following is an outline of the work:

In the Prologue the growing rivalry between two teenage groups, the Jets and the Sharks, becomes evident.

Somewhere is a visionary dance sequence in which the two gangs are united in friendship.

In the Scherzo the gangs break through the city walls and suddenly find themselves in a world of space, air and sun.

Mambo represents reality again and is characterized by a competitive dance between the gangs.

Cha-Cha finds the star-crossed lovers dancing together.

In the Meeting Scene music accompanies the lovers' first spoken words.

In Cool the Jets vent their hostility.

Rumble is a climactic gang battle in which the two leaders are killed.

In Finale love music develops into a procession, which recalls, in tragic reality, the vision of Somewhere.

This piece was last performed at the Grand Teton Music Festival July 9 and 10, 2004 with Larry Rachleff conducting.

GUSTAV MAHLER

Das Lied von der Erde (The Song of the Earth)

Gustav Mahler was born July 7, 1860, in Kalischt and died May 18, 1911, in Vienna. *Das Lied von der Erde* was begun in 1908 and completed in 1909. Its premiere with Bruno Walter conducting the Konzerveren Orchestra at Munich's Tonhalle occurred on November 20, 1911, six months after Mahler's death on May 18 at age fifty. The score calls for three piccolos, three flutes (the third interchangeable with piccolo), three oboes (the third interchangeable with English horn), three clarinets, clarinet in E-flat, bass clarinet, three bassoons (the third interchangeable with contrabassoon), four horns, three trumpets, three trombones, tuba, two harps, timpani, celeste, mandolin, glockenspiel, triangle, cymbals, tam-tam, tambourine, bass drum and strings. *Das Lied von der Erde* is quite universally regarded as one of Mahler's two greatest and most personal works (Symphony No. 9 is the other). He began it in 1908 and finished it in the same year as his Symphony No. 9, during his tenure conducting the Metropolitan Opera Orchestra in New York City. In fall 1907, after his elder daughter, Maria Anna, died of scarlet fever, he lost his post as director of the Vienna Opera and was simultaneously informed that he had a severe heart condition that might be fatal. As a result, he

unconsciously focused on mortality and mutability. At the same time, he was given a collection of Chinese poems, from which he picked seven mostly 8th-century poems to set to music. The work's Chinese origins are readily detectable in the music.

To Mahler, these poems suggested a lyrical melancholy, perhaps traceable to the original Chinese poet's mystification at the cycle of life. Mahler altered the poetry probably in order to better capture his own profound loneliness and puzzlement. He originally titled his work *Das Lied vom Jammer der Erde* (*The Song of the Sorrow of the Earth*), but later abridged the title, putting less of an emphasis on the sorrow. Unfortunately, he did not live long enough to hear the work performed.

In this work, Mahler took two genres, the lied and the symphony, combining them in a symphony of lieder for two solo voices, tenor and contralto, and orchestra. Technically he made some innovations: he integrated the vocal part with the instrumental texture with a new thoroughness and used the same motives in both the principal and secondary voices. He also initiated a new process, heterophony or "imprecise unison," in which the melody and an ornamented or varied version of it occur simultaneously, differing slightly in either rhythm or interval structure.

Mahler arranged seven poems into six extended song movements, combining two poems for the last section to form a continuous theme and variations focusing on the subject of how one faces death. Introspective as he confronts his sorrows, he expresses his love for the beauty and permanence of nature and his sadness about the transience of human life. He envisions every possible mood: from cynical and drunken hedonism to serene and Zen-like peace and stability. He concludes that since the beauties and mysteries of the earth become renewed yearly, we should not fear our own death, but instead accept it calmly as the earth and nature must continue on without us.

Mahler gave the extended work the name "song-symphony" and scored it for a large orchestra, which he treated like a large chamber group, providing many long solo passages and sections for small groups of a few instrumentalists to support the singer. The melodic material he uses all derives from one cell consisting of three notes: A, G and E, which make up a part of the pentatonic scale.

The first song for tenor, *Das Trinklied vom Jammer der Erde* (*The Drinking Song of Earth's Sorrow*), illustrates—in four strophes linked by a refrain—that life and death are dark. Here energy and fear join in hedonism, as a drunkard deadens his pain with drink to gain oblivion. The second song, *Der Einsame im Herbst* (*The Lonely One*

in Autumn), a soft evocation of loneliness and the fall, uses autumn as a metaphor for the soul's weariness in the face of death. It begins with a monotonic sequence in the strings with an oboe solo and brief dialogues in the winds arising out of the work's main "theme," yet complexities lurk behind the apparent simplicity of the music.

The third, fourth and fifth songs express a more positive outlook, describing carefree days and sunny landscapes especially in the very Eastern monosyllabic-like tones and rhythm of *Von der Jugend* (*Of Youth*), the brightest section of the work, with an orchestral texture of Eastern-tinged sonorities in the triangle, bass drum, cymbals and woodwinds. The flutes introduce the pentatonic Chinese melody. Mahler's music matches the text: overall, it feels light with bright textures accented by piccolo and triangle, but with occasional utterances from strings in a minor mode.

The fourth song, *Von der Schönheit* (*Of Beauty*), vividly conveys the bucolic landscape images of Chinese brush paintings and chronicles young love. The next song, *Der Trunkene im Frühling* (*The Drunken Man in Spring*), emphasizes the contrast between the inebriated fellow's stumbling and gentle images of spring. The motive Mahler uses for the drunkard recalls the opening song, but this time the mood is different because of the addition of humor. Commentators call the sixth song one of the greatest pieces Mahler ever composed: it takes up half the work; it is a meditation on leave-taking, including a funeral march. Mahler combined two poems into this last song, *Der Abschied* (*The Farewell*). The two have similar themes but were written by different authors. Mahler adds some of his own lines, linking the poems with a long orchestral episode much like a funeral march. Each of the three sections is preceded by a vocal recitative. The lengthy movement begins with an ominous tolling of drums and horns as a lonely figure longingly waits for a friend.

The poem of departure begins with a long funereal march, the contralto entering against a tolling gong. The final stanza uses Mahler's own poetry, providing a quietly optimistic end, ascending while the *Lebensthema* ("the theme of life") is introduced. Using broad string chords and harp arpeggios, Mahler paints the beautiful mountains of "my native land, my home," a metaphor for heaven.

The ending is very moving, gentle and calm, restrained but confident, set to Mahler's own words with quiet contemplative lyricism. The soloist comforts us: "Everywhere the lovely earth blossoms forth in spring and grows green again ... for ever, for ever, for ever." Peace is palpable as man merges with the cycles of nature, a Chinese concept. As Jonathan Kramer skillfully points out, the final section "plays Eastern and Western

conceptions against each other.” The Western view always consists of a trajectory that is end-stopped, moving toward a goal, while the Eastern, lacking extended development and a climax, keeps us anchored in the present. Kramer explains that in the Eastern view, there is no familiar-sounding final resolution: “Mahler was able to make this ending work musically because the harmonic language has become thoroughly Asian. The very idea of the need to reach a goal has been supplanted by the timelessness of the East (at least Mahler’s conception of the East) where there are no ultimate conclusions. Every ending coincides with a new beginning in the never-ending cycle of life.”

This is the first performance of this piece at the Grand Teton Music Festival.

By Susan Halpern ©



KELLEY O'CONNOR, MEZZO-SOPRANO

Possessing a voice of uncommon allure, musical sophistication far beyond her years, and intuitive and innate dramatic artistry, the Grammy® Award-winning mezzo-soprano Kelley O'Connor has emerged as one of the most compelling performers of her generation. During the 2014-15 season, the California native's impressive calendar included Mozart's Requiem with Louis Langrée

“ [O'Connor] brings alternating alarm, urgency, confusion, and love to the role ... a musical and dramatic triumph. - L.A. Weekly ”

and the Mostly Mozart Festival Orchestra at Lincoln Center, Leoš Janáček's Glagolitic Mass with the Philadelphia Orchestra conducted by Alan Gilbert, Debussy's *La Damselle élue* and Duruflé's *Requiem* with Donald Runnicles conducting the Berlin Philharmonic.

Ms. O'Connor also returned to the Atlanta Symphony Orchestra for the world premiere of Christopher Theofanidis' *Creation Oratorio*, led by Music Director Robert Spano, as well as for Mahler's *Rückert-Lieder*, also conducted by Maestro Runnicles. For her debut with the Atlanta Symphony in *Ainadamar*, she joined Mr. Spano for performances and a Grammy® Award-winning Deutsche Grammophon recording.

John Adams wrote the title role of *The Gospel According to the Other Mary* for Ms. O'Connor, and she has performed the work, internationally, both in concert and in the Peter Sellars production, under the batons of the composer, Gustavo Dudamel, and Grant Gershon.

Ms. O'Connor has received unanimous international critical acclaim for her numerous performances as Federico García Lorca in Osvaldo Golijov's *Ainadamar*. She created the role for the world premiere at Tanglewood, again under the baton of Robert Spano, and subsequently joined Miguel Harth-Bedoya for performances of Golijov's piece with the Los Angeles Philharmonic at the Walt Disney Concert Hall. Her discography also includes Lieberon's *Neruda Songs* with Mr. Spano and the Atlanta Symphony, as well as Adams' *The Gospel According to the Other Mary* with Gustavo Dudamel and the Los Angeles Philharmonic, and Beethoven's Ninth Symphony with Franz Welser-Möst and the Cleveland Orchestra, both for Deutsche Grammophon. GTMF is happy to welcome Ms. O'Connor back for her second consecutive season.



SIMON O'NEILL, *TENOR*

A native of New Zealand, Simon O'Neill has established himself as one of the finest heldentenors on the international stage. He is a principal artist with the Metropolitan Opera, the Royal Opera House, Covent Garden, Teatro alla Scala and both the Bayreuth and Salzburg festivals, appearing with a number of illustrious conductors including James Levine, Riccardo Muti, Valery Gergiev, Sir Antonio Pappano, Daniel Barenboim, Pierre Boulez, Sir Charles Mackerras, Sir Colin Davis, Daniele Gatti, Edo de Waart, Donald Runnicles and Sir Simon Rattle.

Mr. O'Neill's performances as Siegmund in *Die Walküre* at the Royal Opera House, Covent Garden with Pappano, Teatro alla Scala and Berlin Staatsoper with Barenboim, at the Metropolitan Opera with Runnicles and at Deutsche Oper Berlin with Rattle were performed to wide critical acclaim. He was described in the international press as "an exemplary Siegmund, terrific of voice," "THE Wagnerian tenor of his generation" and "a turbo-charged tenor."

Mr. O'Neill is a Grammy®-nominated recording artist, and his discography includes the solo album *Father and Son*. He is an alumnus of the University of Otago, Victoria University of Wellington, the Manhattan School of Music and the Juilliard Opera Center. He is a Fulbright Scholar, was awarded the 2005 Arts Laureate of New Zealand and was a grand finalist in the 2002 Metropolitan Opera National Auditions, returning as guest artist in 2007. A fun fact about Mr. O'Neill: He also appears on New Zealand's one-dollar performing arts postage stamp from 1998! This is his Grand Teton Music Festival debut.

HOMES INSPIRED BY *living.*



Ski-in/Ski-Out Granite Ridge Homesite
.58 Acres
\$2,495,000



The River House
4 Bedrooms + 5 Baths
54.60 Acres
\$10,450,000



BABBS, BRANDON, DAVE, STEPHANIE, LIZ

SPACKMANS & ASSOCIATES

YOUR GUIDES TO THE JACKSON HOLE LIFESTYLE

To view more information on our listings, please visit
WWW.SPACKMANSINJH.COM

(307) 739-8156 | SPACKMANS@JHSIR.COM



Jackson
Hole

Sotheby's
INTERNATIONAL REALTY

JULY 10 & 11 | ORCHESTRA ROSTER

*Musician names in bold indicate principal chair.
All musician rosters are subject to change.*

VIOLIN I

Jeff Thayer
Patrick Neal
Russell Hershov
Holly Mulcahy
Robert Davidovici
Hasse Borup
Ann Beebe
Dorris Dai Janssen
Joan Christenson
Anne-Marie Terranova
Edward Wu
Rebekah Johnson
Simon Shiao
Linda Hurwitz

VIOLIN II

Jennifer Ross
Katherine Palyga
Olga Shpitko
Tomoko Iguchi
Joan Cataldo
Gregory Ewer
Ikuko Takahashi
Julie Coleman
Mary Corbett
Lois Finkel
Anna Genest
Louise Morrison

VIOLA

Susan Gulkis Assadi
Charles Pikler
Abhijit Sengupta
Suzanne LeFevre
Chiara Kingsley Dieguez
Rita Porfiris
Rachel Swerdlow
Judith Ablon
Claudine Bigelow
George Ohlson

CELLO

Daniel Laufer
Karen Freer
Barrett Sills
Charae Krueger
David Mollenauer
Adam Satinsky

(Cello Cont.)

Walter Gray
David Schepps
Deborah Nitka Hicks
Julia Sengupta

BASS

Paul Ellison
Charles DeRamus
Deborah Dunham
John Pellegrino
Corbin Johnston
William Ritchie
Wilbur "Skip" Edwards

FLUTE

Angela Jones-Reus
Melissa Suhr
Jessica Peek Sherwood

PICCOLO

Stephanie Mortimore

OBOE

Robert Atherholt
Jaren Atherholt

ENGLISH HORN

Martin Schuring

CLARINET

Michael Rusinek
Stephanie Key
Monica Kaenzig
Shannon Orme

E-FLAT CLARINET

Monica Kaenzig

BASS CLARINET

Shannon Orme

ALTO SAXOPHONE

Daron Bradford

BASSOON

Sue Heineman
Kristen Sonneborn

CONTRABASSOON

Juan de Gomar

HORN

Gail Williams
Gabrielle Webster
Michael Gast
Josh Phillips

TRUMPET

Barbara Butler
Charles Geyer
Charles Daval

TROMBONE

Craig Mulcahy
Jay Evans

BASS TROMBONE

Steve Norrell

TUBA

JáTtik Clark

TIMPANI

Michael Crusoe

PERCUSSION

Richard Brown
Riely Francis
Tom Sherwood
Craig Hauschildt
Richard Weiner

HARP

Paula Page
Anne Preucil Lewellen

KEYBOARD

Jason Hardink

MANDOLIN

Lucina Horner

LIBRARIAN

Crozet Duplantier

INSIDE THE MUSIC: CLASSICAL MEETS POP

TUESDAY, JULY 14 AT 8PM

CRAIG HAUSCHILDT, *host*

William Bolcom (b. 1938)	Graceful Ghost (1979)	4'
	Angela Fuller Heyde, <i>violin</i> Andrew Palmer Todd, <i>piano</i>	
Andy Akiho (b. 1979)	to wALk Or ruN in wEst harlem (2008)	7'
	Jessica Peek Sherwood, <i>flute</i> Kimi Kawashima, <i>piano</i> Shannon Orme, <i>bass clarinet</i> Riely Francis, <i>vibraphone</i> Kana Kimura, <i>violin</i> Tom Sherwood, <i>drums</i> Karen Freer, <i>cello</i>	
Gershwin (1898–1937)	from <i>Porgy & Bess</i> (1934) Summertime It Ain't Necessarily So	7'
	Angela Fuller Heyde, <i>violin</i> Andrew Palmer Todd, <i>piano</i>	
Elliot Cole (b. 1984)	Postlude, No. 8 (2012)	3'
	Richard Brown, <i>percussion</i> Craig Hauschildt, <i>percussion</i> Riely Francis, <i>percussion</i> Tom Sherwood, <i>percussion</i>	
Caroline Shaw (b. 1982)	Boris Kerner (2012)	9'
	Jennifer Humphreys, <i>cello</i> Craig Hauschildt, <i>percussion</i>	
Christopher Cerrone (b. 1984)	Recovering (2012)	9'
	Shannon Orme, <i>clarinet</i> Tomoko Iguchi, <i>violin</i> Kristen Sonneborn, <i>bassoon</i> Wilbur "Skip" Edwards, <i>bass</i> Peter Margulies, <i>trumpet</i> Craig Hauschildt, <i>vibraphone</i> Jay Evans, <i>trombone</i>	

CHAMBER MUSIC

THURSDAY, JULY 16 AT 8PM

Juon
(1872–1940)

Piano Sextet in C minor, op. 22 (1902) 38'
Moderato
Thema con variazioni: Andantino quasi allegretto
Menuetto
Intermezzo: Moderato piacevole
Finale: Allegro non troppo

Judith Cox, *violin*
Raymond Leung, *violin*
Judith Ablon, *viola*
David Mollenauer, *cello*
William Ritchie, *bass*
Kimi Kawashima, *piano*

INTERMISSION

Brahms
(1833–1897)

Piano Quartet in G minor, op. 25 (1861) 40'
Allegro
Intermezzo: Allegro ma non troppo
Andante con moto
Rondo alla zingarese: Presto

Angela Fuller Heyde, *violin*
Yang-Yoon Kim, *viola*
Charae Krueger, *cello*
Jason Hardink, *piano*

Sponsored by WRJ Design Associates

FESTIVAL ORCHESTRA: TRIUMPH & FANFARE

FRIDAY, JULY 17 AT 8PM

SATURDAY, JULY 18 AT 6PM

ALISA WEILERSTEIN, *cello*

CRISTIAN MĂCELARU, *conductor*

Glinka
(1804–1857) Overture from *Ruslan and Ludmilla* (1837–1842) 5'

Dvořák
(1841–1904) Cello Concerto in B minor, op. 104 (1894–1895) 40'
Allegro
Adagio ma non troppo
Finale: Allegro moderato

Alisa Weilerstein, *cello*

INTERMISSION

Copland
(1900–1990) Symphony No. 3 (1944–1946) 43'
Molto moderato
Allegro molto
Andantino quasi allegretto
Fanfare: Molto deliberato–Allegro risoluto

Festival Orchestra sponsored by Marge & Gilman Ordway

Season 54 sponsored by Frances & Allan Tessler

Guest Conductor Cristian Măcelaru sponsored by Suzanne & John Whitmore

Guest Artist Alisa Weilerstein sponsored by Sandy Masur & Scott Spector in memory of Robert Masur

Friday performance sponsored by Charlotte Stifel

Saturday performance sponsored by Chris & John Nyheim

PROGRAM NOTES | JULY 17 & 18

MIKHAIL IVANOVICH GLINKA

Overture from *Ruslan and Ludmilla*

Mikhail Ivanovich Glinka was born June 1, 1804, in Novossenskoye, Russia, and died February 15, 1857, in Berlin. The overture to the opera *Ruslan and Ludmilla*, like those to many operas, was written last, in 1842, when the opera itself was already in rehearsal. The overture is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani and strings.

In Glinka's youth, Western music dominated Russian concert halls and opera theaters; almost no truly Russian music existed except that which was played in church or by peasants. As a young man, Glinka studied the work of the European composers from Paris and Vienna that he could hear in St. Petersburg, and then he traveled to Italy and Germany to study composition. On his return to Russia, he wrote *A Life for the Czar*, a successful opera on a Russian subject, but in an Italian style.

A Russian satirical fairy tale by the poet Alexander Pushkin is the source of the story of *Ruslan and Ludmilla*, Glinka's second opera. The music is highly unusual because by using a simple folk melody, repeated many times with no variation in the melody itself, Glinka created what is known as his "changing background technique," where shifts in the orchestral accompaniment substitute for alteration in the theme.

The plot of the opera revolves around a knight, Ruslan, and his gallant rescue of a nobleman's daughter, Ludmilla, who had been captured by an evil dwarf, Chernomor. The overture is based principally on the music for the wedding of the title characters in the closing scene. Chernomor is represented in the opera by the leitmotif of a whole-tone scale, the only leitmotif in the opera. Trombones and other low instruments sound his theme at the end of the overture. Glinka's application of the whole tone scale is, historians think, its first use by any composer.

The premiere of the opera in 1842 was not successful. In fact, the audience booed and hissed at the first performance, yet today *Ruslan and Ludmilla* is recognized as the composer's masterpiece, the cornerstone of Russia's musical art. In this pioneer work, Glinka forged the style of Russian nationalism in music with his complex and detailed use of folk melodies. Several composers who followed him, including Borodin, Mussorgsky and

Rimsky-Korsakov, are indebted to Glinka for his novel use of harmonies, rhythms, form, instrumentation and style.

This piece was last performed at the Grand Teton Music Festival July 31 and August 1, 2009 with Osmo Vänskä conducting.

ANTONÍN DVOŘÁK

Cello Concerto in B minor, op. 104

Antonín Dvořák was born September 8, 1841, in Helahozevs, in what is now the Czech Republic and died May 1, 1904, in Prague. The Cello Concerto, written during his sojourn in the United States, was composed during the winter of 1894-95. The score requires a piccolo, two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, triangle and strings.

Dvořák's most popular work after the "New World" Symphony is his Cello Concerto, which he wrote during his three-year stay in the United States. On the first page of the score Dvořák wrote, "Seventh composition written in America," but unlike the well-known New World Symphony and American Quartet, also written in the United States, the concerto has no hint of the folk music of our continent, which Dvořák admired very much.

The composer came to the United States in 1892, at the invitation of Mrs. Jeanette M. Thurber, to assume the directorship of the National Conservatory of Music, which she had established in New York. Although Dvořák and his family settled in an apartment near the Conservatory, they spent a summer vacation in 1893 in Spillville, Iowa, a small town settled by Czech immigrants.

Dvořák heard his friend Victor Herbert's Cello Concerto No. 2 performed by its composer with the New York Philharmonic in 1894. It inspired him to compose his own Cello Concerto. Herbert is remembered today chiefly as a composer of charming operettas, but he was a distinguished conductor, composer of concert music and a cellist, and Dvořák consulted him and other cellists on cello technique before he began writing his own concerto in early November 1894 in New York. He completed it on February 9, 1895. Later that spring, Dvořák revised its

ending after the death of his first love, his dear friend and sister-in-law, Josephina Kaunic. He had written a song for her, *Kezduch muj sam (Leave Me Alone)*, that he had already included in the second movement of the concerto, and after he heard of her passing, he rewrote the coda to include another reference to that song to memorialize her.

Dvořák dedicated the Cello Concerto to his friend, Hanus Wihan, the leading Czech cellist of the time, but he firmly refused to make most of the revisions in it that Wihan requested. In fact, although it would be seemingly unimaginable today, Dvořák had to write to his publisher on October 3, 1895, to make sure his intentions were respected: “I must insist that my work be printed as I wrote it. I insist that no one—not excepting my good friend Wihan—make any changes without my knowledge and permission. In sum, it must have the character that I felt and conceived. It is impossible to add patches to a piece like this.” Perhaps such differences between the composer and Wihan explain why Leo Stern, another cellist, played the premiere under Dvořák’s direction at a concert of the Philharmonic Society of London in Queen’s Hall on March 19, 1896. Other greater musicians did not share Wihan’s reservations, and when Brahms (who wrote two beautiful sonatas for cello) read through the work in manuscript form, he said, “Why on earth didn’t I know that a cello concerto could be this good? If I had, I would have written one.”

Dvořák’s Cello Concerto has three movements of free but controlled form. The absence of folk melodies of American origins, contained in his other American works, presumably betrays Dvořák’s longing for his homeland and foretells his decision to return to it. In the concerto’s first movement, an unhurried Allegro, the clarinets first articulate the principal theme quietly in the beginning measures, before the bassoons join them. Later this theme appears again in the solo cello part, and in the basses, and lends itself to greatly varied treatment. The lovely, nostalgic second theme, which the horn introduces, contrasts beautifully. When the cello begins to display its virtuosity, it carries on a dialogue with the orchestra.

The poetic slow movement, Adagio ma non troppo, in a three-part ABA form, is rich in lyric themes, one of them an adaptation of Dvořák’s song, from Op. 82, No. 1 (mentioned above). Dvořák carefully indicated an intense passage for cello, accompanied only by solo woodwind instruments and later, a roll on the timpani, to be quasi cadenza. The Finale, a rondo, Allegro moderato, has highly varied episodes that sometimes require a solo violin and near the end, recalls the concerto’s opening. During the latter part of the movement, the gentle lyricism of the two other movements recurs, while the cello’s potential for song is exploited in its lovely, high registers. Dvořák’s biographer, Otakar Sourek, comments that

this dance-like movement is imbued with the joyous anticipation of Dvořák’s return to his native land. Dvořák himself described this movement, saying, “The Finale closes gradually diminuendo—like a breath—with reminiscences of the first and second movements; the solo dies away to a pianissimo, then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily.” Also, at the end is the above-mentioned emendation added as a final memorial to his first love. After his return to Europe, he removed the last four measures near the end of the finale and inserted an extended quotation from Josephina’s song instead.

This piece was last performed at the Grand Teton Music Festival July 8 and 9, 2011 with Donald Runnicles, conductor, and Lynn Harrell, cello.

AARON COPLAND

Symphony No. 3

Aaron Copland was born November 14, 1900, in Brooklyn, New York, and died December 2, 1990, in North Tarrytown, New York. Symphony No. 3 was composed on commission from the Koussevitzky Music Foundation. It was begun in Mexico in 1944 and completed in Richmond, Massachusetts, on September 29, 1946. On October 19, 1946. Serge Koussevitzky and the Boston Symphony Orchestra gave the work its first performance. The score calls for piccolo and three flutes, two oboes and English horn, two clarinets (small clarinet in E-flat and bass clarinets), two bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion, celeste, piano, two harps and strings.

Copland inscribed the score of his Symphony No. 3, “To the memory of my dear friend Natalia Koussevitzky.” It is the first large orchestral work he had written in many years that has no descriptive program, no extra-musical association with dance, theater or film, and yet it is the longest of all his concert pieces. Looking back at its origins in 1978, Copland said, “The greatest single influence on the Third Symphony was Koussevitzky. Without compromising my own integrity, I was intent upon giving him the sort of piece he liked, and he liked music in the grand manner.” There are four big movements, each a fine example of extended musical thought, written with the great skill required to make complexity sound simple. In each of the movements, lines are constantly varied, changing length and direction; uneven rhythms flow smoothly and almost endlessly; far-flung notes fall together into tunes. When the symphony was new, Copland said that there was no folk or popular material in it, by which he meant that there are no

identifiable quotations of such material, but the music has an idiomatic American character that had become part of his personal musical language.

The following description of the music is adapted from a long analysis by the composer. The broad and expressive first movement, *Molto moderato*, is formed like an arch, with a central section that rises in animation and a final section in which the opening material is broadened. There are three plainly stated themes: the first played by the strings at the very beginning of the music; the second by violas and oboes; the third, somewhat bolder, by trombones and horns. There are references to the first and third themes in the later movements. Next comes the Symphony's scherzo, *Allegro molto*. After a brass introduction, the main theme is played three times and then runs into a contrasting central section that is led off by a lyrical melody in the woodwinds. The opening material returns, and the music rises to a climax with a return of the lyrical theme.

The slow movement, *Andantino quasi allegretto*, begins with an introduction in which the violins play a transformed version of the trombone theme from the first movement. Then a new theme, introduced by the flute, becomes the subject of a series of free, continuous variations. The music runs without pause into the finale, which begins with an opening *Fanfare, Molto deliberato*, based on Copland's *Fanfare for the Common Man*, written in 1942. In the main section of the movement, *Allegro risoluto*, there are two principal subjects—the first animated, the second broad—which are rejoined, in the course of development, by the fanfare. The Symphony ends with a passive restatement of the first movement's opening theme.

This piece was last performed at the Grand Teton Music Festival August 8 and 9, 2003 with Eiji Oue conducting.

By Susan Halpern ©

Exclusive Representatives Jackson, Wyoming

DAYNES MUSIC
Since 1862
WWW.DAYNESMUSIC.COM | FACEBOOK.COM/DAYNESMUSIC
801-566-6090

The Master's Studio

85 MCKEAN LANE
2ND RIGHT PAST
ST. JOHN'S MEDICAL CENTER

PROPRIETOR
MARK NOWLIN

CUSTOM PICTURE FRAMING

PRIVATE ART INSTRUCTION

ART STUDIO

CALL TO ARRANGE A TIME
307.690.7999 / 307.733.9387



ALISA WEILERSTEIN, *CELLO*

“A young cellist whose emotionally resonant performances of both traditional and contemporary music have earned her international recognition ... Weilerstein is a consummate performer, combining technical precision with impassioned musicianship.” So stated the MacArthur Foundation when awarding Alisa Weilerstein a 2011 MacArthur “Genius Grant” Fellowship, prompting *The New York Times* to respond: “Any fellowship that recognizes the vibrancy of an idealistic musician like Ms. Weilerstein ... deserves a salute from everyone in classical music.”

In 2009, Ms. Weilerstein was one of four artists invited by Michelle Obama to participate in a widely celebrated and high-profile classical music event at the White House, featuring student workshops hosted by the First Lady and performances for guests including President Obama and the First Family. A month later, Ms. Weilerstein toured Venezuela as a soloist with the Simón Bolívar Symphony Orchestra under Gustavo Dudamel. She has since made numerous return visits to teach and perform with the orchestra as part of its famed El Sistema music education program.

The cellist is the winner of both Lincoln Center’s 2008 Martin E. Segal prize for exceptional achievement and the 2006 Leonard Bernstein Award. She received an Avery Fisher Career Grant in 2000 and was selected for two prestigious young artists programs in the 2000-01 season: the ECHO (European Concert Hall Organization) “Rising Stars” recital series and the Chamber Music Society of Lincoln Center’s Chamber Music Society Two. An exclusive recording artist for Decca Classics since 2010, Ms. Weilerstein is the first cellist to be signed by the prestigious label in more than 30 years.

“ [Weilerstein] is arguably Yo-Yo Ma’s heiress apparent as sovereign of the American cello.”

- *New York Magazine*

Born in 1982, Ms. Weilerstein discovered her love for the cello at just 2 1/2 years old, when her grandmother assembled a makeshift set of instruments from cereal boxes to entertain her while she was ill with chicken pox. Although immediately drawn to the Rice Krispies box cello, Ms. Weilerstein soon grew frustrated that it didn’t produce any sound. After persuading her parents to buy her a real cello at the age of 4, she developed a natural affinity for the instrument and gave her first public performance six months later. A graduate of the Young Artist Program at the Cleveland Institute of Music, where she studied with Richard Weiss, the cellist also graduated in May 2004 with a degree in History from Columbia University. In November 2008, Ms. Weilerstein, who was diagnosed with type 1 diabetes when she was 9, became a Celebrity Advocate for the Juvenile Diabetes Research Foundation. This is Ms. Weilerstein’s second time performing at the Grand Teton Music Festival, and she is the GTMF Artist in Residence the entire week July 13–18.



CRISTIAN MĂCELARU, *CONDUCTOR*

Cristian Măcelaru has established an exciting and highly regarded presence through his thoughtful interpretations, poise and energetic conviction on the podium. Associate Conductor of the Philadelphia Orchestra, Mr. Măcelaru began his tenure at the Philadelphia Orchestra as Assistant Conductor in September 2011; in recognition of his artistic contributions to the orchestra, his title was elevated to Associate Conductor in November 2012.

Mr. Măcelaru recently made two overwhelmingly successful appearances with the Chicago Symphony on subscription programs two seasons in a row as a replacement for Pierre Boulez. The first was in February 2012 and the next was in March 2013, with the *Chicago Sun-Times* exclaiming: “Măcelaru is the real thing, displaying confidence without arrogance and offering expressiveness without excess demonstration.”

As the Founder and Artistic Director of the Crialis Music Project, Mr. Măcelaru spearheaded a program in which young musicians perform in a variety of settings, side by side with established, renowned artists. Their groundbreaking first season produced and presented concerts featuring chamber ensembles, a chamber orchestra, a tango operetta and collaborations with dancer Susana Collins, which resulted in a choreographed performance of Vivaldi/Piazzolla’s *Eight Seasons*.

An accomplished violinist from an early age, Mr. Măcelaru was the youngest concertmaster in the history of the Miami Symphony Orchestra and made his Carnegie Hall debut with that orchestra at the age of 19. He also played in the first violin section of the Houston Symphony for two seasons.

“This week’s CSO program, with young Romanian-born conductor Cristian Măcelaru ... proved to be one of the best and most exciting concerts of the season to date. ... You could practically touch the respect that the large orchestra reflected back on the conductor ...

- *Chicago Sun-Times*

Last year, he received the 2012 Sir George Solti Emerging Conductor Award, a prestigious honor only awarded once before in the foundation’s history. Mr. Măcelaru currently resides in Philadelphia with his wife, Cheryl, and children Benjamin and Maria. This is his first time on the podium at Walk Festival Hall.

JULY 17 & 18 | ORCHESTRA ROSTER

*Musician names in bold indicate principal chair.
All musician rosters are subject to change.*

VIOLIN I

Angela Fuller Heyde
Judith Cox
Anne-Marie Terranova
Julie Coleman
Robert Davidovici
Holly Mulcahy
Anna Genest
Joan Cataldo
Louise Morrison
Jessica Blackwell
Tomoko Iguchi
Gregory Ewer
Barbara Scowcroft
Gina Davis

VIOLIN II

Jennifer Ross
Patrick Neal
Raymond Leung
Simon Shiao
Ann Beebe
Dorris Dai Janssen
Rebekah Johnson
Joan Christenson
Mary Corbett
Tracy Dunlop
Linda Hurwitz
Lois Finkel

VIOLA

Susan Gulkis Assadi
Chiara Kingsley Dieguez
Judith Ablon
Rachel Swerdlow
Suzanne LeFevre
Yang-Yoon Kim
Abhijit Sengupta
Claudine Bigelow
Lucina Horner
Frank Babbitt

CELLO

Daniel Laufer
Jennifer Humphreys
Barrett Sills
Karen Freer
Deborah Nitka Hicks

(Cello Cont.)
David Mollenauer
Charae Krueger
Julia Sengupta
Amy Leung

BASS

Joseph Lescher
Christopher Brown
Charles DeRamus
Deborah Dunham
Wilbur "Skip" Edwards
Corbin Johnston
William Ritchie

FLUTE

Julia Bogorad-Kogan
Melissa Suhr
Jessica Peek Sherwood

PICCOLO

Stephanie Mortimore
Melissa Suhr

OBOE

Robert Atherholt
Jaren Atherholt

ENGLISH HORN

Martin Schuring

CLARINET

Gregory Raden
Stephanie Key

E-FLAT CLARINET

Monica Kaenzig

BASS CLARINET

Shanon Orme

BASSOON

Sue Heineman
Kristen Sonneborn

CONTRABASSOON

Juan de Gomar

HORN

Gail Williams
Gabrielle Webster
Michael Gast
Josh Phillips
Michael Lewellen

TRUMPET

Christopher Martin
Charles Daval
Scott Quackenbush
Peter Margulies

TROMBONE

Craig Mulcahy
Jay Evans

BASS TROMBONE

Steve Norrell

TUBA

JáTtik Clark

TIMPANI

Kenneth Every

PERCUSSION

Richard Brown
Riely Francis
Tom Sherwood
Craig Hauschildt
Richard Weiner

HARP

Paula Page
Anne Preucil Lewellen

KEYBOARD

Jason Hardink
Kimi Kawashima

LIBRARIAN

Crozet Duplantier

INSIDE THE MUSIC | ARCHITECTS OF MUSIC

TUESDAY, JULY 21 AT 8PM

FRANCESCO LECCE-CHONG, *host*

Arvo Pärt (b. 1935)	Fratres (1977)	10'
	Jennifer Humphreys, <i>cello</i> Francesco Lecce-Chong, <i>piano</i>	
Beethoven (1770–1827)	<i>from</i> String Quartet No. 7 in F major, op. 59 no. 1 (1806) I. Allegro	12'
	Anne-Marie Terranova, <i>violin</i> Mary Corbett, <i>violin</i> Suzanne LeFevre, <i>viola</i> Deborah Nitka Hicks, <i>cello</i>	
W.A. Mozart (1756–1791)	Divertimento No. 4 in B-flat, K. 439b (c. 1786)	10'
	Allegro Larghetto Minuet Adagio Allegretto	
	Jaren Atherholt, <i>oboe</i> Monica Kaenzig, <i>clarinet</i> Kristen Sonneborn, <i>bassoon</i>	
J.S. Bach (1685–1750)	Brandenburg Concerto No. 3 in G major, BWV 1048 (1718)	10'
	Allegro Adagio Allegro	
	Eva Cappelletti Chao, <i>violin</i> Susanna Park, <i>violin</i> Patrick Neal, <i>violin</i> Susan Gulkis Assadi, <i>viola</i> Chiara Kingsley Dieguez, <i>viola</i> Francesco Lecce-Chong, <i>harpsichord</i>	Philippe C. Chao, <i>viola</i> Deborah Nitka Hicks, <i>cello</i> Gregory Clinton, <i>cello</i> Karen Freer, <i>cello</i> Fred Bretschger, <i>bass</i>

Sponsored by Chris & Ross Hartley

GTMF PRESENTS | MARK O'CONNOR—AMERICAN CLASSICS

WEDNESDAY, JULY 22 AT 8PM

MARK O'CONNOR, *violin*
MAGGIE O'CONNOR, *violin*
JASON HARDINK, *piano*

This program will be announced from stage and will include selections from Mr. O'Connor's albums, *MOC4* and *American Classics*, including:

Faded Love
Jole Blon
St. Louis Blues
Gold Rush
Ashokan Farewell
Emily's Reel
Appalachia Waltz

Mark O'Connor – American Classics appears by arrangement with American Classical Music Management.

Sponsored by Jerry Blann and Jackson Hole Mountain Resort



MARK O'CONNOR, VIOLIN

Violinist and composer Mark O'Connor is widely recognized as one of the most gifted contemporary composers in America and one of the brightest talents of his generation. An excerpt from a feature in *The New York Times* eloquently describes Mr. O'Connor's tradition-filled past, his stellar present and his future full of promise:

"The audience was on its feet. I'm certain that at least some of the concert-goers were moved not merely by Mr. O'Connor's solo, as exciting as it was, but by its having come on the heels of the orchestral piece (*American Seasons*). They were moved by Mr. O'Connor's journey without maps, cheering for the only musician today who can reach so deeply first into the refined, then the vernacular, giving his listeners a complex, sophisticated piece of early 21st-century classical music and then knocking them dead with the brown-dirt whine of a Texas fiddle."

A product of America's rich aural folk tradition, Mr. O'Connor's journey began at the feet of violin masters Texas fiddler Benny Thomasson and French jazz violinist Stephane Grappelli. Along the way, between these two marvelous musical extremes, Mr. O'Connor absorbed knowledge and influence from a multitude of musical styles and genres. Now, at age 54, he has melded and shaped these influences into a new American classical music. *The Los Angeles Times* warmly noted he has "crossed over so many boundaries, that his style is purely personal."

His first recording for the Sony Classical record label, *Appalachia Waltz*, was a collaboration with Yo-Yo Ma and double bassist Edgar Meyer. The works Mr. O'Connor composed for the disc, including its title track, gained worldwide recognition for him as a leading proponent of a new American musical idiom. The tremendously successful follow-up release, *Appalachian Journey*, received a Grammy® Award in February 2001.

“One of the most talented and imaginative artists working in music—any music—today.”

- *The Los Angeles Times*

With more than 150 performances, his Fiddle Concerto No. 1 has become the most-performed modern violin concerto. Mr. O'Connor has appeared at the White House, the Presidential Inauguration Celebration and the ceremonies of Atlanta's Centennial Olympic Games, for which he composed *Olympic Reel*. He is often featured on major network television shows, and past appearances include CBS *Sunday Morning*, *Great Performances* on PBS, the Kennedy Center Honors and America's celebration of Israel's 50th birthday televised on CBS.

Mr. O'Connor regularly teaches master classes and has conducted symposia at many schools of music including The Juilliard School of Music, Tanglewood, Aspen Music Festival, the Berklee College of Music, UCLA, the Eastman School of Music and the Blair School of Music at Vanderbilt University. He is founder of the internationally recognized Mark O'Connor Fiddle Camp and Strings Conference. At the Mark O'Connor Fiddle Camp near Nashville, Tennessee, and the Mark O'Connor Strings Conference near San Diego, California, Mr. O'Connor assembles a world-class faculty to teach in a number of musical styles. These gatherings routinely draw participants from across the U.S. and Canada, as well as from Europe, South America and Asia. This is Mr. O'Connor's second appearance at the Grand Teton Music Festival.



MAGGIE O'CONNOR, *VIOLIN*

Violinist and American fiddler Maggie O'Connor performs diverse styles of music throughout the U.S. and beyond. In recent seasons, she has performed duets with her husband, Mark O'Connor, appeared as a guest soloist with the renowned Singapore Chinese Orchestra and the Santa Rosa Symphony, presented recitals in Baltimore, soloed with orchestras in Atlanta and appeared as a member of the Aspen Festival Orchestra. She is frequently a guest performer with her husband's various ensembles, and is featured with him in their duo concert, *American Classics*.

Mrs. O'Connor also on occasion plays with her family band, True Dixon, and rock group The Radio Birds. An accomplished scholar, she attended the Peabody Institute of Johns Hopkins University, where she studied with legendary violinist Herbert Greenberg. There she earned the Bachelor of Music degree and the Master of Music degree.

Mrs. O'Connor has traveled to British Columbia to perform in the Symphony Orchestra Academy of the Pacific, now known as PRISMA. She has been to Boston for the Mark O'Connor String Camp and is currently looking forward to co-directing the O'Connor Method Camp NYC from August 3-7, 2015.

Mark and Maggie O'Connor reside in New York City. This is Mrs. O'Connor's GTMF debut.



JASON HARDINK, *PIANO*

Pianist Jason Hardink is the Principal Symphony Keyboard of the Utah Symphony and the Artistic Director of the NOVA Chamber Music Series. His performances include a wide-ranging repertoire of music by living composers and works of the historical canon. He just concluded a collaboration with Utah Symphony Associate Concertmaster Kathryn Eberle performing the complete Beethoven Sonatas for Violin and Piano, paired with Utah's first cycle of solo Klavierstücke by Wolfgang Rihm.

Over the last few seasons, he has given a series of lecture recitals on Beethoven's piano sonatas, performed a cycle of recitals situating the late piano music of Franz Schubert in dialogue with works by Second Viennese School composers, and toured with Olivier Messiaen's monumental *Vingt Regards sur l'Enfant-Jésus*. Upcoming performances include two Mozart concerti with the Utah Symphony in May of 2016, the Mendelssohn G Minor Piano Concerto with the Ridgefield (CT) Symphony Orchestra, and a solo recital at Spectrum NYC next fall of works by Ferneyhough, Curtis-Smith, Xenakis, and New York premieres of Michael Hersch and Ryan Carter. Hardink holds a DMA from Rice University, where he studied with Brian Connelly. He is married to pianist Kimi Kawashima, and they are parents of twin boys, Luc and Derek. Season 54 is Hardink's eighth year with the Festival Orchestra.

CHAMBER MUSIC

THURSDAY, JULY 23 AT 8PM

Hovhanness (1911–2000)	Duet for Violin and Cello, op. 409 (1987) Angela Fuller Heyde, <i>violin</i> Jennifer Humphreys, <i>cello</i>	5'
Dohnányi (1877–1960)	Serenade in C major, op. 10 (1902) Marcia: Allegro Romanza: Adagio non troppo, quasi andante Scherzo: Vivace Tema con variazioni: Andante con moto Rondo (Finale): Allegro vivace Angela Fuller Heyde, <i>violin</i> Susan Gulkis Assadi, <i>viola</i> Igor Gefter, <i>cello</i>	21'
INTERMISSION		
W.A. Mozart (1756–1791)	Clarinet Quintet in A major, K. 581 (1789) Allegro Larghetto Menuetto Allegretto con variazioni Gregory Raden, <i>clarinet</i> David Kim, <i>violin</i> Sarah Schwartz, <i>violin</i> Chiara Kingsley Dieguez, <i>viola</i> Igor Gefter, <i>cello</i>	35'

Sponsored by Wyoming Landscape Companies



LONG REIMER WINEGAR

LONG | REIMER | WINEGAR | BEPLER LLP

Our MISSION is to serve as a trusted advisor and committed partner to our clients through dedicated attorneys and staff who deliver RESULTS-DRIVEN legal and related services which are distinctive in value and are reflective of our CORE VALUES of professionalism, integrity, innovation and community involvement.



CHEYENNE

2120 Carey Avenue
Suite 300
Cheyenne, WY 82001
307.635.0710

ATTORNEYS

Thomas N. Long
Natalie K. Winegar
Ryan M. McGuffey
Brianna K. Sherman
Kris C. Koski
James M. Delaney
Aaron J. Lyttle

JACKSON

270 W. Pearl, Suite 103
Jackson, WY 83001
307.734.1908

ATTORNEYS

Christopher M. Reimer
Erika M. Nash
Matthew A. Confer
Amy M. Staehr

DENVER

1899 Wynkoop Street
Suite 450
Denver, CO 80202
720.287.2165

ATTORNEYS

Natalie K. Winegar
Ryan M. McGuffey

EVANSTON & PARK CITY

724 Front Street
Suite 200
Evanston, WY 82930
307.789.6300

1245 Deer Valley Dr.
Suite 3B
Park City, UT 84060
435.214.5048

ATTORNEYS

Timothy O. Beppler
Farrah L. Spencer
Monica J. Vozakis

www.LRW-LAW.COM

The Wyoming State Bar does not certify any lawyer as a specialist or expert. Anyone considering a lawyer should independently investigate the lawyer's credentials and ability, and not rely upon advertisements or self-proclaimed expertise. The results in every case are different, and each client's case must be evaluated and handled on its own merits.

TETON COUNTY
LIBRARY
FOUNDATION & FRIENDS

CHECK OUT FESTIVAL
MUSIC SELECTIONS
AT THE LIBRARY

TCLIB.ORG

REMEMBER US AT OLD BILLS
OR ANY TIME

Old Bill's
Fun Run for Charities

COMMUNITY FOUNDATION
OF JACKSON HOLE

FESTIVAL ORCHESTRA | CLASSICAL MASTERS

FRIDAY, JULY 24 AT 8PM

SATURDAY, JULY 25 AT 6PM

JAMES EHNES, *violin*

DONALD RUNNICLES, *conductor*

W.A. Mozart (1756–1791) Overture from *The Marriage of Figaro*, K. 492 (1786) 4'

Brahms (1833–1897) Violin Concerto in D major, op. 77 (1878) 39'
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

James Ehnes, *violin*

INTERMISSION

Beethoven (1770–1827) Symphony No. 3 in E-flat major, op. 55 “Eroica” (1803) 45'
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

Maestro Donald Runnicles sponsored by Sylvia Neil & Dan Fischel

Festival Orchestra sponsored by Marge & Gilman Ordway

Season 54 sponsored by Frances & Allan Tessler

Guest Artist James Ehnes sponsored by Ari Rifkin in memory of Leonard Rifkin

Friday performance sponsored by The Jaquith Family Foundation

Saturday performance sponsored by Bonnie & Mert Bell

PROGRAM NOTES | JULY 24 & 25

WOLFGANG AMADEUS MOZART

Overture from *The Marriage of Figaro*

Wolfgang Amadeus Mozart was born January 27, 1756, in Salzburg, Austria, and died December 5, 1791, in Vienna. Mozart's comic opera, *The Marriage of Figaro*, was conducted in its first performance in Vienna Burgtheater on May 1, 1786. The Overture, which precedes the opera itself, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two timpani and strings.

When *The Marriage of Figaro* was first performed in 1786 in Prague, it was an astounding sensation; such wild success can perhaps be understood today only in the context of a new Broadway hit. For *The Marriage of Figaro*, the oldest Mozart opera in the standard repertory, Mozart used a libretto that was derived from Beaumarchais' play in French; it was the kind of play that excited the French aristocracy and garnered tremendous acclaim.

The Overture instantly sets the tone for its own madcap mood, its whirlwind humor. Although it begins quietly, before the listener becomes aware of it, the slight beginning motif becomes a full-blown theme that the whole orchestra, with the force of trumpets and drums, articulates. Supposedly, Mozart had originally composed a slow middle section for the overture with a solo oboe carrying the theme, but he thought better of breaking the overture into a tripartite structure, and he cut the slow part out. After the overture reaches its climax, Mozart has the orchestra return to the brilliant, bubbling, opening theme. Significantly, the themes of the overture are not the subjects that Mozart will take up in the opera proper; they do not appear anywhere in the opera though they are definitely in the spirit of the work.

This piece was last performed at the Grand Teton Music Festival in August 8 and 9, 2003 with Thomas Mann conducting. Mr. Mann won this conducting opportunity at the 2003 Jackson Hole Wine Auction.

JOHANNES BRAHMS

Violin Concerto in D major, op. 77

Johannes Brahms was born May 7, 1833, in Hamburg, Germany, and died April 3, 1897, in Vienna, Austria.

The Violin Concerto in D major was composed during the summer of 1878. This concerto was the only one Brahms composed for the violin, and it was written expressly for his friend, Joachim. Brahms orchestrated the Violin Concerto for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

Brahms spent three consecutive summers, from 1877 to 1879, in the picturesque village of Pörschach on Lake Wörth in Lower Austria, where, he said, the surroundings were so rich in melodies that he had "to be careful not to step on them." During those relaxing summers he composed such great works as this Violin Concerto, his Symphony No. 2 and his Piano Concerto No. 2.

Brahms did not play the violin and only had an abstract idea of what would be considered demanding from the perspective of a performer. As a result, in August 1878, he sent a copy of the draft of his concerto to his close friend, the renowned violinist Joseph Joachim, saying, "I really do not know what you will make of the solo part alone. It was my intention, of course, that you should correct it not sparing the quality of composition, and that if you thought it not worth scoring that you should say so. I shall be satisfied if you mark those parts which are difficult, awkward, or impossible to play." Joachim complied, initially making notes of the problems he found in the concerto and the places where he felt Brahms needed to spend more time. He wrote, "There is a lot of really good violin music in it, but whether it can be played with comfort in a hot concert hall remains to be seen." Further consultations followed; Brahms made revisions even after the first performance, which he gave with Joachim, to whom he also dedicated the concerto. When he finally published the work in October 1879, Brahms had revised the concerto again and had incorporated the fingerings, bowings and a cadenza that Joachim had created for it. He did not, however, follow Joachim's advice when it came to making passages less difficult.

A music critic of the time, reminiscing later about the first performance, remembered that the first movement was too "modern" for the audience, but that the public enjoyed the second movement and had been sincerely enthusiastic about the third. However, another critic thought that Joachim was either badly prepared for the first performance or indisposed on that day, and that Brahms seemed somewhat agitated or disturbed. A few

months later, Brahms noted that Joachim's performances of the concerto were improving, and before the year's end, the violinist wrote to the composer that he could even play it by heart.

The concerto is now considered among the four greatest violin concerti of the 19th century, along with those of Beethoven, Mendelssohn and Tchaikovsky, yet when the concerto was new the public generally thought it too severe, violinists resisted it and many preferred Max Bruch's lighter concerti. The great conductor Hans von Bülow declared Brahms had not composed a concerto for violin but "a concerto against the violin." The Spanish virtuoso Pablo de Sarasate, whose opinion Brahms solicited, refused to play it because its only good melody, he said, was not even given to the violin, but rather to the oboe solo at the beginning of the slow movement. Tchaikovsky, whose violin concerto also had great difficulty making its way into the standard repertoire, liked Brahms personally but did not care much for his music. He wrote in a letter to a friend that the concerto "lacks poetry. Brahms's [technical] mastery overwhelms his inspiration." Despite all this early opposition, all the great violinists of the generation after Joachim—Ysaÿe, Enesco, Busch, Thibaud and Kreisler (who wrote his own cadenzas)—embraced the concerto and included it in their concerts. Over time, the concerto gained its present honored place in the standard repertoire despite its difficulties.

Constructed generally in the classical tradition of Mozart and Beethoven's concerti in terms of its structure, this concerto also feels akin to the Romantic concerti of such composers as Mendelssohn and Bruch, but in this work, unlike in most of the other Romantic concerti that often figure more as "display" pieces, Brahms has written a concerto in a technique similar to that which Mozart used in his piano concerti. As the critic Jonathan Kramer so accurately put it, Brahms creates a "dramatic opposition between two forces: soloist and orchestra." This salient feature of the work makes the violin a peer with the orchestra and gives it a special quality rarely found in violin concerti.

The first movement, *Allegro non troppo*, is idyllic. Although Brahms does not introduce the violin for some time at the beginning, when it has a lengthy section, it weaves in and out around the melodic lines of the orchestra in an unusual and memorable way. Rhythmic variety and subtlety abounds in this richly expressive movement. The second movement, *Adagio*, starts with the beautiful oboe melody that Sarasate, as violinist, commented on with envy. The movement has a lyric tenderness, although the violin never plays more than the first few notes of that very special opening melody; instead, the violin line either decorates the opening line or reacts to it. The energetic rondo third movement,

Allegro giocoso, ma non troppo vivace, displays a brilliant Hungarian dance flair, which is devilishly demanding for the soloist. In this movement the violin and the orchestra share the theme equally, cooperating completely.

Brahms is known to have sketched and then discarded a scherzo movement that was to come between the slow movement and the finale and would have given the concerto a fourth movement. Theorists conjecture that he may have used it in his Piano Concerto No. 2, which he was working on at the same time as the Violin Concerto.

This piece was last performed at the Grand Teton Music Festival July 24 and 25, 1992 with Ling Tung, conductor, and Cho-Liang Lin, violin.

LUDWIG VAN BEETHOVEN

Symphony No. 3 in E-flat major, op. 55 "Eroica"

Ludwig van Beethoven was born December 16, 1770, in Bonn, Germany, and died March 26, 1827, in Vienna, Austria. Beethoven's Symphony No. 3, known as the "Eroica" or "Heroic" Symphony, was written in 1803. It marked the beginning of what is known as his middle period. Leonard Bernstein famously remarked that the first and second movements are "perhaps the greatest two movements in all symphonic music." The symphony received its premiere on April 7, 1805, in Vienna. The score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

Beethoven's heroic Symphony No. 3 is the work with which he outgrew the 18th century and finally abandoned the limitations of form and style from the time of Haydn and Mozart. He told one of his pupils when he was writing it, "I am unsatisfied with my work up to now. From here on, I take a new course." It is a completely new kind of symphony, of and for the 19th century, a huge work double the length of his Symphony No. 1, written only three years before. Its size was so tremendous that some early critics thought it would never become popular.

The "Eroica" Symphony was, for the most part, written in 1803, but its history goes back to 1798, when a minister of France's revolutionary government arrived in Vienna. The news this minister brought of a young general named Napoleon Bonaparte, whose democratic ideals matched his military genius, fired Beethoven's imagination. For five years he thought of ways in which music could reflect the new republican Europe that might follow the Revolution in France. Then, between May 1803 and sometime early in 1804, he composed his great new symphony. By this time, Napoleon had become head of the French government. Beethoven wrote his name at the

head of the music, but it was not to remain there long. In May 1804, Napoleon named himself Emperor of France. When news reached Vienna, Beethoven was enraged. "So he is just like all the rest, after all," the composer shouted. "He will stamp out human rights and become a greater tyrant than the others," and he ripped up the first page of his score. He had a new copy made, with the heading, "Grand Symphony, entitled Bonaparte" but then he erased the last two words. Some time later he decided on the title Sinfonia "Eroica," which appeared (in Italian) on the cover of the first edition, in 1806, as "Heroic" Symphony, Composed in Memory of a Great Man. Napoleon still had fifteen more years on earth, but for Beethoven his greatness was past. In 1809, when Vienna was occupied by Napoleon, Beethoven led a performance of the "Eroica" as an act of defiance. Napoleon himself was out of the city on the day of the concert, and it seems there was no reaction from the authorities.

This great symphony puzzled many early listeners. One critic called it a "wild fantasy." Beethoven's friends said that the public simply was not yet ready for his advanced musical thought. Others found it strange and violent; another critic wrote, "If Beethoven continues on his present path, his music could reach the point where one would derive no pleasure from it." Beethoven himself was unmoved by all the complaints. He made no changes in his work. He is reported to have replied to complaints about its length by saying, "If I write an hour-long symphony, it will be short." The nearest he came to admitting the possibility of anything problematic was a note in the first edition saying, "Since this Symphony lasts longer than usual, it should be played nearer the beginning than the end of the concert, for if heard later, the audience will be tired from listening to other works, and the Symphony will not make its proper effect."

The first movement, Allegro con brio, opens with two smashing chords, after which all the formal elements, except the size, are familiar. The whole movement embodies tension as the theme is developed but seems to search perennially for a resolution. The peak of the development explodes with bold harmonic dissonance and syncopated rhythms that can still surprise our modern ears, and at the end of the development the horn enters with the expected theme, which anticipates the harmonic change to come. This innovative gesture greatly upset the music critics of Beethoven's day and those for many years after.

The second movement is a solemn Funeral March, Adagio assai, with a contrasting central section. This music of heroic grief may originally have been intended to honor Napoleon's soldiers who died in battle. When he heard of Napoleon's death in 1821, Beethoven said that he had

already written the appropriate music, referring to this movement.

The third movement contrasts strongly with the movement before it. Full of life and humor, it is a long and brilliant scherzo, Allegro vivace, with a contrasting central Trio section that features the orchestra's three horns. One of the most distinguishing features of this movement is the creative rhythm Beethoven employs.

The great Finale, Allegro molto, is a theme-and-variations movement that seems to personify the creative vitality of the human spirit. The theme is the tune of a light ballroom dance Beethoven had written sometime around 1801. He also used this theme as a subject for variations in the allegorical ballet he wrote that year, *The Creatures of Prometheus*, and in 1802, it reappeared in his Fifteen Piano Variations, op. 35. The variations in the Symphony No. 3 are the most original and the most profound. After a rushing introduction, plucked strings articulate the theme. Later, this pizzicato theme turns out to be only the harmonic foundation of the main theme itself, which is not revealed until the woodwinds play it in the third variation. Thus there are variations on both the theme and on its accompanying bass line. In addition to the variations that follow the form of the theme, there are two long sections devoted to contrapuntal developments of it. The last variations are slow, and then, as the symphony draws to a close, there is a sudden change to Presto, for a brilliant ending.

This piece was last performed at the Grand Teton Music Festival July 7 and 8, 2006 with Donald Runnicles conducting.

By Susan Halpern ©



JAMES EHNES, VIOLIN

Known for his virtuosity and probing musicianship, violinist James Ehnes has performed in over 30 countries on five continents, appearing regularly in the world's great concert halls and with many of the most celebrated orchestras and conductors.

Mr. Ehnes was born in 1976 in Brandon, Manitoba, Canada. He began violin studies at the age of 4, and at age 9 became a protégé of the noted Canadian violinist Francis Chaplin. He studied with Sally Thomas at the Meadowmount School of Music and from 1993 to 1997 at The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation. Mr. Ehnes first gained national recognition in 1987 as winner of the Grand Prize in Strings at the Canadian Music Competition. The following year he won the First Prize in Strings at the Canadian Music Festival, the youngest musician ever to do so. At age 13, he made his major orchestral solo debut with the Orchestre symphonique de Montréal.

Mr. Ehnes has won numerous awards and prizes, including the first-ever Ivan Galamian Memorial Award, the Canada Council for the Arts' Virginia Parker Prize and a 2005 Avery Fisher Career Grant. James has been honored by Brandon University with a Doctor of Music degree (*honoris causa*), and in 2007, he became the youngest person ever elected as a Fellow to the Royal Society of Canada. In 2010, the Governor General of Canada appointed Mr. Ehnes a Member of the Order of Canada, and in 2013, he was named an Honorary Member of the Royal Academy of Music, which is limited to a select group of 300 living distinguished musicians.

Mr. Ehnes has an extensive discography of over 35 recordings featuring music ranging from J.S. Bach to John Adams. Recent projects include Khachaturian's Violin Concerto paired with Shostakovich's String Quartets

Nos. 7 & 8, an American Chamber Music disc, a double CD of the complete violin works by Prokofiev, a disc featuring concertos by Britten and Shostakovich, four CDs of the music of Béla Bartók, as well as a recording of Tchaikovsky's complete oeuvre for violin. Upcoming releases will include works by Franck, Strauss, Leclair, Vivaldi, Berlioz, Janáček and Tartini. His recordings have been honored with many international awards and prizes including a Grammy®, a Gramophone and 10 Juno Awards.

Mr. Ehnes plays the "Marsick" Stradivarius of 1715. He currently lives in Bradenton, Florida, with his family. A Festival favorite, this is Mr. Ehnes' fourth GTMF appearance.

“ [James Ehnes'] inspired performances are subtle and persuasive as well as fiery. Ehnes plays with a powerful lyricism, which makes the complexities melt away. ”

- *The Observer*

JULY 24 & 25 | ORCHESTRA ROSTER

*Musician names in bold indicate principal chair.
All musician rosters are subject to change.*

VIOLIN I

David Kim
Angela Fuller Heyde
Raymond Leung
Patrick Neal
Robert Davidovici
Simon Shiao
Tracy Dunlop
Rebekah Johnson
Sarah Schwartz
Mary Corbett
Louise Morrison
Holly Mulcahy
Tomoko Iguchi
Sha

VIOLIN II

Jennifer Ross
Barbara Scowcroft
Susanne Park
Julie Coleman
Eva Cappelletti Chao
Anne-Marie Terranova
Judith Cox
Jessica Blackwell
Lois Finkel
Gina Davis
Anna Genest
Kana Kimura

VIOLA

Susan Gulkis Assadi
Philippe C. Chao
Yang-Yoon Kim
Frank Babbitt
Chiara Kingsley Dieguez
Suzanne LeFevre
Lucina Horner
Rachel Swerdlow
Claudine Bigelow
Allyson Goodman

CELLO

Igor Gefter
Jennifer Humphreys
Karen Freer
David Mollenauer
Gregory Clinton
Ilse-Mari Lee
Amy Leung
Deborah Nitka Hicks

BASS

Joseph Lescher
Christopher Brown
Fred Bretschger
Deborah Dunham
Wilbur "Skip" Edwards
Donald Hermanns

FLUTE

Julia Bogorad-Kogan
Alice Kogan Weinreb

OBOE

Robert Atherholt
Jaren Atherholt

CLARINET

Gregory Raden
Stephanie Key

BASSOON

Charles Ullery
Kristen Sonneborn

HORN

Gail Williams
Haley Hoops
Nancy Goodearl
Michael Lewellen

TRUMPET

Christopher Martin
Charles Daval

TIMPANI

Kenneth Every

LIBRARIAN

Gary Corrin

INSIDE THE MUSIC | SIMPLY CLASSICAL

TUESDAY, JULY 28 AT 8PM

BARBARA SCOWCROFT, *host*

Marcello (1686–1739)	<i>from</i> Harpsichord Sonata in A major, op. 3 no. 9 (c. 1712) III. Presto	3'
	Francesco Lecce-Chong, <i>harpsichord</i>	
Carter (1908–2012)	<i>from</i> Eight Pieces for Four Timpani (1950) VII. Canaries	3'
	Kenneth Every, <i>timpani</i>	
W.A. Mozart (1756–1791)	<i>from</i> Violin Sonata in A major, K. 526 (1787) I. Molto allegro	5'
	Lorien Benet Hart, <i>violin</i> Adelle Eslinger Runnicles, <i>piano</i>	
Copland (1900–1990)	Four Piano Blues (1926–48) Freely Poetic (for Leo Smit) Soft and Languid (for Andor Foldes) Muted and Sensuous (for William Kapell) With Bounce (for John Kirkpatrick)	9'
	Andrew Palmer Todd, <i>piano</i>	
Anna Meredith (b. 1978)	<i>from</i> Songs for the M8 (2005) III. Movement 3	3'
	Ralph Matson, <i>violin</i> Barbara Scowcroft, <i>violin</i> Frank Babbitt, <i>viola</i> Kari Jane Docter, <i>cello</i>	
Beethoven (1770–1827)	<i>from</i> String Quartet No. 16 in F major, op. 135 (1826) IV. Grave, ma non troppo tratto–Allegro	7'
	Ralph Matson, <i>violin</i> Barbara Scowcroft, <i>violin</i>	Frank Babbitt, <i>viola</i> Kari Jane Docter, <i>cello</i>

Sponsored by Chris & Ross Hartley

CHAMBER MUSIC

THURSDAY, JULY 30 AT 8PM

Beethoven (1770–1827)	Serenade in D major, op. 25 (1801) Entrata: Allegro Tempo ordinario d'un Menuetto Allegro molto Andante con variazioni Allegro scherzando e vivace Adagio–Allegro vivace e disinvolto	25'
	Alice Kogan Weinreb, <i>flute</i> Eva Cappelletti Chao, <i>violin</i> Philippe C. Chao, <i>viola</i>	
Grieg (1843–1907)	Violin Sonata No. 1 in F major, op. 8 (1865) Allegro con brio Allegretto quasi andantino Allegro molto vivace	16'
	Robert Davidovici, <i>violin</i> Andrew Palmer Todd, <i>piano</i>	
INTERMISSION		
J.S. Bach (1685–1750)	Orchestral Suite No. 2 in B minor, BWV 1067 (1738–1739) Overture Rondeau Sarabande Bourrée I Bourrée II Polonaise Menuet Badinerie	20'
	Julia Bogorad-Kogan, <i>flute</i> Patrick Neal, <i>violin</i> Anne-Marie Terranova, <i>violin</i> Philippe C. Chao, <i>viola</i>	Thalia Moore, <i>cello</i> Joseph Lescher, <i>bass</i> Francesco Lecce-Chong, <i>harpsichord</i>
Beethoven	Sextet in E-flat major, op. 81b (1795) Allegro con brio Adagio Rondo: Allegro	17'
	Haley Hoops, <i>horn</i> Gail Williams, <i>horn</i> Ralph Matson, <i>violin</i>	Barbara Scowcroft, <i>violin</i> Yang-Yoon Kim, <i>viola</i> Gregory Clinton, <i>cello</i>

FESTIVAL ORCHESTRA | FINISHING TOUCHES

FRIDAY, JULY 31 AT 8PM

SATURDAY, AUGUST 1 AT 6PM

GREGORY RADEN, *clarinet*

EDO DE WAART, *conductor*

Aaron Jay Kernis (b. 1960)	Too Hot Toccata (1996)	6'
W.A. Mozart (1756–1791)	Clarinet Concerto in A major, K. 622 (1791) Allegro Adagio Rondo: Allegro	28'
	Gregory Raden, <i>clarinet</i>	

INTERMISSION

Schubert (1797–1828)	Symphony No. 9 in C major, D. 944 “Great” (1825–1826) Andante–Allegro ma non troppo Andante con moto Scherzo: Allegro vivace Allegro vivace	55'
--------------------------------	---	-----

Festival Orchestra sponsored by Marge & Gilman Ordway
Season 54 sponsored by Frances & Allan Tessler
Guest Conductor Edo de Waart sponsored by Deborah & Jon Dawson
Guest Artist Gregory Raden sponsored by Adrienne & John Mars
Friday performance sponsored by Paul von Gontard
Saturday performance sponsored by Marta & Bob Proechel

PROGRAM NOTES | JULY 31 & AUGUST 1

AARON JAY KERNIS

Too Hot Toccata

Too Hot Toccata was commissioned by the St. Paul Chamber Orchestra and composed in 1996. It premiered Sept. 7, 1996, with Hugh Wolff leading the St. Paul Chamber Orchestra. The orchestra is scored for flute, piccolo, two oboes, clarinets, bass clarinet, two bassoons, two horns, two trumpets, piano and strings.

Aaron Jay Kernis, one of the youngest composers ever to be awarded the Pulitzer Prize, is among the most respected American composers of his generation. His music contains “rich poetic imagery, brilliant instrumental color, distinctive musical wit and infectious exuberance.” Kernis has stated his compositional goals: “I want everything to be included in music: soaring melody, consonance, tension, dissonance, drive, relaxation, color, strong harmony and form—and for every possible emotion to be elicited actively by the passionate use of these elements.”

Kernis was recently inducted into the American Academy of Arts and Letters and the Classical Music Hall of Fame, and has received countless awards and prizes throughout his career, including the 2011 Nemmers Award from Northwestern University, the 2002 Grawemeyer Award in Music Composition, the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim Fellowship, the Rome Prize, an NEA grant, a Bearn Prize, a New York Foundation for the Arts Award and three BMI Student Composer Awards. He was co-founder and Director of the Minnesota Orchestra’s Composer Institute for fifteen years. Kernis teaches composition at Yale School of Music, a position he has occupied since 2003.

Kernis began his musical studies on the violin; as a teenager, he taught himself piano and composition. He attended the San Francisco Conservatory of Music, Manhattan School of Music and Yale School of Music, and worked with composers John Adams, Charles Wuorinen and Jacob Druckman.

Too Hot Toccata is a short, dazzlingly inventive miniature concerto for orchestra. Kernis wrote about his piece’s background:

I considered [it] to be a kind of farewell to my St. Paul Chamber Orchestra residency, but not as a farewell to the orchestra. This work features just

about all of the principal players and treats all of the various orchestra sections as soloists. There is also a horribly difficult honky-tonk piano solo, as well as a fiendish clarinet solo and a big part for the piccolo trumpet, in addition to a lot of virtuoso percussion writing. The music is a little hyperactive—very high energy and quite out of control, but with a slower middle section for balance.

Kernis’ work had some antecedents in its use of the sections of orchestra as “soloist.” In his *Concerto for Orchestra*, Bartok took the idea of the concerto, where a single soloist displays his virtuosity in contrast to an orchestral background, and expanded it to feature each section of the orchestra as virtuoso soloists. Lutoslawski’s *Concerto for Orchestra* and Britten’s *The Young Person’s Guide to the Orchestra* also both spotlight symphonic sections with solo passages. *Too Hot Toccata* is Kernis’ playful work in this same canon. In the piece’s beginning, the winds and the brass announce a spirited theme, which is subsequently passed to the strings. Each section of the orchestra in turn is highlighted as the piece progresses with much rhythmic fervor in syncopation as well as penetrating percussion accents. Even the keyboard is featured in a passage reflecting swing style. A final jazzy riff from the trumpet concludes the work.

This is the first performance of this piece at the Grand Teton Music Festival.

WOLFGANG AMADEUS MOZART

Clarinet Concerto in A major, K. 622

The Clarinet Concerto is the last major work Wolfgang Amadeus Mozart completed just a few months before his death. Composed for the virtuoso Anton Stadler, it premiered October 16, 1791, in Prague. The work is scored for an accompanying orchestra of two flutes, two bassoons, two horns and strings. Among Mozart’s greatest works, the Clarinet Concerto is often considered a seminal work of the clarinet repertory; it helped establish the clarinet as an equal member of the woodwind family and defined the clarinet idiom for the future.

Three months before his death, Mozart journeyed to Prague for the premiere of *La Clemenza di Tito* with Stadler, a Viennese clarinetist who was a friend and

Masonic brother of Mozart's. Mozart returned to Vienna immediately to resume work on *The Magic Flute*, whose composition he interrupted to fulfill the Prague commission. Stadler stayed on in Prague for the later performances of *Tito*, while Mozart, in Vienna, wrote a concerto he had evidently promised to Stadler in friendship and gratitude. In October, Mozart orchestrated the concerto's last movement, evidently planning to finish it before Stadler's return.

Stadler aided Mozart on many of his pieces with clarinet and basset horn from the great B-flat Serenade to the little divertimenti. Contemporary critics said that in beauty of tone and sensitivity of expression, Stadler's clarinet playing could be compared only with that of a very great singer. The clarinet Stadler played had keys that gave him four additional low notes below the range of today's clarinet. Although Mozart wrote music to fit Stadler's instrument, in early editions of the concerto, published after Mozart's death, the music was altered so that it would be possible to perform on an ordinary clarinet. In 1802, an anonymous magazine article observed that the music no longer required the extra low notes and expressed gratitude to the publisher for making the concerto accessible, while regretting that the original text was not saved. In fact, the history of this concerto is complicated (an abandoned fragment of a concerto for basset horn replicates half of the first movement of the clarinet concerto), and Mozart's manuscripts have not survived.

Charles Rosen, in his book *The Classical Style*, notes the "inexhaustible and continuous melodic line" the clarinet plays throughout this subtle, inventive work. In the first movement, a classical Allegro, Mozart begins with a theme that seems innocent but lends itself to contrapuntal elaboration. The orchestral accompaniment has especially subtle and graceful flute passages and a harmonic foundation built on string support. The first theme is lively, while the second contrasts in a melancholy minor mode. Rosen accurately observes this movement "seems like an endless song—not a spinning-out of one idea, but a series of melodies that flow one into the other without a break." The second movement, Adagio, a great lyrical aria, begins calmly with a profoundly affecting lyrical clarinet theme articulated without orchestral accompaniment. Later in the movement, Mozart emphasizes the clarinet's intricate possibilities of tone color with explorations into its virtuosic possibilities without disturbing the theme's serenity or the movement's intimate character. The last movement, Rondo: Allegro, begins with a soft, rhythmic declaration of the theme. The episodes between appearances of the rondo theme become increasingly lively and exuberant as Mozart exploits the agility and extremes of the clarinet range. Gaiety dominates this final movement, but inevitable moments of sadness occur, as if beauty and perfection could not appear without a

complementary sense of possible downturn.

This piece was last performed at the Grand Teton Music Festival July 27, 1974 with Ling Tung, conductor, and Elsa Ludewig-Verdehr, clarinet.

FRANZ SCHUBERT Symphony No. 9 in C major, D. 944

Franz Schubert's Symphony No. 9 was composed in 1825–26. Although recently there have been theories that the symphony may have been performed on March 12, 1829, in Vienna, it is more likely that its first performance occurred after Robert Schumann saw the manuscript and introduced it to Felix Mendelssohn, who conducted the symphony's premiere at the Leipzig Gewandhaus on March 21, 1839. It was published in 1840 as Symphony No. 7 in C major but listed as No. 8 in the *Neue Schubert-Ausgabe* (the listing of his works); nevertheless, it is the final symphony Schubert completed. It was originally called *The Great C major* to distinguish it from Symphony No. 6, the *Little C major*. Its subtitle is now understood more as a reference to the symphony's majesty. It is scored for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, three trombones, timpani and strings.

Schubert's Ninth Symphony presents a challenge to the artistic, technical and physical powers of conductors and orchestral players, perhaps most significantly because of its length. Schumann called it the "symphony of heavenly length," and that nickname persisted, becoming the unofficial subtitle of the symphony. Infused with the Romantic spirit, yet an affirmation of the Classical tenets of symphonic design, this symphony is impelled forward by its rhythmic energy. Music historian George Henry Lang placed it at a significant juncture in music history, referring to it as "the mighty classical symphony, which like a bastion guards the exit of the hallowed precincts of the greatest era of classical orchestral music."

Schubert's short life, cut off by typhus before his thirty-second birthday, has been difficult to assess from the standpoint of musical history. He was unlike Mozart and Mendelssohn who, in their thirty-six years, had important public careers, although very different ones, as well-known figures in the musical world. Schubert was not unknown in his lifetime, but he never really had a place in public musical life. No record exists of a public performance of any of his symphonies until after his death.

Beethoven was twenty-seven years old when Schubert was born, but the two died within a year and a half of

each other. They inhabited subjectively different Viennas. Schubert had almost no connection with great families, wealthy and noble, who were for several generations involved in Haydn, Mozart and Beethoven's careers. His simple life had a bohemian character: his group of friends, many talented and some from families of more means than his own, spent their days attending public musical events and admiring the great and famous musicians of their time, especially Beethoven, from afar. Schubert spent two summers in Hungary as a music teacher to the Esterházy, but for the most part his life was that of a lower-class Viennese, son of a schoolmaster and, for several years, one himself.

Schubert probably began his Great C Major Symphony in 1825, and in 1826, the orchestra of the influential *Gesellschaft der Musikfreunde (Society of Friends of Music)* in Vienna read through parts of it in rehearsal. Ten years later, long after Schubert's death, the Gesellschaft, the Viennese Society, finally performed the finale.

The complete symphony lay forgotten until Schumann, going through Schubert's manuscripts in the possession of the composer's brother, Ferdinand, rediscovered it. Schumann was determined to see this symphony of "heavenly length" both performed and appreciated because he believed, "Deep down in this work there lies more than mere song, more than mere joy and sorrow, as already expressed in music in a hundred other instances. It transports us into a world where I cannot recall ever having been before." Schumann immediately sent the score to Mendelssohn, who conducted it in a drastically cut version at a concert of the Leipzig Gewandhaus Orchestra on March 21, 1839. When the Vienna Philharmonic performed it, also in 1839, they played only the first two movements. When François Habeneck began to rehearse the symphony in Paris in 1842, and again when Mendelssohn attempted it in London in 1844, the musicians rebelled because of its extreme difficulty and length.

The symphony, distinctively characterized by Schubert's Romantic orchestral tone coloring, opens with an extended introduction Andante, with the horns introducing the melodic theme. Gradually the tempo and tension increase until the main body of the expansive first movement bursts into a buoyant, strongly rhythmic Allegro ma non troppo. In the codetta, the soft trombones (a new instrument at that time, just joining the orchestra) create an unusual effect. At the conclusion of the movement, without a slackening of pace, the theme of the introduction makes a triumphant reappearance. The second movement, complex in its use of much material yet still appearing simple and songlike, is a subdued, march-like Andante con moto that features a plaintive oboe melody, later followed by a lyrical theme in the violins. The vigorous Scherzo: Allegro vivace, which

incorporates melodies of popular Viennese tunes, has a relaxed, contrasting middle section, many melodic themes and an elegant trio. The intensity of the energetic Allegro vivace "Finale" derives its character from the rhythm and the power of the trombones and the repeated note horn motif that brings the symphony to its exuberant end. Throughout the symphony, Schubert uses inventive harmonies, original modulations and marvelous melodic invention.

References to this work often use the word "Great" as though it were an official part of the title, which it is not. When the first complete edition of Schubert's symphonies appeared in 1885, musicians noticed that although this symphony had been published in 1850, there was another, previously unavailable symphony, also in C, now known as No. 6. That symphony is only about two-thirds the length of this one. German musicians immediately took to calling it *klein* and this one *gross*, meaning "small" and "large," referring only to the length of each, with no implication about quality. The 9th (now also known as the 7th) is the greater symphony; most now consider it Schubert's finest orchestral work.

This piece was last performed at the Grand Teton Music Festival July 23 and 24, 2004 with Mark Wigglesworth conducting.

By Susan Halpern ©



EDO DE WAART, *CONDUCTOR*

Edo de Waart is the Chief Conductor of the Royal Flemish Philharmonic, Music Director of the Milwaukee Symphony Orchestra and Conductor Laureate at the Netherlands Radio Philharmonic Orchestra. In addition to his current positions, Mr. de Waart has held posts with the Hong Kong Philharmonic, Netherlands Radio Philharmonic Orchestra, Sydney Symphony Orchestra, San Francisco Symphony, Minnesota Orchestra and Rotterdam Philharmonic Orchestra. Additionally he has regular relationships with the Chicago, NHK and New Zealand Symphony orchestras and the Royal Stockholm Philharmonic Orchestra.

Chief Conductor of the Dutch National Opera from 1999 to 2004, Mr. de Waart has enjoyed success in a large and varied operatic repertoire in many of the world's greatest opera houses. Most recently he conducted *Der Rosenkavalier* at The Metropolitan Opera to critical acclaim, and he returns there this season for *Le nozze di Figaro*.

Mr. de Waart continues to build his extensive recording catalogue, with discs of Mahler's Symphony No. 1 with the Royal Flemish Philharmonic, Wagner's *Tristan und Isolde: Nachtgesang und Isoldes Liebestod* with the Netherlands Radio Philharmonic Orchestra, and Elgar's *The Dream of Gerontius* with the Royal Flemish Philharmonic. This is Mr. De Waart's first performance at the Grand Teton Music Festival.

“Mr. de Waart aptly illustrated the intricacies of the alluring score ... he conducted a glowing rendition, highlighting the colorful score's dramatic cadences and painterly vistas.

- *The New York Times*



GREGORY RADEN, *CLARINET*

Appointed principal clarinet of the Dallas Symphony in 1999, Gregory Raden has also served as assistant principal of the National Symphony Orchestra under Leonard Slatkin, principal clarinet of the Kennedy Center Opera Orchestra and principal clarinet of the Charleston Symphony. He has been heard as soloist with the Dallas Symphony, National Symphony, Mainly Mozart Festival Orchestra, Charleston Symphony and the New York String Orchestra in Carnegie Hall, the Kennedy Center and at the Morton H. Meyerson Symphony Center.

San Diego Arts said of his performance of Weber's Clarinet Quintet: "I cannot think of enough good things to say about Raden. As he played, I was reminded of Mozart traveling out on all those trips of his when he would discover wonderful players and write home to his father about them ... Raden is like that. A magician. He makes you wonder how it's done—how any reed instrument can produce a sound of such beauty and lyricism."

Mr. Raden has given recitals, master classes and clinics throughout the United States and has been on the faculty of George Washington University and the College of Charleston. He is currently on the adjunct faculty of Southern Methodist University and also maintains a private studio in the Dallas area.

A native of White Plains, New York, Mr. Raden began his early studies at the Juilliard School Pre-College Division with David Weber and then went on to the Curtis Institute of Music as a student of Donald Montanaro where he graduated in 1994. Mr. Raden is an artist/clinician for Buffet clarinets and Vandoren products. Season 54 is Raden's 15th season with the Festival Orchestra.

JULY 31 & AUGUST 1 | ORCHESTRA ROSTER

*Musician names in bold indicate principal chair.
All musician rosters are subject to change.*

VIOLIN I

Ralph Matson
Dennis O'Boyle
Holly Mulcahy
Eva Cappelletti Chao
Robert Davidovici
Lorien Benet Hart
Simon Shiao
Rebekah Johnson
Sarah Schwartz
Jennifer Gordon Levin
Barbara Scowcroft
Gina Davis
Anne-Marie Terranova
Susanne Park

VIOLIN II

Bruno Eicher
Patrick Neal
Karen Kinzie
Anna Genest
Dan Rizner
Sha
Mary Corbett
Lois Finkel
Heather Kurzbauer
Tracy Dunlop
Dimitri Lazarescu
Alexander Martin

VIOLA

Susan Gulkis Assadi
Brant Bayless
Paul Murphy
Roberta Zalkind
Frank Babbitt
Lucina Horner
Yang-Yoon Kim
Allyson Goodman
Philippe C. Chao
Anna Kruger

CELLO

Igor Gafter
Thalia Moore
Deborah Nitka Hicks
Gregory Clinton
Marcia Peck
Amy Leung
Kari Jane Docter
Sofia Zappi

BASS

Robert Barney
Andrew Raciti
Fred Bretschger
Joseph Lescher
Donald Hermanns
Wilbur "Skip" Edwards

FLUTE

Julia Bogorad-Kogan
Alice Kogan Weinreb

OBOE

Elizabeth Koch Tiscione
Barbara Bishop

CLARINET

Laura Ardan

BASS CLARINET

Thomas LeGrand

BASSOON

Charles Ullery
Kristen Sonneborn

HORN

Gail Williams
Haley Hoops

TRUMPET

Barbara Butler
Charles Geyer

TROMBONE

Larry Zalkind
Zachary Guiles

BASS TROMBONE

Jared Rodin

TIMPANI

Kenneth Every

PERCUSSION

Richard Brown
John Kinzie

KEYBOARD

Adelle Eslinger Runnicles

LIBRARIAN

Gary Corrin

GTMF PRESENTS | TANGO, SONG AND DANCE

TUESDAY, AUGUST 4 AT 8PM

AUGUSTIN HADELICH, *violin*

JOYCE YANG, *piano*

PABLO VILLEGAS, *guitar*

André Previn (b. 1929)	<i>from</i> Tango, Song and Dance (1997) I. Tango: Passionately	5'
	Augustin Hadelich, <i>violin</i> Joyce Yang, <i>piano</i>	
Rodrigo (1901–1999)	Invocación y Danza (1961)	8'
	Pablo Villegas, <i>guitar</i>	
de Falla (1876–1946)	<i>from</i> Siete Canciones Populares Españolas (1914) I. El paño moruno III. Asturiana IV. Jota V. Nana VII. Polo	11'
	Augustin Hadelich, <i>violin</i> Pablo Villegas, <i>guitar</i>	
Ginastera (1916–1983)	Danzas Argentinas, op. 2 (1937) Danza del viejo boyero Danza de la moza donosa Danza del gaucho matrero	8'
	Joyce Yang, <i>piano</i>	

INTERMISSION

GTMF PRESENTS | TANGO, SONG AND DANCE

(Continued)

Previn	<i>from</i> Tango, Song and Dance (1997) II. Song: Simply	5'
	Augustin Hadelich, <i>violin</i> Joyce Yang, <i>piano</i>	
Piazzolla (1921–1992)	Histoire du Tango (1986) Bordel 1900 Café 1930 Nightclub 1960 Concert d'aujourd'hui	19'
	Augustin Hadelich, <i>violin</i> Pablo Villegas, <i>guitar</i>	
Ysaÿe (1858–1931)	Violin Sonata No. 6 in E major, op. 27 no.6 (1924)	8'
	Augustin Hadelich, <i>violin</i>	
Previn	<i>from</i> Tango, Song and Dance (1997) III. Dance: Jazz feeling	5'
	Augustin Hadelich, <i>violin</i> Joyce Yang, <i>piano</i>	
Villa-Lobos (1887–1959) (arr. Malzew)	<i>from</i> Bachianas Brasileiras No. 5 (1938–1945) Aria	6'
	Augustin Hadelich, <i>violin</i> Pablo Villegas, <i>guitar</i> Joyce Yang, <i>piano</i>	



PABLO VILLEGAS, *GUITAR*

Pablo Villegas is hailed by critics as one of the world's leading classical guitarists and celebrated as a natural ambassador of Spanish culture with performances in more than 30 countries since his auspicious debut with the New York Philharmonic under Rafael Frühbeck de Burgos at Avery Fisher Hall.

The soul of the Spanish guitar runs in Mr. Villegas' blood. Born and raised in La Rioja, Spain—the country uniquely and deeply linked to his chosen instrument—Mr. Villegas is praised for performances as charismatic as they are intimate. With his singing tone and consummate technique, Mr. Villegas offers interpretations that conjure the passion, playfulness and drama of his homeland's rich musical heritage, routinely drawing comparisons with such legendary exponents of his instrument as Andrés Segovia.

A born communicator, the guitarist explains: "Music is a social tool, and opening people's hearts and helping them connect to the inner life of the emotions is my mission." He has performed for both the Dalai Lama and the Spanish royal family, and gave the world premiere of *Rounds*, the first composition for guitar by five-time Academy Award winner John Williams.

An active recording artist, Mr. Villegas has two new releases pending. On his forthcoming solo album, *Americano*, he explores the multiple guitar traditions of the New World, from tango to bluegrass by way of Williams. And, as the first in more than 20 years to record *Concierto de Aranjuez* with the National Orchestra of Spain, he plays Rodrigo's three concertos on their upcoming recording.

“

[Villegas] stirred an enthusiastic audience with passionate romantic interpretations, bravura technique, and an unusually wide dynamic range. The subtlety, passion, technical command, and dramatic flair that Villegas displayed made an evening to be remembered.

- *San Francisco Classical Voice*

”

In 2007, Mr. Villegas founded the Music Without Borders Legacy, a nonprofit organization that seeks to bridge cultural, social and political boundaries through classical music. Since its inception, the foundation has reached more than 15,000 at-risk children and youth around the world through music programs in the U.S., Mexico and Spain, and is now supported by La Caixa Bank. Mr. Villegas also serves as cultural ambassador to La Rioja's Vivanco Foundation and its Museum of Wine Culture, considered the most prestigious wine museum in the world. This is Mr. Villegas' second appearance at the Grand Teton Music Festival, and he will be the GTMF Artist in Residence the entire week August 4–8.



JOYCE YANG, PIANO

Blessed with “poetic and sensitive pianism” (*Washington Post*) and a “wondrous sense of color” (*San Francisco Classical Voice*), pianist Joyce Yang captivates audiences across the globe with her virtuosity, lyricism and magnetic stage presence. At just 27, she has established herself as one of the leading artists of her generation through her innovative solo recitals and collaborations with the world’s top orchestras. In 2010, she received an Avery Fisher Career Grant, one of classical music’s most prestigious accolades.

Ms. Yang came to international attention in 2005 when she won the silver medal at the 12th Van Cliburn International Piano Competition. The youngest contestant, she took home two additional awards: the Steven De Groote Memorial Award for Best Performance of Chamber Music (with the Takács Quartet) and the Beverley Taylor Smith Award for Best Performance of a New Work.

Since her spectacular debut, Ms. Yang has blossomed into an “astonishing artist” (*Neue Zürcher Zeitung*), and she continues to appear with orchestras around the world. She has performed with the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Baltimore Symphony, Houston Symphony and BBC Philharmonic, among many others.

Born in Seoul, South Korea, Ms. Yang received her first piano lesson from her aunt at the age of 4. She quickly took to the instrument, which she received as a birthday

“Yang’s attention to detail and clarity is as impressive as her agility, balance and velocity.”
- *The Washington Post*

present, and over the next few years won several national piano competitions in her native country. By the age of 10, she had entered the School of Music at the Korea National University of Arts and went on to make a number of concerto and recital appearances in Seoul and Daejeon. In 1997, Yang moved to the United States to begin studies at the pre-college division of the Juilliard School in New York with Dr. Yoheved Kaplinsky.

Ms. Yang appears in the film *In the Heart of Music*, a documentary about the 2005 Van Cliburn International Piano Competition, and she is a frequent guest on American Public Media’s nationally syndicated radio program, *Performance Today*. A Steinway artist, she currently lives in New York City. This is Ms. Yang’s GTMF debut.



AUGUSTIN HADELICH, VIOLIN

Continuing to astonish audiences with his phenomenal technique, poetic sensitivity and gorgeous tone, Augustin Hadelich has established himself as one of the most sought after violinists of his generation. His remarkable consistency throughout the repertoire, from Paganini to Brahms to Bartók to Adès, is seldom encountered in a single artist.

Composed for Mr. Hadelich, his recent premiere of David Lang's 35-minute solo violin work, *Mystery Sonatas*, at Carnegie's Zankel Hall in April 2014 was a resounding success. Standing alone in a single spotlight, he wove his way through the intricate difficulties of this awe-inspiring work with apparent ease. One week earlier, the *Washington Post* wrote a rave review for *Tango, Song and Dance*, an originally conceived, multimedia recital premiered at the Kennedy Center, featuring Mr. Hadelich, guitarist Pablo Villegas and pianist Joyce Yang.

The 2006 Gold Medalist of the International Violin Competition of Indianapolis, Mr. Hadelich is the recipient of an Avery Fisher Career Grant (2009), a Borletti-Buitoni Trust Fellowship in the U.K. (2011) and Lincoln Center's Martin E. Segal Award (2012). The son of German parents, Mr. Hadelich was born and raised in Italy.

A resident of New York City since 2004, he holds an artist diploma from The Juilliard School, where he was a student of Joel Smirnoff. He plays on the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago. This is Mr. Hadelich's GTMF debut.

“The essence of Hadelich’s playing is beauty: reveling in the myriad ways of making a phrase come alive on the violin, delivering the musical message with no technical impediments whatsoever, and thereby revealing something from a plane beyond ours.

- *The Washington Post*

35 YEARS AGO, THE JACKSON HOLE LAND TRUST WAS FOUNDED TO PROTECT OUR VALLEY'S OPEN SPACES.
THANKS TO OUR COMMUNITY'S COMMITMENT TO THIS SHARED VISION, THIS WILL BE...

FOREVER OUR VALLEY



with 35 Places & Faces

Celebrate 35 Years of Wide Open Spaces

THURSDAY, JUNE 25TH
CHAMBER MIXER AT
THE JHLT OFFICES

SUNDAY, AUGUST 9TH
35TH ANNIVERSARY
COMMUNITY PICNIC

VIEW22: 35 PLACES –
THE ART OF OPEN SPACES
VIEW22.JHLANDTRUST.ORG

FACES OF THE LAND TRUST
PHOTO & VIDEO CONTEST
[#JHLANDTRUST35](https://www.instagram.com/JHLANDTRUST35)

JHLANDTRUST.ORG/35YEARS • 307.733.4707

Photo by Mark Mendelhall

GRAND TETON

■ ■ ■ ■ ■

FLOOR & WINDOW COVERINGS

Distinctive Interiors Made Easy

1705 High School Rd. Suite 120, Jackson, WY • 307.200.4195 | 108 W Center #4, Victor, ID • 208.787.7100
www.tetonfloors.com & www.tetonblinds.com

CHAMBER MUSIC

THURSDAY, AUGUST 6 AT 8PM

Roland Dyens (b. 1955)	Tango en Skaï (1985)	3'
Tárrega (1852–1909)	Recuerdos de la Alhambra (1896) (Memories of the Alhambra)	5'
J. Rodrigo (1901–1999)	Invocación y Danza (Invocation and Dance) (1961) Pablo Villegas, <i>guitar</i>	8'
Douglas Hill (b. 1946)	Bass 'n' Brass Trio (2013) Jazzette Sambassa Meanderings Bang-Tango Gail Williams, <i>horn</i> Larry Zalkind, <i>trombone</i> Andrew Raciti, <i>bass</i>	19'

INTERMISSION

Mendelssohn (1810–1847)	Piano Trio No. 1 in D minor, op. 49 (1839) Molto allegro agitato Andante con molto tranquillo Scherzo: Leggiero vivace Finale: Allegro assai appassionato Sarah Schwartz, <i>violin</i> Thalia Moore, <i>cello</i> Scott Holshouser, <i>piano</i>	30'
-----------------------------------	--	-----

Sponsored by **HOMESTEAD MAGAZINE**

FESTIVAL ORCHESTRA | RUSSIAN RIVALS

FRIDAY, AUGUST 7 AT 8PM

SATURDAY, AUGUST 8 AT 6PM

BEHZOD ABDURAIMOV, *piano*

OSMO VÄNSKÄ, *conductor*

Prokofiev (1891–1953)	Suite from <i>Lieutenant Kijé</i> , op. 60 (1934) Birth of Kijé Romance Kijé's Wedding Troika Burial of Kijé	21'
---------------------------------	---	-----

Rachmaninoff (1873–1943)	Rhapsody on a Theme of Paganini, op. 43 (1934) Behzod Abduraimov, <i>piano</i>	23'
------------------------------------	---	-----

INTERMISSION

Sibelius (1865–1957)	Symphony No. 5 in E-flat major, op. 82 (1915; 1916; 1919) Tempo molto moderato–Allegro moderato Andante mosso, quasi allegretto Allegro molto	31'
--------------------------------	--	-----

Festival Orchestra sponsored by Marge & Gilman Ordway

Season 54 sponsored by Frances & Allan Tessler

Guest Conductor Osmo Vänskä sponsored by Marilyn & Glen Nelson

Guest Artist Behzod Abduraimov sponsored by Diane & Donald Siegel

Friday performance sponsored by Robin & Bill Weiss

Saturday performance sponsored by Elaine & Jim Wolfensohn

PROGRAM NOTES | AUGUST 7 & 8

SERGEI PROKOFIEV

Suite from *Lieutenant Kijé*, op. 60

Sergei Prokofiev composed the score for the film *Lieutenant Kijé* in 1933 and compiled the Suite from *Lieutenant Kijé* in 1934; it was first performed on February 20, 1937, in Paris, with the composer conducting. The score calls for an orchestra of piccolo, two flutes, two oboes, two clarinets, two bassoons, tenor saxophone (where there is no vocal soloist), four horns, two trumpets, three trombones, tuba, bass drum, military drum, cymbals, triangle, tambourine, sleigh bells, celeste, piano, harp and strings.

Prokofiev's first major work on his return to Russia in 1933 was the film's score, which was written after years of self-imposed exile in the West. *Lieutenant Kijé* is a satirical comedy set in the reign (1796-1801) of the half-mad Czar Paul I. In the film, the bureaucrat misreads the report of one of his aides and creates a name out of the syllable *ki*, the ending of the aide's name, and a Russian expletive *ji*. The czar and his clerk, misunderstanding the records of the military unit, are led to think they have come upon an account of the bravery of a certain Lieutenant Kijé, but no such person actually exists. Since the czar's courtiers do not dare to find their despotic ruler wrong, they fabricate an entire life history for him. When the czar asks that the mythical hero be presented to him at court, the courtiers realize that they have let things go too far and report that he has died in battle.

Prokofiev composed some of his most charming and witty music for *Lieutenant Kijé*, and in 1934, he arranged a five-movement suite from the film. "It gave me much more trouble than the music for the film itself," the composer said, "since I had to find the proper forms, re-orchestrate the whole thing and polish it up." It traces the central incidents of the film, which follow the history of the fictitious hero.

The suite opens with a distant trumpet call and a little march that announces the Birth of Kijé. A contrasting lyrical theme is Kijé's musical motto. It is repeated again later. The second movement, Romance, is based on a Russian ballad, *The Little Gray Dove is Cooing*. It exists in two versions; a baritone sings one, while the other is a purely orchestral setting with double bass and tenor saxophone solos.

The third movement depicts Kijé's Wedding, including the pomp of ceremony as well as the festivities in a tavern afterwards; it leads directly into the fourth, a Troika song, which may be either sung or played. The rhythms and the bells of a three-horse sleigh accompany the rollicking song about the fickleness of women. The trumpet call is heard again, introducing the last movement, the Burial of Kijé, which sums up the hero's brief but colorful existence by recalling fragments of themes heard earlier. The music's character is one of mock sadness, culminating in the trumpet sounding faintly from far away as Kijé is laid quietly to rest.

This piece was last performed at the Grand Teton Music Festival August 6, 1977 with Ling Tung conducting.

SERGEI RACHMANINOFF

Rhapsody on a Theme of Paganini, op. 43

Sergei Rachmaninoff composed the popular *Rhapsody on a Theme of Paganini* in Switzerland during the summer of 1934; he performed as the soloist when it was premiered with Leopold Stokowski and the Philadelphia Orchestra on November 7th of the same year. The Rhapsody is scored for piccolo and two flutes, two oboes, two clarinets, two bassoons, tenor saxophone, four horns, two trumpets, cornet, three trombones and tuba, bass drum, snare drum tambourine, triangle, cymbals, sleigh bells, celeste, piano, harp and strings.

Rachmaninoff, a versatile musician, was not only one of the supreme pianists of his era but also an admired composer and such a talented conductor that he was twice offered the direction of the Boston Symphony Orchestra. Despite his busy life as a touring performer, he wrote great quantities of music: four piano concertos, three orchestral symphonies, three operas, a large number of other works in many forms, including songs and piano pieces. He left Russia in 1917 and came to the United States, where he spent most of the rest of his life.

Rhapsody on a Theme of Paganini is not a rhapsody in the sense of a free-form composition or a loosely assembled medley of many contrasting themes. It is, in fact, a set of twenty-four variations on the well-known theme of Paganini's *Caprice No. 24* for unaccompanied violin. Paganini wrote the original Caprice in theme and variation form, and many composers have been moved

to write their own variations on it because of its elegant symmetry and potential for virtuosic elaboration.

Rachmaninoff begins the work with some subtle suggestions of what the theme will be, but does not immediately fully state it, giving a strange new twist to the old theme and variations form, until just after the first variation, which the violins play in unison with piano accompaniment. The next few variations keep the original tempo and mood of the theme, and most of these variations are quite short. Rachmaninoff invents entirely new themes that take their inspiration from Paganini but are only distantly derived from his theme. In the seventh variation, Rachmaninoff used the medieval hymn *Dies irae* (“Day of Wrath”), a part of the Catholic Mass for the dead. While the piano introduces the *Dies irae*, the bassoon and the cellos repeat the original Paganini theme. The *Dies irae* theme appears again in the tenth variation, and then the eleventh seems much like a *cadenza*. The twelfth and the thirteenth are both waltzes, while the fourteenth is an amalgam of a march and a waltz: the style is march-like while the meter is that of a waltz. Variations fifteen through seventeen have more of a symphonic character and are also very virtuosic.

The eighteenth variation is suggestive of the more typical romantic and passionate Rachmaninoff. The theme he uses is an inversion of the original Paganini melody and the musical highpoint of the rhapsody. This variation has such distinctive beauty that it is often excerpted and played as a separate short piece. The nineteenth and twentieth variations seem to pay homage to the awesome performing technique for which Paganini was famous, and the twenty-first and -second are scherzos. The twenty-third returns the work to the Paganini theme, and the twenty-fourth is the finale, a climax in which the *Dies irae* theme returns as a reminder that man must face the Day of Judgment. Liszt quoted this same death chant in his *Totentanz* (“Death Dance”) and Berlioz used it in his *Symphonie fantastique*. Saint-Saëns and Tchaikovsky also utilized it in their compositions.

This piece was last performed at the Grand Teton Music Festival July 9 and 10, 2004 with Lary Rachleff, conductor, and Natasha Paremski, piano.

JEAN SIBELIUS

Symphony No. 5 in E-flat major, op. 82

Jean Sibelius composed Symphony No. 5 in 1915. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

Sibelius is one of very few composers from the Scandinavian north to become a musical figure of worldwide importance. There was a time when serious critics, especially in England and the United States, described his seven symphonies in terms usually reserved for Beethoven and Brahms, but a later generation assigned him a place with the finest national composers of Europe: Tchaikovsky, Dvorák and Grieg, for example.

The old idea of Sibelius as a solitary figure, alone and separate from Europe on the distant Karelian peninsula, was never correct. He studied in Berlin and Vienna, and he was published in Leipzig. He made concert tours to the principal cities of Europe, and quite often he went to England, where his works were very popular. He taught for a while at the New England Conservatory of Music in Boston and was awarded an honorary degree by Yale. He was a cosmopolitan musician and an international figure.

When Sibelius wrote his Symphony No. 1 in 1899, he was experimenting with a form that was a new means of musical expression for him. It is clear that he looked backward for models and found them in the symphonies of Tchaikovsky, yet in Symphony No. 5 he set out on a new and independent path with music of great individuality with a strong Nordic flavor and only a nod in the direction of his earlier Russian models.

At the time of the writing of Symphony No. 5, life became difficult for Sibelius. The First World War was shaking Europe. Because Finland was part of the troubled Czarist Empire, he could not collect his royalties from his German publisher. Work on the symphony provided an escape from the concerns and the hardships of everyday life.

On the composer's fiftieth birthday, December 8, 1915, the new symphony had its first performance, in Helsinki. He revised it somewhat for a performance a year later. The first version had four movements, with a scherzo following the slow opening movement. When he reworked it, he compressed the two opening movements into one, and made other substantial revisions.

Soon after the second version was performed, Sibelius, then suffering ill health, had several operations for what was misdiagnosed as throat cancer. In 1916, he began a final revision of Symphony No. 5, but unfortunately, the Russian Revolution and other social upheavals prevented further progress on the score until 1919, when it finally took its present shape. Sibelius wrote in a letter, “The Fifth Symphony is in a new form, practically newly composed. I am working on it every day. A lively climax at the end, triumphal.” The final product is a noble work, one of the finest of the composer's seven symphonies.

The final version replaced the four-movement work with

one of three movements with an almost completely new finale. The opening movement, Tempo molto moderato, still resembles the original two separate movements, but they have been blended into a single movement with the scherzo, Allegro moderato, now transformed into more of a recapitulation. The new version has more boldness, which immediately becomes evident in the horn call of the opening. The wind instruments introduce all the subject matter of this first movement.

The second movement, Andante mosso, quasi allegretto, has a feeling of pastoral tranquility and develops in a simple, charming and loosely structured theme and variations with a constant rhythmic figure and a continuously changing melody. The theme is made up of an intense rhythmic pattern stated by pizzicato strings. That rhythmic figure is then used in several melodies that follow. Woodwinds, which begin the movement, provide a background for the variations. At the conclusion, the strings have an expansive theme that is an outgrowth of the opening woodwind figure.

The landscape and animals near Sibelius' home in Finland, inspired the music of the last movement, Allegro molto, which alternates between rapid, running passages and a memorable grand theme that the composer slowly assembles out of tiny fragments of melody. Sibelius wrote in his diary in the spring of 1919 that a flight of swans was flying in circles above his house and motivated him to create a subject in response, which became the foundation for the symphony's finale. The opening music suggests the fluttering of wings, which leads to the lofty, imposing swan theme first heard in the horns and then in the entire brass section. After a long central section including a dissonant version of the theme in the trumpets, the music returns briefly to the main theme before the symphony concludes with loud chords interspersed with silence.

This piece was last performed at the Grand Teton Music Festival August 18 and 19, 2006 with Arild Remmereit conducting.



By Susan Halpern ©





Thal Glass
studio & gallery

Hwy 390 Wilson, Wyoming
by Appointment
laurie 307.690.2491
dan 307.699.4349
thallaurie@gmail.com
www.thalglass.com

Thal Glass also available at Horizon Fine Art in Jackson, WY

JACKSON HOLE
RESORT LODGING

- Tailored Management Programs
- Vacation Rentals
- Caretaking

800.443.8613 • 307.732.3655 • www.jhrl.com • jhrlres@jacksonhole.com



BEHZOD ABDURAIMOV, *PIANO*

An exclusive Decca Classics recording artist, Behzod Abduraimov has worked with the London Philharmonic, Sydney Symphony, Royal Philharmonic, Tokyo Symphony, Atlanta Symphony, Indianapolis Symphony and Accademia Nazionale di Santa Cecilia orchestras, to name but a few.

Mr. Abduraimov has collaborated with conductors such as Vladimir Ashkenazy, Valery Gergiev, Krzysztof Urbanski, Vasily Petrenko, Charles Dutoit, Vladimir Jurowski and Pinchas Zuckerman. In North America, he made his debut with the Detroit Symphony Orchestra under Andrey Boreyko and embarked on a U.S. tour with the Mariinsky Orchestra under Gergiev, which included Carnegie Hall. Just this year, he returned to the hall to make his debut recital appearance as part of their “Distinctive Debuts” series.

Mr. Abduraimov was born in Tashkent in 1990 and began to play the piano at the age of 5. He was a pupil of Tamara Popovich at the Uspensky State Central Lyceum in Tashkent and studied at the International Center for Music at Park University, Kansas City, with Stanislav Ioudenitch, where he was the Artist in Residence during the 2014-15 season. GTMF enthusiastically welcomes Abduraimov to our stage for the first time this summer.



OSMO VÄNSKÄ, *CONDUCTOR*

Osmo Vänskä is recognized for his compelling interpretations of repertoire from all ages, passionately conveying the authentic message of the composer’s score. Music Director of the Minnesota Orchestra for over a decade, Vänskä has also received exceptional acclaim for his work with many other leading orchestras.

Recent and upcoming performances include returns to the Chicago and San Francisco Symphony orchestras, The Cleveland Orchestra, Israel Philharmonic Orchestra and Orchestre de la Suisse Romande. Mr. Vänskä regularly conducts the London Symphony and London Philharmonic orchestras, Netherlands Radio Philharmonic, Deutsches Symphonie-Orchester Berlin, Wiener Symphoniker, Finnish Radio and Yomiuri Nippon symphony orchestras.

Mr. Vänskä has developed regular relationships with the New World Symphony, the Mostly Mozart Festival and the BBC Proms, and is Principal Guest Conductor of the Iceland Symphony Orchestra. During 2014-15, he performed with the Helsinki and Rotterdam Philharmonic orchestra, Melbourne, Sydney and Shanghai Symphony orchestra, as well as the South African National Youth orchestra. This is Mr. Vänskä’s third appearance at the Grand Teton Music Festival.

AUGUST 7 & 8 | ORCHESTRA ROSTER

*Musician names in bold indicate principal chair.
All musician rosters are subject to change.*

VIOLIN I

Ralph Matson
Dennis O'Boyle
Susanne Park
Jennifer Thompson
Robert Davidovici
Barbara Scowcroft
Marina Brubaker
Dan Rizner
Dimitri Lazarescu
Holly Mulcahy
Lorien Benet Hart
Patrick Neal
Rebekah Johnson
Heather Kurzbauer

VIOLIN II

Bruno Eicher
Jay Christy
Anne-Marie Terranova
Sarah Schwartz
Tracy Dunlop
Chunyi Lu
Karen Kinzie
Mary Corbett
Lois Finkel
Eva Cappelletti Chao
Jennifer Gordon Levin
Carolyn Kessler

VIOLA

Reid Harris
Susan Gulkis Assadi
Brant Bayless
Paul Murphy
Valerie Heywood
Roberta Zalkind
Philippe C. Chao
Anna Kruger
Martin Andersen
Lucina Horner

CELLO

Joel Noyes
David Garrett
Thalia Moore

(Cello Cont.)

Marcia Peck
Janet Steinberg
Judith McIntyre Galecki
Krisanthy Desby
Janet Steinberg
Kari Jane Docter
Amy Leung

BASS

Robert Barney
Richard Barber
David Williamson
Andrew Raciti
Sidney King
Gordon Hill
Fred Bretschger

FLUTE

Julia Bogorad-Kogan
Camille Churchfield

PICCOLO

Carole Bean

OBOE

Elizabeth Koch Tiscione
Barbara Bishop

ENGLISH HORN

Emily Brebach

CLARINET

Gregory Raden
David Pharris

TENOR SAXOPHONE

James Forger

BASSOON

Christopher Millard
Sharon Kuster

HORN

Gail Williams
Robert Lauver
Nancy Goodearl
Gabrielle Webster

TRUMPET

Barbara Butler
Charles Geyer
Charles Daval

TROMBONE

Michael Mulcahy
Larry Zalkind

BASS TROMBONE

Jared Rodin

TUBA

Craig Knox

TIMPANI

Peter Kogan

PERCUSSION

Richard Brown
John Kinzie
Brian Prechtl
Wiley Arnold Sykes

HARP

Rachel Van Voorhees Kirschman

KEYBOARD

Adelle Eslinger Runnicles

LIBRARIAN

Robert Stiles

INSIDE THE MUSIC | LET'S TALK DRUMS

TUESDAY, AUGUST 11 AT 8PM

GTMF PERCUSSION ENSEMBLE

RICHARD BROWN

JOHN KINZIE

BRIAN PRECHTL

WILEY ARNOLD SYKES

ALEX WIER

Cage (1912–1992)	Third Construction (1941)	11'
Steve Hearn (b. 1970)	Loco Cajon Trio (2011)	8'
Brian Prechtl (b. 1962)	Grand Is the Seen (2015)	14'
Nebojša Jovan Živković (b. 1962)	<i>from</i> Trio Per Uno, op. 27 (1995, 1999) I. Movement 1	6'
Breuer (1901–1989)	Backtalk (1938)	3'
Christopher Rouse (b. 1949)	Ogoun Badagris (1976)	4'

GTMF PRESENTS | CORKY SIEGEL'S CHAMBER BLUES

WEDNESDAY, AUGUST 12 AT 8PM

CORKY SIEGEL, *harmonica and piano*

JAIME GORGOJO, *violin*

CHHSUAN YANG, *violin and erhu*

DAVID MOSS, *viola*

JOCELYN BUTLER, *cello*

FRANK DONALDSON, *percussion*

This program will be announced from the stage and will include Opuses 14, 15, 16 and 17 from the Chamber Blues Suite, commissioned in part by Lila Wallace Meet The Composer and the National Endowment for the Arts Grant Award.

Sponsored by Janet & John Costello



CORKY SIEGEL HARMONICA

Few can claim to have forged an entirely original genre of music. In 1966, Corky Siegel did just that with the help of world-renowned Classical Maestro Seiji Ozawa, who came into a famed Chicago Blues club, discovered the blues harmonica virtuoso and suggested a collaboration. Guiding the blues of Howlin' Wolf and Muddy Waters out of the smoky cavern of Big John's and onto the stages of the Chicago Symphony, New York Philharmonic and beyond, the harmonica-playing mad scientist had the tuxedo-and-gown crowd on its feet, clamoring for more of this blues-classical alchemy. These days, the harmonica virtuoso and composer is continent-hopping with Indian percussion and string quartet in Corky Siegel's Chamber Blues, continuing to bring classical and blues fans shoulder to shoulder, and obliterating musical categorization in the process.

This journey has included countless radio and TV credits such as NPR's *Weekend Edition*, *Morning Edition*, *All Things Considered*, *West Coast Live*, major motion pictures, ABC-TV, and features in such wildly diverse industry music pantheons as *Jazziz*, *Chamber Music America*, and *Blues Revue* magazines. Chamber Blues has enjoyed collaborating with diverse guests like multi-instrumentalist jazz great Howard Levy, vocal R&B star Marcella Detroit and folk-roots rising stars Sons of the Never Wrong.

“Irresistible new sound ...

- *New York Newsday*”

What's new on the horizon for Mr. Siegel? A major documentary film, *Born in Chicago*, will be released in theaters, and along with Mr. Siegel and members of Chamber Blues, it will feature Jack White, Bob Dylan, B.B. King, Buddy Guy, the Rolling Stones, Hubert Sumlin and many critical music icons. Chamber Blues is now recording their fourth CD (the 25th for Corky), continuing to meld their infectious, joyful, original celebration of Chicago Blues with a quartet of supreme classical virtuosos.



THE CENTER

SUMMER / FALL SEASON PREVIEW
The Center Theater

JUNE 24_Billy Collins

JULY 28_Ryan Bingham

AUG 7_Benefit Concert with Vince Gill

AUG 17_Shawn Colvin

AUG 22_Roz Chast

SEP 21_1000th Hootenanny

TICKETS ON SALE NOW

For tickets:jhcenterforthearts.org or
307.733.4900

PHOTO
BY
RYAN
BINGHAM



Inspired by Place

Jackson, Wyoming | Scottsdale, Arizona
www.clbarchitects.com

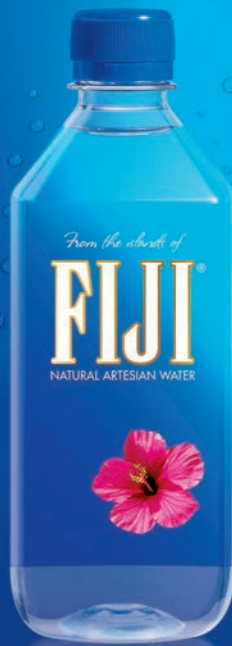
CARNEY
LOGAN
BURKE
ARCHITECTS

HELPING MAKE
**JACKSON HOLE'S
BEST EVENTS
HAPPEN**



www.canvasunlimited.com
307.733.2250

EARTH'S
FINEST
WATER.™



On a remote island over 1,600 miles from the nearest continent, tropical rain slowly filters through volcanic rock into a sustainable ancient artesian aquifer. Drop by drop, FIJI Water acquires the natural minerals and electrolytes that give it its signature soft, smooth taste. Perfected by nature, there's nothing on Earth quite like it.

FIJIWATER.COM

© 2015 FIJI Water Company LLC. All Rights Reserved. FIJI, EARTH'S FINEST WATER, the Trade Dress and accompanying logos are trademarks of FIJI Water Company LLC or its affiliates.

AN EVENING WITH *PERFORMANCE TODAY*

THURSDAY, AUGUST 13 AT 8PM

FRED CHILD, *host*

Schubert
(1797–1828) Der Hirt auf dem Felsen (The Shepherd on the Rock), D. 965 (1828) 12'

Jane Archibald, *soprano*
Gregory Raden, *clarinet*
Adelle Eslinger Runnicles, *piano*

Schumann
(1810–1856) Drei Fantasiestücke (Three Fantasy Pieces), op. 73 (1849) 10'
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Joel Noyes, *cello*
Donald Runnicles, *piano*

INTERMISSION

Zemlinsky
(1871–1842) *from* Trio in D minor, op. 3 (1896) 14'
I. Allegro ma non troppo

Thomas LeGrand, *clarinet*
David Garrett, *cello*
Scott Holshouser, *piano*

Bruce Broughton
(b. 1945) Fanfares, Marches, Hymns, and Finale (2002) 18'
Fanfares
Marches
Hymns
Finale

Gail Williams, *horn*
Nancy Goodearl, *horn*
Robert Lauver, *horn*
Gabrielle Webster, *horn*
Thomas Hooten, *trumpet*
Mark Inouye, *trumpet*
Jennifer Marotta, *trumpet*
Jim Vassallo, *trumpet*
Larry Zalkind, *trombone*

Donna Parkes, *trombone*
Roger Oyster, *trombone*
Jared Rodin, *bass trombone*
Craig Knox, *tuba*
Richard Brown, *percussion*
Brian Prechtel, *percussion*
Peter Kogan, *timpani*
Michael Mulcahy, *conductor*



FRED CHILD, *HOST*

Fred Child is the host of American Public Media's *Performance Today*, the most-listened-to classical music radio show in America. Child is also the commentator and announcer for *Live from Lincoln Center*, the only live performing arts series on television. He is co-host of *Carnegie Hall Live*, an annual series of a dozen live national radio broadcasts from America's premier musical venue.

Mr. Child also appears at classical music festivals and events around the country, from *Performance Today's* annual residency at the Aspen Music Festival and School to special events at the Marlboro Music Festival, the Spoleto Festival USA, the Grand Teton Music Festival and many more.

In recent years, Mr. Child hosted a series of unique live national concert broadcasts, including the Los Angeles Philharmonic from Walt Disney Hall, the Last Night of the Proms from the Royal Albert Hall in London, New Year's concerts by the New York Philharmonic, the Boston Symphony at Tanglewood and the groundbreaking "Spring for Music" concerts from Carnegie Hall.

Mr. Child's music reviews and reports have appeared on NPR's *All Things Considered*, *Morning Edition* and *Weekend Edition*. He's been a contributor to *Billboard* magazine, and a concert host and commentator for *BBC Radio 3*. He has narrated works at the Aspen Music Festival and School with the U.S. Marine Band and others.

Mr. Child dabbles in guitar, percussion and bagpipes, and is an avid hiker, climber, skier, cyclist and a licensed pilot.

HELPING OUR COMMUNITY RUN



THEY DON'T KNOW OLD BILL

But much of our local wildlife has benefited from his support. In 2014 alone:

- 5.3 miles of obsolete fencing were modified for wildlife
- 84 injured, ill or orphaned raptors were rehabilitated
- 298 acres of critical wildlife habitat were protected

YOU DON'T HAVE TO KNOW OLD BILL TO LOVE HIM.

SEPTEMBER 12, 2015 • 10:00 AM



COMMUNITY FOUNDATION
OF JACKSON HOLE

Please invest
in your favorite
nonprofits through
Old Bill's.

307-739-1026
WWW.OLDBILLS.ORG

FESTIVAL ORCHESTRA | JUBILATION

FRIDAY, AUGUST 14 AT 8PM

SATURDAY, AUGUST 15 AT 6PM

JANE ARCHIBALD, *soprano*

DONALD RUNNICLES, *conductor*

W.A. Mozart (1756–1791) Exsultate, jubilate (Rejoice, be glad), K. 165 (1773) 15'
Exsultate, jubilate (Rejoice, be glad)
Fulget amica dies (The friendly day shines forth)
Tu virginum corona (You, the crown of virgins)
Alleluja (Alleluia)

Jane Archibald, *soprano*

Vaughan Williams (1872–1958) Symphony No. 3, “Pastoral” (1921) 34'
Molto moderato
Lento moderato
Moderato pesante
Lento

INTERMISSION

Respighi (1879–1936) Pines of Rome (1923–1924) 23'
The pines of Villa Borghese
Pines near a catacomb
The pines of the Janiculum
The pines of the Appian Way

Tchaikovsky (1840–1893) Capriccio italien, op. 45 (1880) 16'

Maestro Donald Runnicles sponsored by Sylvia Neil & Dan Fischel

Festival Orchestra sponsored by Marge & Gilman Ordway

Season 54 sponsored by Frances & Allan Tessler

Guest Artist Jane Archibald sponsored by Cammie & Andy Watson

Friday performance sponsored by Carol & Dean Spatz

Saturday performance sponsored by Joyce & John Caddell and the Caddell Foundation

Closing Night Stage Party sponsored by Fine Dining Restaurant Group

PROGRAM NOTES | AUGUST 14 & 15

WOLFGANG AMADEUS MOZART

Exsultate, jubilate, K. 165

Wolfgang Amadeus Mozart composed the motet *Exsultate, jubilate* when he was only sixteen years old. It was composed in 1773 in Milan. Its first performance took place at the Theatine Church on January 17, 1773, with the solo part performed by Venanzio Rauzzini (1746–1810), who was then singing in Mozart’s opera, *Lucio Silla*. The approximate date of composition and the date of the first performance have been established by the playful and childish postscript of a letter Mozart wrote to his sister, Nannerl, dated January 16, in which he mentioned that he had composed a motet to be performed at church the following day. The work is scored for soprano soloist with an orchestra consisting of two oboes, two horns, organ and strings.

On October 23, 1772, Leopold Mozart and his sixteen-year-old son, Wolfgang, set off from Salzburg for Milan, where the young composer was to complete the music of the opera *Lucio Silla* in time for its premiere on December 26. In a letter he sent his sister on December 5, Wolfgang said that he still had fourteen numbers to compose, could think of nothing but the opera and could write an aria more easily than a letter. When *Lucio Silla* turned out to be a great success, as though in relief, Mozart turned to instrumental music, and during his remaining weeks in Milan, wrote four string quartets, a divertimento for ten wind instruments, a brief offertory of vocal duet and the remarkable motet, *Exsultate, jubilate* (“Rejoice, be glad”).

The offertory survives in a text of questionable authenticity and is little known, but the motet is one of Mozart’s earliest great works and one of his most popular. He called it a motet because it is a setting of a sacred text, but it is, in effect, a brief, brilliant three-movement concerto, conceived with a fast-slow-fast pattern, for voice and orchestra, with a recitative preceding the slow movement. The tender and brilliant work has always been especially popular because of its expressiveness. The male soprano Rauzzini sang it for the first time at the Theatine Church in 1773. Rauzzini was of course a castrato, a male singer castrated during childhood to prevent his voice from changing. Mozart had been especially impressed with Rauzzini’s technical facility.

In his book, *The Present State of Music in Germany* (1773), the acute English observer Charles Burney wrote about Rauzzini, “The tone of his voice is sweet and clear, his

execution of passages of the most difficult intonation amazingly neat, rapid and free.” After hearing Rauzzini in concert, Burney added, “He manifested great and captivating powers: a rapid brilliancy of execution, great expression, and exquisite taste. I was even surprised by the strength of his voice, which had before appeared too feeble for a great theatre, but now it made its way through all the instruments playing fortissimo.” (The quotations from Burney are abridged.) In 1774, Rauzzini settled in England. Twenty years later, Haydn stayed overnight at his summer house in Bath and described him in his diary as “a very famous musician who was one of the greatest singers of his time, a very good and hospitable man.”

The motet’s text is religious with an opening movement of psalm-like praise, a slow prayer to the Virgin in the second movement, and a famous and jubilant setting of the one-word text, “Alleluia,” for the finale. Although *Exsultate, jubilate* follows a formal pattern little changed from that of the early 18th-century Italian motet, two da capo arias framing a brief recitative followed by a brilliant “Alleluia,” in effect, the piece is a concerto for soprano and orchestra, with the exception of its organ-accompanied short recitative to introduce the slow movement. Rauzzini must have been quite a singer, for Mozart’s writing exploits a complete arsenal of virtuoso technique: scales, leaps and trills as well as long-breathed lines in the central movement.

The formidable virtuosity of both the opening Allegro and the concluding Alleluia is put in relief by the elegant, cantabile middle movement (Andante) “Tu virginum corona”; in this work, religious piety meets operatic splendor with striking effects. The great contrast of mood and style required of the singer who must negotiate both fast, florid passages and moments of great lyricism is surely a testimony to Rauzzini’s great skill and continues as a benchmark of technical and expressive achievement.

This piece was last performed at the Grand Teton Music Festival July 22 and 23, 2005 with Jahja Ling, conductor, and Jennifer Aylmer, soprano.

RALPH VAUGHAN WILLIAMS

Symphony No. 3, “Pastoral”

Symphony No. 3, “Pastoral,” by Ralph Vaughan Williams was completed in 1921 and was first performed on

January 26, 1922, in London, by the Royal Philharmonic under the direction of Adrian Boult. It is scored for piccolo and three flutes, two oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, three trumpets (and the “natural” trumpet in E flat for the second movement), three trombones and tuba, timpani, percussion, celeste, harp, strings and the solo voice of the finale.

After a protracted dreary period in the history of English music, a school of nationalist composers flowered in the early years of the 20th century. These composers systematically collected and studied their country’s folk music and revived the works that their countrymen had written from the 15th to the 18th centuries. Also activists, these composers wrote, taught, played and conducted in concert halls, churches, theaters and schools, giving traditional and historical English music a new place as well as a new life. Vaughan Williams, one of the most influential of this group, had had a rigorous classical and musical education. He studied in Berlin with Max Bruch and even after he had earned his doctorate from Cambridge University, went to Paris to study with Maurice Ravel.

The symphonies were written over a period of more than fifty years and are very different in character. The first three symphonies of Vaughan Williams are each unique, but they all have descriptive titles that seem to make them into a topical cycle. The first is *Sea Symphony*; the second, *A London Symphony*; and the third, this *Pastoral Symphony*. It is unlike Beethoven’s *Pastoral* (No. 6) in that we have no specific references from the composer, in words, to country scenes or images. The title refers only to the mood and character of the music. It is a quiet meditation on a timeless landscape; it is generally contemplative, fast only in its third movement and rarely loud.

Although the countryside under consideration is certainly English, there is much that is French about the music. The first sketches for it were, in fact, created in France in 1916, where the composer was serving as an army ambulance driver. The constant flow of fresh melody is characteristic of French symphonic composition. The solos for orchestral instruments and the generally impressionistic character of the whole remind listeners of Ravel despite the great difference in the content of the two composers’ works.

In the first movement of the symphony, *Molto moderato*, gentle melodies pour almost inexhaustibly from the orchestra, all of them somehow related but all different. They are stated, recalled and brought to a climax, after which the music fades into silence, which is the way that all four movements end. The second movement, *Lento moderato*, starts as a succession of melodies, some of

which seem to be related to one that began the symphony. The trumpet solo with cadenza in the middle section of the movement is a recollection of a wartime experience, when Vaughan Williams heard an army bugler struggle with his instrument and fail to get the notes of a call just right. The composer hoped that this solo could be played on a valveless trumpet that would resemble the bugle in sound.

The third movement is the symphony’s scherzo, but its lightness and playfulness appear only at the end. Like the first two movements, its tempo is qualified as moderate but heavy, *Moderato pesante*. Some of this music has been associated with the Shakespearean character of Sir John Falstaff, who reappeared later in the composer’s works in the opera *Sir John in Love*. In the final *Lento* movement, the distant sound of a wordless soprano voice (or tenor or, when necessary, a clarinet) is heard over the quietly rolling timpani. The orchestra takes up the melody, builds it to a passionate climax and lets it die away in the voice again.

This is the first performance of this piece at the Grand Teton Music Festival.

OTTORINO RESPIGHI *The Pines of Rome*

Ottorino Respighi composed *The Pines of Rome* in 1924, which premiered with Bernardino Molinari and the Augusteo Orchestra in Rome on December 1924. Arturo Toscanini and the New York Philharmonic gave it its first performance in America at Carnegie Hall on January 14, 1926. The large orchestra for Respighi’s work consists of three flutes (3rd doubling piccolo), two oboes, English horn, two clarinets in B-flat and A, bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, six buccine in B-flat played on flugelhorns or sax horns, an off-stage trumpet, percussion consisting of timpani, bass drum, snare drum, cymbals, tam-tam, triangle, ratchet, tambourine, glockenspiel and piano, celeste, organ and strings. Frequently now, a recording of the nightingale’s song is included.

Respighi, known for his creation of brilliant orchestral color, studied with the best teachers in his own country, Italy, then with Rimsky-Korsakov in St. Petersburg and with Max Bruch in Berlin. Respighi was a violinist, a conductor, an educator and a composer. Now, he is principally known because of his tone poems based on the pines, the fountains and the festivals of Rome, but in his own time, much more of his music was famous and valued.

The Pines of Rome is the second of three works that Respighi composed as a Roman series, each one celebrating some aspect of the Eternal City. The first is *The Fountains of Rome*, composed in 1916, followed by this work, composed in 1924, which was in turn followed by *Roman Festivals*, completed in 1928.

Respighi once said that in *The Pines of Rome* he had used “nature as a point of departure, in order to recall memories and visions. The century-old trees that so characteristically dominate the Roman landscape become testimony for the principal events in Roman life.” In very colorful style, Respighi depicts four contrasting aspects of a characteristic Roman sight: each of the four movements depicts pine trees in different Roman locations at different times of the day. The score has four connected sections in which the composer creates sonic and visual images.

1. I pini di Villa Borghese (The pines of the Villa Borghese) (Allegretto vivace). Respighi wrote the following description: “Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of Ring Around A-Rosy, mimicking marching soldiers and battles, twittering and shrieking like swallows at evening, and they disappear.”

2. Pini presso una catacomba (Pines near a catacomb) (Lento). The second movement is a majestic dirge depicting a solitary chapel in the country. Respighi said, “We see the shadows of the pines, which overhang the entrance to a catacomb. A chant rises from the depths which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.” The lower instruments suggest the catacomb; the trombones and horns represent the chanting of the priests.

3. I pini del Gianicolo (The pines of the Janiculum) (Lento). This movement is a nocturne set on the Janiculum Hill. Respighi had the sound of a nightingale recorded and played at the movement’s end. He explained: “There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo Hill. A nightingale sings.”

4. I pini della Via Appia (The pines of the Appian Way) (Tempo di marcia). In this final movement, Respighi revisits the past glories of the Roman Republic in a representation of dawn on the Roman road the Appian Way. Respighi pictured “Misty dawn on the Appian Way.” He wanted the ground to tremble under the footsteps of the army, created musically by a low organ pedal sound. He also directed that buccine, ancient circular trumpets that are now usually represented by the more modern flugelhorn, be included. He wrote, “The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps is heard. To the poet’s fantasy appears a vision of past glories;

trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill.”

This piece was last performed at the Grand Teton Music Festival July 13 and 14, 2001 with Eiji Oue conducting.

PYOTR IL’YICH TCHAIKOVSKY

Capriccio italien, op. 45

Pyotr Il’yich Tchaikovsky completed *Capriccio italien* in 1880 and dedicated it to Karl Davydov; its premiere occurred in Moscow on December 18, 1880, conducted by Nicolai Rubenstein. *Capriccio italien* is scored for piccolo, three flutes, two oboes, English horn, and two clarinets, two bassoons, four horns, two cornets, two trumpets, three trombones, tuba, timpani, triangle, tambourine and cymbals, bass drum, glockenspiel, harp and strings.

Tchaikovsky’s *Capriccio italien* has been described as a “bundle of Italian folk tunes,” but its coloration is also really very Russian. Tchaikovsky drew his material partly from published collections of Italian folk songs and partly from music he heard while touring Italy in 1880, as well as from the inspiration of the music of his countryman, Mikhail Glinka. In February of that year he wrote to his benefactress, Nadezhda von Meck, from Rome, “I want to compose something like the Spanish fantasias of Glinka.” A week later he wrote, “I have already completed the sketches for an Italian fantasia on folk tunes for which I believe a good fortune may be predicted. It will be effective, thanks to the delightful tunes which I have succeeded in assembling partly from anthologies, partly from my own ears in the streets.”

He had recently completed the Symphony No. 4, and it had left him temporarily drained as well as unwilling to continue to impose the demands of symphonic composition on himself. Instead, he contented himself with a work whose principal aim, according to David Brown, his biographer, was “the projection of bright, warm, contrasting colors.” Of the five melodies that make up the thematic material of the *Capriccio*, only two have been definitively identified, and one of those Tchaikovsky explained by writing home about its genesis.

In his correspondence, Tchaikovsky noted that his room at the Hotel Constanzi in Rome overlooked the barracks of a troop of cavalry, and a bugle call that he heard sounded there every evening so caught his imagination that he wrote it into the score. It appears in the beginning of the piece as a fanfare-like passage. With occasional returns to material from the introduction, various other contrasting yet freely juxtaposed Italian folk melodies follow: a melancholy melody, a gently swaying folk song

presented in thirds and a march. These popular Italian songs give the piece spirit and excitement.

Tchaikovsky said that the Carnival at Rome inspired the *Capriccio* on which the spirited tarantella brilliantly ends. This same kind of festivity inspired the similar finale of Mendelssohn's *Italian Symphony* and the wild saltarello in Berlioz's *Roman Carnival Overture*. Known in Italy as "*Cicuzza*," this dance brings the composition to a radiant finale.

This piece was last performed at the Grand Teton Music Festival August 6 and 7, 1993 with Ling Tung conducting.

By Susan Halpern ©

SUSAN HALPERN Program Notes Author

Susan Halpern studied music and literature at Sarah Lawrence College, where she performed chamber music, was principal flute in the orchestra and sang in the college chorus. She also played principal flute in the Philharmonic Orchestra of Westchester and studied with Samuel Baron. After graduation, she played in various orchestras as a freelance flutist and sang in the New York Choral Society. After finishing a doctorate in English, she taught on the college level and has been active in local and professional arts organizations for many years. Ms. Halpern has been writing program notes for twenty years and currently writes notes for many summer festivals, orchestras and chamber music venues across the country and in England.



Since 1976, Two Grey Hills has offered museum quality Native American Art to discriminating art collectors worldwide.

Pueblo Pottery • Navajo Weavings • Jewelry • Baskets • Zuni Fetishes

110 East Broadway • Jackson, WY • 307-733-2677
www.fineindianart.com • Email art@fineindianart.com



JANE ARCHIBALD, *SOPRANO*

Jane Archibald's career trajectory, which began in Nova Scotia, Canada, has taken her from Toronto to San Francisco to the Vienna State Opera and beyond. Her artistry generates excitement across Europe and North America with recent engagements including the title role in *Lucia di Lammermoor* and *Konstanze in Die Entführung aus dem Serail* in Zurich; *Adele and Ophélie* at the Met; Olympia, Zerbinetta and Cleopatra at the Opéra National de Paris; Sophie in *Der Rosenkavalier* at La Scala, Milan and in Berlin; Zerbinetta at Baden-Baden Festspielhaus, the Royal Opera House Covent Garden and in Munich; and Semele at the Canadian Opera Company.

After beginning her professional opera career in her native Canada, Ms. Archibald made her San Francisco Opera debut in 2005 as Elvira in *L'Italiana in Algeri*, and was an Adler Fellow and Merola participant with the San Francisco Opera.

During her tenure as a member of the ensemble of the Vienna State Opera, Archibald successfully debuted major coloratura roles including the Queen of the Night, Olympia, Sophie (*Der Rosenkavalier* and *Werther*), Eudoxie (La Juive) and Musetta. Last season, she appeared as Adele in a new production of Strauss' *Die Fledermaus* at the Met, following her debut there as Ophélie in Thomas' *Hamlet*.

A Canada Council grant recipient, she was also the 2006 winner of the Sylva Gelber Foundation Award for the most talented musician under 30. Ms. Archibald lives in Halifax, Nova Scotia, with her husband, tenor Kurt Streit, and their two children. This is her second performance at the Grand Teton Music Festival.

“

Jane Archibald surely has few equals ... Hers is one of the most assured techniques in the business ... [Her] jaw-dropping accuracy and breath-taking rapidity ... do not seem intended to be heard merely by mortal ears.

- *Opera Today*

”

AUGUST 14 & 15 | ORCHESTRA ROSTER

*Musician names in bold indicate principal chair.
All musician rosters are subject to change.*

VIOLIN I

Ralph Matson
David Taylor
Bruno Eicher
Dennis O'Boyle
Robert Davidovici
Marina Brubaker
Jennifer Gordon Levin
Chunyi Lu
Susanne Park
Eva Cappelletti Chao
Barbara Scowcroft
Karen Kinzie
Anne-Marie Terranova
Carolyn Kessler

VIOLIN II

Jennifer Ross
Jay Christy
Lorien Benet Hart
Jennifer Thompson
Dan Rizner
Dimitri Lazarescu
Heather Kurzbauer
Holly Mulcahy
Patrick Neal
Rebekah Johnson
Sarah Schwartz
Tracy Dunlop

VIOLA

Susan Gulkis Assadi
Reid Harris
Valerie Heywood
Roberta Zalkind
Philippe C. Chao
Anna Kruger
Lucina Horner
Mary Cowell
Martin Andersen
Lisa Mitchell McNiven

CELLO

Joel Noyes
Kari Jane Docter
David Garrett
Marcia Peck
Thalia Moore
Judith McIntyre Galecki

(Cello Cont.)

Sofia Zappi
Janet Steinberg
Amy Leung
Krisanthy Desby

BASS

Paul Ellison
Robert Barney
Andrew Raciti
Richard Barber
Robert Stiles
Sidney King
David Williamson

FLUTE

Christina Smith
Camille Churchfield
Carole Bean

PICCOLO

Carole Bean

OBOE

Jaren Atherholt
Barbara Bishop

ENGLISH HORN

Emily Brebach

CLARINET

Gregory Raden
David Pharris
Thomas LeGrand

BASS CLARINET

Thomas LeGrand

BASSOON

Christopher Millard
Sharon Kuster

CONTRABASSOON

Steven Braunstein

HORN

Gail Williams
Robert Lauver
Nancy Goodearl
Gabrielle Webster

TRUMPET

Mark Inouye
Charles Daval
Jennifer Marotta

TROMBONE

Michael Mulcahy
Larry Zalkind

BASS TROMBONE

Jared Rodin

TUBA

Craig Knox

BUCCINE

Thomas Hooten
Stuart Stephenson
Jim Vassallo
Theresa Hanebury
Roger Oyster
Donna Parkes

TIMPANI

Peter Kogan

PERCUSSION

Richard Brown
John Kinzie
Brian Prechtl
Wiley Arnold Sykes
Alex Wier

HARP

Rachel Van Voorhees Kirschman

KEYBOARD

Scott Holshouser
Adelle Eslinger Runnicles

LIBRARIAN

Robert Stiles

TWENTY-FIVE YEARS WITH GRAND TETON MUSIC FESTIVAL

These Festival Musicians have spent 25 summers playing with the Grand Teton Music Festival! It is a joy and a pleasure to welcome them back each year. Read about their favorite GTMF memories and their excitement about Season 54 in the following pages.





JUDITH ABLON, VIOLA

When I first joined the Grand Teton Music Festival, I was a young member of the Omaha Symphony. Three orchestras, four cities and many years later, I still find myself drawn to return summer after summer to this very special place of beauty, friendship and glorious music making. It's a hard feeling to describe, but, in a sense, it always feels like a homecoming.

One of the joys of having been here so long is seeing the young children of musicians grow up. Often, grandparents are along for the ride as well, so while we're busy rehearsing, there's a lot of bonding going on between generations. For me, this once involved an after-the-fact photo of my then-20-month-old son, Josh, on a horse. To say the least, I was surprised!

I started playing the viola shortly before I entered graduate school. I made the decision to switch from the violin, and I haven't looked back. There was something about the rich, chocolaty sound of the viola that made me feel like I'd finally found my voice. From our spot in the middle of the orchestra, both in seating and in range, the violas have a way of filling in the cracks, of holding the top and bottom together. It's a wonderful position to be in. You may not always hear us, but you'd sure miss us if we weren't there.

One of my greatest GTMF memories is of sitting in front of the percussion section during the rehearsals and performances of Mahler's Sixth Symphony. Not only was the sound of the hammer like nothing I'd ever experienced before, but the great wit of the percussion section was on display when I glanced behind me to find a watermelon sitting atop the giant box (in rehearsal, of course) as if ready to be smashed to pieces!



FRED BRETSCHGER, BASS

I have one crazy memory at GTMF of playing the finale for Brahms' Symphony No. 1. During the most noble moment, Mother Nature decided to join in with a stunning boom of thunder, raising the thrill level exponentially.

Twenty-five years ago, Jackson Hole was as magnificent as ever but much less developed and cozier. When I first came to Teton Village in 1978, there were just a few hotels, condos, the tram, and the music hall was just up the hill. It was surrounded by meadows and forest.

You could say I'm totally addicted to GTMF! I can't seem to stay away—it's so pretty and the music is so great. It doesn't feel like a summer job; all the musicians are here because they love it. Every summer, I join a great bass section with amazing players that are part of a family, a brotherhood if you will. Musicians from the best orchestras in the country enjoy reconnecting with each other, are excited to be here and bring their best to every performance. We enjoy working with Maestro Donald Runnicles. He has an easy, well-spoken style, a beautiful outlook, and he wants to share with everyone how great the music is. We musicians are grateful that he makes room in his busy schedule to lead this Festival.

This summer I am especially thrilled to be playing Beethoven's "Eroica" Symphony with GTMF—such a revolutionary work that thundered in the Romantic age of music. The bass part alone is fantastic, earthy, rhythmic and technically challenging. I fully engage myself to this piece, live with it and grow into it. From the first two powerful chords, Beethoven takes you into another universe and doesn't let go. The second movement, Funeral March, is sublime beyond measure. The Scherzo is a spirited romp with great moments for the horns. Then there is the Finale ... one minute playful, the next stormy, brilliant in every way, with the final variation so grand and noble it will raise the hair on the back of your neck.

Beethoven definitely took it to the next level with this symphony, and no one has done it better since. I can't wait to be there.



KENNETH EVERY, *PERCUSSION*

Jackson was a little more rustic and wild 25 years ago when I first started coming to GTMF. Calico was a local pizza joint where you waited in line to place your order, and they served lettuce straight from their garden. It had more of a neighborhood feel. The glaciers on the mountains were bigger back then, too. I have great memories of enjoying Jackson Hole, camping with my kids and reconnecting with old friends.

I first came to the Festival as a student with my teacher, Michael Bookspan, and have great memories of playing next to him in the percussion section. It was my dream to play here, so I was so honored when Maestro Ling Tung invited me while I was with the New World Symphony. The Festival has also evolved in these years. It has always been a retreat for musicians to find inspiration from each other and from the epic surroundings. It used to feel almost like an exclusive music-making club for the musicians who happened to invite the audience to our party. Now the musical experience is just as special, if not better, but we take the audience's experience much more seriously. GTMF has invested in making this an amazing experience for the audience as well as the players, so we all leave inspired.

I am excited for all of Season 54, including Beethoven's Third Symphony and Schubert's Great Symphony. The Funeral March from Beethoven's "Eroica" is one of my favorite pieces to play. I wore out the grooves of my Cleveland recording with George Szell trying to figure out how the timpanist, Cloyd Duff, produced such an amazing sound. There is a beautifully placed one-note percussion solo at the end of the movement. Mr. Duff's signature sound is unmistakable in that one note. The most exciting timpani part this season will be in Copland's Third Symphony. I can't wait to hear the amazing brass section in that piece.

Mark Your Calendars...

Fill your Fall, Winter & Spring Seasons with Inspiring Live Performances!

12/15
Handel's
Messiah

10/15
Sleeping
Beauty Ballet

2/16
Gershwin
Roaring 20's

11/15
Guest Mark
O'Connor

4/16
Prokofiev's
5th

ID A H O F A L L S
SYMPHONY

Purchase your tickets at www.ifsymphony.com

JACKSON HOLE ART AUCTION

AN AUCTION OF PAST & PRESENT MASTERWORKS OF THE AMERICAN WEST

SAVE THE DATE:

NINTH ANNUAL JACKSON HOLE ART AUCTION

SESSION I: FRIDAY, SEPTEMBER 18 AT TRAILSIDE GALLERIES

SESSION II: SATURDAY, SEPTEMBER 19 AT THE CENTER FOR THE ARTS



THE SOURCE FOR BUYING AND SELLING WESTERN,
WILDLIFE, AND SPORTING ART.

FOR INFORMATION CONTACT JILL CALLAHAN, AUCTION COORDINATOR:
CALL 866-549-9278, EMAIL COORDINATOR@JACKSONHOLEARTAUCTION.COM

JACKSON HOLE ART AUCTION, LLC | P.O. BOX 1568 - 130 E. BROADWAY
JACKSON, WYOMING 83001 | WWW.JACKSONHOLEARTAUCTION.COM



NANCY GOODEARL, *HORN*

GTMF provides a sense of family and a commitment to excellent music making that has not changed over the years. Musically, it has grown in sophistication and depth. The orchestra is an excellent ensemble, in spite of the fact that some players change from week to week. I am honored to be a part of this orchestra.

Jackson was more of a small town when I first started coming 25 years ago—fewer people, grocery stores and restaurants. Teton Village was much smaller. There has been a lot of construction since that time. The outside world is inching in, but Jackson Hole is still a very special place. Although there are many more people enjoying the valley, it retains its small-town feel and Western flavor.

And some things haven't changed at all: the majesty of the mountains, the purity of the crystal-clear water, the wide-open spaces, the incredible wildlife and the peace that pervades the soul. Those are things I return for year after year.

Every spring I start to pine for the mountains, the music and the friends that I know I will see that summer. I live all year waiting to return to Jackson. I live for the music that fills my soul and the mountains that give my heart peace.

This summer, I am excited to play Beethoven's Symphony No. 3, "Eroica," with Maestro Runnicles. I love this piece of music and have played it many times with the Houston Symphony. I am looking forward to playing it at GTMF with my dear colleagues there. A familiar piece has new life and new meaning when I play it with a different orchestra, especially in such a wonderful setting as Walk Festival Hall in one of the most beautiful places on Earth!



LUCINA HORNER, *VIOLA*

You have to go back a bit farther than 25 years to describe Jackson as a sleepy little town. It already had its upscale feel even then, but it has grown a lot since I started coming to the Festival. When I first arrived, there were still obvious remnants of the cowboy town it had been, particularly in Teton Village, but little by little, those things have dropped away as old buildings were torn down and new ones replaced them.

My fondest memories of Jackson Hole from the past were playing with Ling Tung and living in Burt Cabin, which is situated behind Calico Italian Restaurant (formerly Calico Pizza). It was pretty rustic.

I spent a winter in Jackson five years ago and got to know the locals and to experience different times of the year there. I worked with young string players at the middle and high schools and played at a number of local churches. I also got involved with leading hikes for the Sierra Club.

I now spend over two months in Jackson Hole each summer. This summer, in addition to playing with the Festival, I will teach viola to two advanced middle school viola students (one of whom I taught via Skype this whole year) and will lead multiple Sierra Club hikes. It's a wonderful combination of musical and outdoor activities, which is why I arrive two weeks before the Festival starts and stay two weeks after. I love Jackson so much that I own two acres of land over in nearby Driggs, Idaho, and hope to build a house on it someday.

This summer, I am most excited to play Mahler's *Das Lied von der Erde* because it is an absolutely gorgeous piece that isn't played that much, and because I will be playing the mandolin in it, which is not something I do that often.



SHARON KUSTER, *BASSOON*

I have driven myself to the Tetons for the last 20 years. Every time I drive into the valley, it's like the first time. I always drive over Togwotee on the way in, and I pull off at the overlook where you get the first glimpse of the Tetons. One year I got stuck in a herd of bison just as I was driving in. When that happens, you really know where you are! At the end of the summer, I always leave through the Hobacks.

I first heard about the Grand Teton Music Festival when I was in college. I remember thinking that GTMF would be the ultimate place to play. That's in the back of my mind each time I return. It was so much less built up back then. There were more open spaces in the Village itself and fewer people.

I like playing in an orchestra. I like being a small cog in a big wheel, being a part of a big machine. The most important part for me is working with my colleagues. I don't care that much about what music we play. I just enjoy being where I am and playing with the musicians I sit next to. The bassoon is the woodwind counterpart to the cello; it has a low, mellow tone. GTMF has a full string section, and the bigger orchestra makes a bigger, fuller sound. I am looking forward to playing *Pines of Rome*, which will sound amazing.



DIMITRI LAZARESCU, *VIOLIN*

I first participated in the Grand Teton Music Festival in the early '90s. Arriving in Jackson from Phoenix, I was immediately struck by how quaint of a town it was, and I fell in love with it.

Upon starting the rehearsals and concerts, I loved the camaraderie and friendliness among all the musicians from GTMF and that has always stayed with me. During the 25 summers I've spent at the Festival, I have had the honor of playing under Maestros Ling Tung, Eiji Oue and Donald Runnicles. Each maestro has brought something different and satisfying to the Festival. I remember playing with the Mormon Tabernacle Choir under Maestro Ling Tung, which was quite an achievement. And now, playing under Maestro Runnicles is incredibly fulfilling to me. I am in awe of his interpretations—they are always spot-on—from Mahler to Mozart and back. I am very proud to play under him.

From my first time here, Grand Teton National Park, the mountains and the scenery were all so magnificent to me. In the summer of 1999, I turned 50. To celebrate, I challenged myself and climbed the Grand Teton, a spectacular experience I will never forget.

This summer I am looking forward to playing Sibelius' 5th Symphony under Maestro Vänskä—as this work is not played that often—and Mozart and Respighi under Maestro Runnicles. As always, I am also looking forward to bettering my photographic skills and spending time in nature with my wife, Marnie, during my free time at the Festival.

BILLY SCHENCK

2015 Jackson Hole Fall Arts Festival Featured Artist



Cliff Opposed Violence, Oil, 36 x 36 inches

ALTAMIRA FINE ART JACKSON

172 Center Street | Jackson, Wyoming | 307.739.4700
7038 E. Main Street | Scottsdale, Arizona | 480.949.1256



GO AHEAD, PICK 4 OR MORE!



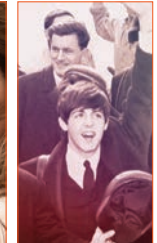
Emanuel Ax
piano



Matthew Morrison
vocalist



Karen Gomyo
violin



Music of The Beatles
with vocal sextet Rajaton

Compose your own series with our **Pick 4 or More** package.

Choose any Classical and/or BBVA Compass POPS concert for as low as

\$49 per concert. Go ahead, Pick 4 or More at houstonstsymphony.org/pick4

or call (713) 224-7575, Monday-Saturday, 10 am to 6 pm.



Premier

GREEN CLEANING

(307) 690-3605

We **CLEAN** Everything...

- Residential
- Offices
- Carpets
- Upholstery
- Windows
- Move Outs
- Real Estate Closings
- One Time & Regularly Scheduled

50% OFF
1st Month of Office Cleaning

.39/SQ FT
Carpet Cleaning
(.49 Regular Rate)

25% OFF
Window Cleaning
(new accounts only)

20% OFF
Deep Cleaning **\$35**
hr (new accounts only)

FREE RECYCLING DROP OFF SERVICES!

FREE ESTIMATES

www.premiergreencleaning.com 110 Redmond Street, Jackson, WY 83001

INTRODUCING YOUR FESTIVAL ORCHESTRA

CONCERTMASTERS

Concertmasters sponsored by Penny & Doug Yarrow



Angela Fuller Heyde

Dallas Symphony Orchestra,
Principal Second
GTMF 10 years



David Kim

Philadelphia Orchestra,
Concertmaster
GTMF 1 year



Ralph Matson

Utah Symphony, Concertmaster
GTMF 20 years



Jeff Thayer

San Diego Symphony, Concertmaster
GTMF 3 years

VIOLINS

Principal Second Chair sponsored by Lou & John Furrer



Ann Beebe

Omaha Symphony,
Associate Concertmaster
GTMF 23 years



Jessica Blackwell

Nashville Symphony;
Vanderbilt University
GTMF 6 years



Hasse Borup

University of Utah School
of Music, Head of Strings &
Chamber Music Studies
GTMF 12 years



Marina Brubaker

Houston Symphony
GTMF 17 years



Joan Cataldo

Kennedy Center Opera
House Orchestra
GTMF 21 years



Eva Cappelletti Chao

Kennedy Center Opera House Orchestra; National Symphony Orchestra, Substitute
GTMF 13 years



Gina Davis

Tulsa Opera Orchestra, Co-Concertmaster; Tulsa Symphony Orchestra, Assistant Concertmaster
GTMF 20 years



Joan Christenson

San Antonio Symphony; Musical Offerings, Artistic Director
GTMF 17 years



Tracy Dunlop

University of Michigan; Michigan Freelance Musician
GTMF 15 years



Jay Christy

Atlanta Symphony Orchestra, Assistant Principal Second; Emory University
GTMF 13 years



Bruno Eicher

Metropolitan Opera Orchestra, Assistant Concertmaster
GTMF 7 years



Julie Coleman

Oregon Symphony
GTMF 13 years



Gregory Ewer

Oregon Symphony; Lewis & Clark College; Reed College
GTMF 10 years



Mary Corbett

Florida Orchestra
GTMF 16 years



Lois Finkel

Brown University
GTMF 29 years



Judith Cox

Atlanta Symphony Orchestra; Lyra String Quartet
GTMF 23 years



Anna Genest

Jacksonville Symphony Orchestra
GTMF 14 years



Robert Davidovici

Osaka Philharmonic, Concertmaster (retired); Vancouver Symphony Orchestra, Concertmaster (retired); Florida International University
GTMF 24 years



Lorien Benet Hart

Pittsburgh Symphony Orchestra
GTMF 15 years

VIOLINS CONT.



Kana Kimura

Houston Grand Opera Orchestra
GTMF 6 years



Russell Hershov

Chicago Symphony Orchestra
GTMF 18 years



Karen Kinzie

Colorado Symphony Orchestra
GTMF 16 years



Linda Hurwitz

Virginia Symphony;
Virginia Opera
GTMF 24 years



Heather Kurzbauer

Netherlands Radio Chamber
Philharmonic; University of Amsterdam
GTMF 30 years



Tomoko Iguchi

Kansas City Symphony
GTMF 13 years



Dimitri Lazarescu

Phoenix Symphony, Acting
Associate Principal Second
GTMF 25 years



Dorris Dai Janssen

Kansas City Symphony
GTMF 14 years



Raymond Leung

Atlanta Symphony Orchestra
GTMF 22 years



Rebekah Johnson

New Jersey Symphony Orchestra;
Leonore Trio
GTMF 21 years



Jennifer Gordon Levin

Los Angeles Chamber Orchestra,
Substitute; Los Angeles Studio Musician
GTMF 16 years



Carolyn Kessler

Baltimore Opera Orchestra
GTMF 16 years



Chunyi Lu

Phoenix Symphony
GTMF 18 years



Alexander Martin

Utah Symphony, Acting Assistant
Concertmaster
GTMF 4 years



Dan Rizner

Butler University; DePauw
University, Professor Emeritus
GTMF 35 years



Louise Morrison

Nashville Symphony
GTMF 3 years



Jennifer Ross

Pittsburgh Symphony Orchestra,
Principal Second
GTMF 34 years



Holly Mulcahy

Chattanooga Symphony & Opera,
Concertmaster
GTMF 13 years



Sarah Schwartz

San Diego Symphony, Substitute;
Los Angeles Freelance Musician
GTMF 13 years



Patrick Neal

Naples Philharmonic,
Assistant Principal;
Florida Gulf Coast University
GTMF 10 years



Barbara Scowcroft

Utah Symphony; Utah Youth
Symphony, Music Director
GTMF 20 years



Dennis O'Boyle

Pittsburgh Symphony Orchestra,
Assistant Principal Second
GTMF 10 years



Sha

Shanghai City Symphony,
Concertmaster; Shanghai University
School of Music
GTMF 11 years



Katherine Palyga

Montreal Symphony Orchestra
GTMF 17 years



Simon Shiao

University of North Florida
GTMF 17 years



Susanne Park

Pittsburgh Symphony Orchestra
GTMF 17 years



Olga Shpitko

Atlanta Symphony Orchestra
GTMF 9 years

VIOLINS CONT.



Ikuko Takahashi

Danish National Radio Symphony
Orchestra
GTMF 12 years



David Taylor

Chicago Symphony Orchestra,
Assistant Concertmaster
GTMF 1 year



Anne-Marie Terranova

Naples Philharmonic
GTMF 18 years



Jennifer Thompson

Toronto Symphony
GTMF 14 years



Edward Wu

Boston Freelance Musician
GTMF 14 years

VIOLAS

Principal Viola sponsored by Carole & Jack Nunn



Judith Ablon

Nashville Symphony
GTMF 25 years



Martin Andersen

New Jersey Symphony Orchestra;
Stevens Institute of Technology
GTMF 23 years



Susan Gulkis Assadi

Seattle Symphony, Principal
GTMF 17 years



Frank Babbitt

Lyric Opera of Chicago Orchestra;
Northwestern University
GTMF 9 years



Brant Bayless

Utah Symphony, Principal
GTMF 14 years



Claudine Bigelow

Brigham Young University
GTMF 16 years



Philippe C. Chao

Kennedy Center Opera House
Orchestra; George Mason University
GTMF 15 years



Yang-Yoon Kim

Atlanta Symphony Orchestra;
Peachtree String Quartet
GTMF 3 years



Mary Cowell

Colorado Symphony Orchestra
GTMF 1 year



Anna Kruger

San Francisco Ballet Orchestra,
Acting Principal; Sacramento State
University; New Century Chamber
Orchestra, Principal
GTMF 18 years



Chiara Kingsley Dieguez

Baltimore Chamber Orchestra,
Principal; McLean Orchestra, Principal
GTMF 12 years



Suzanne LeFevre

Houston Grand Opera Orchestra;
River Oaks Chamber Orchestra;
University of Houston
GTMF 11 years



Allyson Goodman

Kennedy Center Opera House
Orchestra, Principal
GTMF 1 year



Lisa Mitchell McNiven

Brigham Young University Idaho
GTMF 8 years



Reid Harris

Atlanta Symphony Orchestra,
Principal
GTMF 12 years



Paul Murphy

Atlanta Symphony Orchestra,
Associate Principal; Mercer University
McDuffie Center for Strings
GTMF 7 years



Valerie Heywood

Buffalo Philharmonic, Principal;
Niagara International Chamber
Music Festival
GTMF 16 years



George Ohlson

Washington Conservatory
GTMF 23 years



Lucina Horner

Alabama Symphony Orchestra
GTMF 25 years



Charles Pikler

Chicago Symphony Orchestra,
Principal
GTMF 14 years

VIOLAS CONT.



Rita Porfiris

Hartt School of Music;
Miller-Porfiris Duo
GTMF 11 years



Abhijit Sengupta

Da Camera of Houston,
General Manager
GTMF 15 years



Rachel Swerdlow

Seattle Symphony, Viola &
Assistant Librarian
GTMF 14 years



Roberta Zalkind

Utah Symphony, Associate Principal;
University of Utah
GTMF 33 years



Krisanthly Desby

Bay Area Freelance Musician
GTMF 22 years



Kari Jane Docter

Metropolitan Opera Orchestra
GTMF 10 years



Karen Freer

Atlanta Symphony Orchestra,
Assistant Principal
GTMF 10 years



Judith McIntyre Galecki

Colorado Symphony Orchestra
GTMF 4 years



David Garrett

Los Angeles Philharmonic
GTMF 2 years



Igor Gefter

Toronto Symphony Orchestra
GTMF 11 years

CELLOS

Principal Cello sponsored by Barbara & Pat McCelvey



Gregory Clinton

Omaha Symphony,
Associate Principal
GTMF 24 years



Walter Gray

Seattle Symphony Orchestra
GTMF 3 years



Deborah Nitka Hicks

Fort Wayne Philharmonic,
Assistant Principal
GTMF 23 years



Thalia Moore

San Francisco Opera Orchestra,
Associate Principal; San Francisco
Ballet Orchestra
GTMF 16 years



Jennifer Humphreys

Dallas Symphony Orchestra
GTMF 2 years



Joel Noyes

Metropolitan Opera Orchestra,
Assistant Principal
GTMF 2 years



Charae Krueger

Atlanta Opera Orchestra, Principal;
Atlanta Ballet Orchestra, Principal;
Kennesaw State University
GTMF 3 years



Marcia Peck

Minnesota Orchestra
GTMF 45 years



Daniel Laufer

Atlanta Symphony Orchestra,
Associate Principal
GTMF 4 years



Adam Satinsky

Naples Philharmonic, Principal
GTMF 16 years



Ilse-Mari Lee

Montana State University
GTMF 18 years



David Schepps

University of New Mexico; New
Mexico Philharmonic; Opera
Southwest, Principal
GTMF 23 years



Amy Leung

Bay Area Freelance Musician
GTMF 13 years



Julia Sengupta

River Oaks Chamber Orchestra;
Houston Freelance Musician
GTMF 7 years



David Mollenauer

San Antonio Symphony, Assistant
Principal; Trinity University; SOLI
Chamber Ensemble
GTMF 11 years



Barrett Sills

Houston Grand Opera Orchestra,
Principal; Houston Ballet Orchestra,
Principal
GTMF 14 years

CELLOS CONT.



Janet Steinberg

Vancouver Symphony,
Associate Principal
GTMF 27 years



Sofia Zappi

Charleston Symphony (former)
GTMF 17 years



Christopher Brown

Saint Paul Chamber Orchestra,
Principal (former);
University of Minnesota
GTMF 23 years



Charles DeRamus

Gothenburg Symphony Orchestra;
University of Gothenburg Academy
of Music and Drama
GTMF 3 years



Deborah Dunham

Boston Baroque, Principal;
Mercury Baroque, Principal;
Ars Lyrica Houston, Principal
GTMF 14 years



Wilbur "Skip" Edwards

Columbus Symphony, Associate
GTMF 26 years

BASSES

Principal Bass sponsored by Beth & Dave Augé & Teton Motors



Richard Barber

National Symphony Orchestra,
Assistant Principal; University of
Maryland; Eclipse Chamber Orchestra
GTMF 8 years



Paul Ellison

Rice University Shepherd School of
Music, String Department Chair
GTMF 29 years



Robert Barney

Baltimore Symphony Orchestra,
Principal
GTMF 9 years



Donald Hermanns

Oregon Symphony
GTMF 16 years



Fred Bretschger

Saint Paul Chamber Orchestra,
Assistant Principal (former);
GTMF 25 years



Gordon Hill

Auckland Philharmonia
(New Zealand), Principal
GTMF 10 years



Corbin Johnston

Utah Symphony, Associate Principal
GTMF 11 years



David Williamson

Minnesota Orchestra; Minnesota
Bach Ensemble; Oregon Bach
Festival, Principal
GTMF 21 years



Sidney King

University of Louisville; Louisville
Orchestra, Assistant Principal (retired)
GTMF 23 years

FLUTES & PICCOLOS

*Principal Flute sponsored by O'Ann Fredstrom
& Stuart Sugarman*



Joseph Lescher

San Francisco Opera Orchestra,
Principal
GTMF 8 years



Carole Bean

National Symphony Orchestra
GTMF 20 years



John Pellegrino

Columbus Symphony,
Acting Principal
GTMF 13 years



Julia Bogorad-Kogan

Saint Paul Chamber Orchestra,
Principal; University of Minnesota
GTMF 37 years



Andrew Raciti

Milwaukee Symphony Orchestra,
Assistant Principal;
Northwestern University
GTMF 7 years



Camille Churchfield

University of Ottawa; National Arts
Centre Orchestra (Ottawa)
GTMF 13 years



William Ritchie

Omaha Symphony,
Assistant Principal
GTMF 30 years



Angela Jones-Reus

University of Georgia; Flutissimo!,
Co-Founder
GTMF 8 years



Robert Stiles

Detroit Symphony Orchestra,
Principal Librarian & Substitute Bass
GTMF 16 years



Stephanie Mortimore

Metropolitan Opera Orchestra,
Principal Piccolo
GTMF 13 years

FLUTES & PICCOLOS CONT.



Jessica Peek Sherwood

Sonic Generator Contemporary Ensemble; Atlanta-area Freelance Musician
GTMF 1 year



Christina Smith

Atlanta Symphony Orchestra, Principal; Kennesaw State University
GTMF 1 year



Melissa Suhr

Houston Ballet Orchestra; Houston Grand Opera Orchestra; University of Houston
GTMF 10 years



Alice Kogan Weinreb

National Symphony Orchestra; Eclipse Chamber Orchestra
GTMF 15 years

OBOES & ENGLISH HORNS



Jaren Atherholt

Louisiana Philharmonic Orchestra, Principal
GTMF 8 years



Robert Atherholt

Rice University Shepherd School of Music; Houston Symphony, Principal (retired)
GTMF 16 years



Barbara Bishop

Kansas City Symphony, Associate Principal; University of Missouri-Kansas City Conservatory
GTMF 15 years



Emily Brebach

Atlanta Symphony Orchestra
GTMF 2 years



Martin Schuring

Arizona State University
GTMF 32 years



Elizabeth Koch Tiscione

Atlanta Symphony Orchestra, Principal; Kennesaw State University
GTMF 7 years

CLARINETS

Principal Clarinet sponsored by Barbara & Stan Trachtenberg



Laura Ardan

Atlanta Symphony Orchestra,
Principal; Emory University
GTMF 15 years



Monica Kaenzig

Los Angeles Philharmonic (retired);
University of Michigan & Indiana
University, Visiting Professor
GTMF 1 year



Stephanie Key

San Antonio Symphony, Assistant
Principal; Houston Ballet Orchestra;
SOLI Chamber Ensemble
GTMF 11 years



Thomas LeGrand

Houston Symphony, Acting Principal
GTMF 30 years



Shannon Orme

Detroit Symphony Orchestra;
New Music Detroit;
Wayne State University
GTMF 5 years



David Pharris

Minnesota Orchestra
GTMF 7 years



Gregory Raden

Dallas Symphony Orchestra,
Principal
GTMF 15 years



Michael Rusinek

Pittsburgh Symphony Orchestra,
Principal
GTMF 16 years

SAXOPHONES

Principal Saxophone sponsored by Margery & Edgar Masinter



Daron Bradford

Utah Symphony Orchestra;
Brigham Young University;
Orchestra at Temple Square
GTMF 3 years



James Forger

Michigan State University,
Dean of College of Music
GTMF 20 years

BASSOONS & CONTRABASSOONS



Steven Braunstein

San Francisco Symphony,
Contrabassoon
GTMF 13 years

BASSOONS & CONTRABASSOONS CONT.



Juan de Gomar

Atlanta Symphony Orchestra,
Contrabassoon
GTMF 15 years



Sue Heineman

National Symphony Orchestra,
Principal
GTMF 5 years



Sharon Kuster

San Antonio Symphony, Principal;
Olmos Ensemble
GTMF 25 years



Christopher Millard

National Arts Centre Orchestra
(Ottawa), Principal
GTMF 12 years



Kristen Sonneborn

Naples Philharmonic, Principal
GTMF 22 years



Charles Ullery

Saint Paul Chamber Orchestra,
Principal
GTMF 39 years

HORNS

Principal Horn sponsored by Gainor & Joe Bennett



Michael Gast

Minnesota Orchestra, Principal
GTMF 6 years



Nancy Goodearl

Houston Symphony
GTMF 25 years



Haley Hoops

Dallas Symphony Orchestra;
Southern Methodist University
GTMF 9 years



Robert Lauver

Pittsburgh Symphony Orchestra
GTMF 16 years



Michael Lewellen

Fort Wayne Philharmonic, Principal;
Indiana-Purdue University Fort Wayne
GTMF 17 years



Josh Phillips

Milwaukee Symphony Orchestra
GTMF 4 years



Gabrielle Webster

Chicago Freelance Musician
GTMF 22 years



Thomas Hooten

Los Angeles Philharmonic, Principal
GTMF 9 years



Gail Williams

Chicago Chamber Musicians;
Northwestern University;
Chicago Symphony Orchestra,
Associate Principal (Retired);
World Orchestra for Peace
GTMF 23 years



Mark Inouye

San Francisco Symphony, Principal
GTMF 4 years

TRUMPETS

Principal Trumpet sponsored by Janet & Bob Whitmire



Peter Margulies

Utah Symphony
GTMF 14 years



Barbara Butler

Rice University Shepherd School
of Music; Music of the Baroque;
Chicago Chamber Musicians;
Music Academy of the West
GTMF 34 years



Jennifer Marotta

Los Angeles Freelance Musician;
Chicago Music of the Baroque
GTMF 9 years



Charles Daval

Pittsburgh Opera Orchestra, Principal;
Pittsburgh Ballet Orchestra, Principal;
University of Illinois
GTMF 24 years



Christopher Martin

Chicago Symphony Orchestra,
Principal
GTMF 10 years



Charles Geyer

Rice University Shepherd School
of Music; Music of the Baroque;
Chicago Chamber Musicians
GTMF 34 years



Scott Quackenbush

Omaha Symphony Orchestra,
Principal
GTMF 2 years



Theresa Hanebury

Houston Ballet Orchestra;
Ambient Brass
GTMF 2 years



Matthew Sonneborn

Naples Philharmonic, Principal
GTMF 9 years

TRUMPETS CONT.



Stuart Stephenson

Atlanta Symphony Orchestra,
Principal
GTMF 1 year



Jim Vassallo

Houston Ballet Orchestra, Principal;
Houston Opera Orchestra, Principal
GTMF 5 years



Michael Mulcahy

Chicago Symphony Orchestra;
Chicago Chamber Musicians;
Northwestern University
GTMF 24 years



Steve Norrell

Metropolitan Opera Orchestra;
Manhattan School of Music
GTMF 12 years



Roger Oyster

Kansas City Symphony, Principal
GTMF 26 years



Donna Parkes

Louisville Orchestra, Principal;
Colorado Music Festival
GTMF 1 year

TROMBONES



Jay Evans

Alabama Symphony Orchestra,
Principal; Music of the Baroque,
Principal Alto Trombone
GTMF 10 years



Jared Rodin

Indianapolis Symphony Orchestra,
Bass Trombone; Butler University;
Music of the Baroque
GTMF 11 years



Zachary Guiles

Utah Symphony, Acting Associate
Principal
GTMF 1 year



Larry Zalkind

Utah Symphony, Principal;
Eastman School of Music
GTMF 33 years



Craig Mulcahy

National Symphony Orchestra,
Principal
GTMF 13 years

TUBAS



JáTtik Clark

Oregon Symphony, Principal;
Portland State University;
Oregon State University
GTMF 15 years



Craig Knox

Pittsburgh Symphony Orchestra,
Principal; Carnegie Mellon University
GTMF 21 years



Riely Francis

San Antonio Symphony,
Principal Percussion & Assistant
Principal Timpani
GTMF 12 years



Craig Hauschildt

Da Camera of Houston; Houston
Grand Opera Orchestra, Substitute
GTMF 12 years



John Kinzie

Colorado Symphony Orchestra,
Principal; University of Denver
GTMF 26 years



Peter Kogan

Minnesota Orchestra, Principal;
University of Minnesota School
of Music
GTMF 13 years

PERCUSSION

Principal Percussion sponsored by Sue Sullivan



Richard Brown

Houston Grand Opera Orchestra,
Principal; Rice University Shepherd
School of Music
GTMF 37 years



Brian Prechtl

Baltimore Symphony Orchestra
GTMF 24 years



Michael Crusoe

Seattle Symphony, Principal;
University of Washington
GTMF 6 years



Tom Sherwood

Atlanta Symphony Orchestra,
Principal
GTMF 11 years



Kenneth Every

Jacksonville Symphony Orchestra,
Principal; IRIS Orchestra, Principal
GTMF 25 years



Wiley Arnold Sykes

Philidor Percussion Group;
Greensboro Symphony Orchestra,
Principal; Guilford College;
Eastern Music Festival
GTMF 14 years

PERCUSSION CONT.



Richard Weiner

Cleveland Institute of Music;
Cleveland Orchestra, Principal (retired)
GTMF 3 years



Alex Wier

Phoenix College;
Phoenix-area Freelance Musician
GTMF 4 years

HARPS



Rachel Van Voorhees Kirschman

Louisiana Philharmonic Orchestra,
Principal; New Orleans Opera,
Principal; Loyola University
GTMF 36 years



Anne Preucil Lewellen

Fort Wayne Philharmonic, Principal;
Indiana-Purdue University Fort Wayne
GTMF 17 years



Paula Page

Houston Symphony, Principal;
Rice University Shepherd School
of Music; University of Houston;
Texas Music Festival
GTMF 15 years



Matthew Tutsky

Boise Philharmonic, Principal
GTMF 3 years

KEYBOARDS

Principal Keyboard sponsored by Ann & Dick O'Leary



Jason Hardink

Utah Symphony, Principal Keyboard
GTMF 8 years



Scott Holshouser

Houston Symphony, Principal
Keyboard; University of Houston
GTMF 16 years



Kimi Kawashima

Westminster College
GTMF 1 year



Adelle Eslinger Runnicles

Deutsche Oper Berlin, Music Staff
GTMF 9 years

LIBRARIANS



Gary Corrin

Toronto Symphony Orchestra,
Principal Librarian
GTMF 14 years



Crozet Duplantier

Shreveport Symphony Orchestra;
Britt Classical Festival
GTMF 11 years



Robert Stiles

Detroit Symphony Orchestra,
Principal Librarian &
Substitute Bass
GTMF 16 years

ASSOCIATE CONDUCTOR



Francesco Lecce-Chong

Milwaukee Symphony Orchestra,
Associate Conductor
GTMF 2 years

EXPERIENCE THE MET: LIVE IN HD IN JACKSON HOLE (at the Center for the Arts)

October 2015 – April 2016

GTMF presents *The Met: Live in HD* broadcasting operas from Lincoln Center, home of The Metropolitan Opera in New York City.

The 2015–2016 season includes the following operas:

Verdi's *Il Trovatore*

Verdi's *Otello*

Wagner's *Tannhäuser*

Bizet's *The Pearl Fishers*

Puccini's *Turandot*

Puccini's *Manon Lescaut*

Puccini's *Madama Butterfly*



Giacomo Puccini's *Madama Butterfly*



The Met
ropolitan
Opera **HD**
LIVE

DONORS & SPONSORS

The Grand Teton Music Festival acknowledges the significant contributions of our loyal donors and their support of our Festival. The generosity of our donors allows us to present over 50 events throughout the year, including the summer season, the Met Opera Live in HD broadcasts, and educational programs that reach young music lovers in our community. Thank you to those who play their part to ensure the Festival's current and future success.

For more information about making a donation, including benefits and sponsorship opportunities, please contact Anna Dobbins, Director of Development, at 307.732.9967 or anna@GTMF.org.

The following donations were made between April 1, 2014, and March 31, 2015.

BRAVI TUTTI

For our donors who contribute a minimum of \$15,000 to the Festival annually, we bestow a special designation: Bravi Tutti. The philanthropic spirit of these individuals guarantees an exhilarating musical experience for all who attend Festival concerts. They lead this treasured Festival with gifts that maintain a stellar vision for generations to come. To you, our most dedicated supporters, we extend our heartfelt gratitude. Bravi Tutti!

\$100,000+

Sylvia Neil & Dan Fischel
Marge & Gilman Ordway
Frances & Allan Tessler

\$50,000+

Clifford Adams
Christine & Ross Hartley
Ari Rifkin, in memory of Leonard Rifkin
Barbara & John Vogelstein

\$25,000+

Aurelia & Cadmus Balkanski

The Fenton Family Gift Fund
Barbara & Pat McCelvey
Dr. Glen & Marilyn Nelson
Ann & Dick O'Leary
Ellen & David Raisbeck
Sandy Masur & Scott Spector
Mary & Stanley Seidler
Mary Linn & Bill Wecker

\$15,000

Aman Resorts
Peter A. Benoliel & Willo Carey
Nichols Foundation and Carol
& Peter Coxhead
Fine Dining Restaurant Group
Lou & John Furrer
Louise & Ralph Haberfeld
Hotel Terra
Jackson Hole Mountain Resort
The Jaquith Family Foundation
John & Adrienne Mars
Anne & Tom Muller
Trina & Mike Overlock
Susan & Jon Rotenstreich
Dick & Maggie Scarlett
Kenneth & Caroline Taylor
Family Foundation
The Lodge & Spa at Three Forks Ranch
Ramona Todoca
Robin & Bill Weiss
Whitmire Family Fund of the
Community Foundation of JH
Wyoming Landscape Contractors

GUARANTOR PROJECT SPONSORS

Guarantor Project Sponsors underwrite important Festival initiatives and programming, including individual concerts, series of concerts, soloists, conductors and principal orchestra chairs.

\$10,000+

Beth & David Augé, and Teton Motors
Joyce & John Caddell and
The Caddell Foundation
Janet & John Costello
Dawson Pass Through of the
Community Foundation of JH
Jayne & Al Hilde, Jr.
Susan & John Jackson
The Liana Foundation
Carole & Jack Nunn
Chris & John Nyheim
Susan & Peter Ordway
Marta & Robert Proechel
Donald Runnicles
Diane & Donald Siegel

Carol & Dean Spatz
Charlotte S. Stifel
Barbara & Stan Trachtenberg

\$6,000+

Aspens Market
Bonnie & Mert Bell
Katherine Brooks & George Beller
Gainor & Joe Bennett
Cardinale
The Jerry S. Handler Family
Carole & Bob Hummel
HOMESTEAD
Lakoya
Margery & Edgar Masinter
Pam & Dick Niner and the
Niner Foundation
Premier Green Cleaning
O'Ann Fredstrom & Stuart Sugarman
Veuve Clicquot
Paul von Gontard
Christy Walton
Andy & Cammie Watson
Suzanne & John Whitmore
Elaine & Jim Wolfensohn
Penny & Doug Yarrow

GUARANTORS

\$3,500+

Anonymous
Ed Artzt & Marlies Hessel Artzt
Larry K. Berlin
Tom & Judy Bowser
Faye & Bill Campbell
Christine Coleman
Roberta & Steven Denning &
The Sage Foundation
Mary Weber & Robert Duggan
Sophie Echeverria
Anne & Joel Ehrenkranz
Grace & Ken Evenstad
Domaine Serene Winery
Robin & Carol Farkas
Robert & Susan Gardner
Joan & David Goldfarb
Goodman Family Foundation
Graham Faupel & Associates - Bob
Graham & Karen Terra, Matt &
Julie Faupel
Mrs. Carter Gray
George & Suzanne Harris
Melissa & Gary Harvey
Penney & A.C. Hubbard
Drue & Alan Huish
Jackson Hole Real Estate Associates
Dale & Jay Kaplan
Jay & Karen Kemmerer
Joffa & Bill Kerr
The Kessler Fund

Diana & Gerald Kitchen
 Carl & Emily Knobloch
 Beedee & Ted Ladd
 Dee & Fred Lyons
 Doyen McIntosh
 Devra Davis & Richard Morgenstern
 New West KnifeWorks &
 Mtn Man Toy Shop
 Abby & George O'Neill
 Julie & William Obering
 Lucy & Toby Rankin
 Robert P. Schuster
 Sequoia Grove Winery
 Linda & John A. Sherman, Jr.
 Arnold & Barbara Silverman
 Jamie & Stephen Snyder
 Jean & Scott Spangler
 David & Joanne Stokes
 StoneRiver Foundation
 Barbara & Edmund Terry
 Walter & Joan Thulin
 Amy & Steve Unfried
 Richard H. & Mary M. Vaughan Donor
 Advised Fund of the Community
 Foundation of JH
 Pat Wilson
 Anne Fish & Jim Wunsch

FRIENDS

\$1,000+

Marcia Kunstel & Joe Albright
 Emily & Jim Ambler
 Anonymous (3)
 Dan & Mary Armour
 Beth & David Augé, and Teton Motors
 Pat & Dan Baker
 Jane Barber
 Donna & Ken Barrow
 Janice H. Barrow
 Mary Jane & John Becker
 Nannette Beckley Holden
 Mark Bodenhamer
 Marion Buchenroth
 Lynne Cheney Charitable Fund of the
 Community Foundation of JH
 Jackie & Gary Childress
 Frank & Elizabeth Christensen
 Pauline & William Egan
 Enterprise Holdings Foundation
 Jacqueline & Christian Erdman
 Tania & Tom Evans
 Marcia Allen & Gary Finkel
 Lisa & Chuck Fleischman
 Virginia S. and Michael J. Halloran
 Charitable Fund
 Vicki & Alan Henderson
 Barbara & Chuck Herz
 Emma Hill
 Cynthia Hogan

The Home Depot, Inc.
 The Home Depot Legal Department
 Bonnie & Nick Hopkins
 Jackson Hole Farmers Market
 Alison & Dick Jones
 Lee & Roger Kintzel
 Marlene & Peter Lang
 Ruth & Gerald Laubach
 Valerie & George LeFebre
 Cathy Kehr & Remy Levy
 Carole & Ed Liebszeit
 Gretchen Long
 Irene & Alan Lund
 Jay Lyon
 Laurentius Marais
 Happy & Bob Nettle
 Frank A. O'Neil Family Foundation
 Carol & Jere Overdyke
 Elizabeth Robinson
 Nancy Salden
 Diane Schafer
 Barbara & Eli Sedlin
 Mary & Don Shockey
 Barbara & Richard Silverman
 Sarah Billinghurst Solomon &
 Howard Solomon
 Frances & Allan Tessler
 Sandra & Bruce Tully
 Rich Viola
 Teresa & William Waterman
 Jean & Chuck Webber
 Mary Linn & Bill Wecker
 Denie & Frank Weil
 Gail Williams
 Jo Ann & Ted Wong

\$500+

Anonymous Fund of the Community
 Foundation of JH
 Earle & Mariana Augé
 Deborah & Randolph Barker
 Carol & Charles Berney
 Jim Bjorken
 Barbara Casey
 Dean & Dietlinde Coleman
 Nancy Eaton-van Ee & Jeff van Ee
 Naomi & Roy Flack
 Four Seasons Resort and Residences
 Jackson Hole
 Jenny & Jim Gersack
 Melissa & Shepard Harris
 Karen & Dick Hobbins
 Georgia & Doug Inglis
 Zita & Joseph Izzo
 Diane & Roger Lewis
 Maitland Fund of the Community
 Foundation of JH
 Michael & June McCollister
 Steven and Sheila Miller Foundation
 Kent & Ann Nelson

Nancy & William Pettus
 Terry & Bert Romberg
 Lori & Laurent Roux
 Mr. & Mrs. David Ruder
 Ann & Ben Ruehr
 Ann & Al Simpson
 Bridget Mullen & Michael Stern
 Douglas V. Thomas III
 Andrew Palmer Todd
 Chris Todd & Irene Draesel

\$300+

Anonymous (2)
 Sallie & Duby Ausley
 Sheila & Robert Berner
 The Brooks Foundation
 Anna & John Dobbins
 The GE Foundation
 Rose-Marie and Michel Crouzillat
 Martha & John Gilmore
 Carol & John Harkness
 K.A. & C.E. Hoffmann, DDS
 Ellen & Michael Karpf
 Sen. Herbert H. Kohl
 Holly McCollister
 Mr. & Mrs. David Ruder
 Patricia & Lawrence Shekell
 La Nelle & Gerry Spence
 Mary Morgan Springer
 Veritas Foundation
 William Wecker & Associates Inc.

\$150+

El Abuelito Mexican Restaurant
 Virginia & Michael Adler
 Fraida & Bob Aland
 Amazon Smile
 Anonymous (2)
 Margaret Bare
 Jennifer Barreca Culpepper
 Blue Spruce Cleaners
 Raymond Benedick
 Cathy & Jim Bierman
 Larry Birenbaum
 Martha Brace & Thomas Bowen
 Nancy Bull
 Barbara & Malcolm Clinger
 Janet & John Costello
 Deborah & Jon Dawson
 Cree & Frazer Durrett
 Ruth & Nyles Ellefson
 Arthur Enk
 Martha Feagin
 George & Serena Ford
 Petria & Scott Fossil
 Julie & Fred Gaston
 Arlene Gerety
 Joy & Tony Greene
 William Hawkins



WYOMING PUBLIC MEDIA

Wyoming Public Radio
Classical Wyoming
Jazz Wyoming



NPR News
Wyoming News
Morning Music
Open Spaces
BBC World News

*and many more
WPM and NPR
programs*

wyomingpublicmedia.org

taste the music...
because perfect marriages do exist



BOTTLED
WYOMING
SIP CRAFT
SMALL BATCH BIG TASTE



BottledWyoming.com | (307) 733-4468



PAMELA RENNER

Consistent top producing Broker Associate featured in the New York Times, Wall Street Journal, HGTV, Local and International networks, etc. Received Significant Sales recognition for USA sales achievement by Sotheby's International Realty twice in the last 3 years. Helping buyers and sellers achieve their goals for nearly 30 years.

PAMELA RENNER, BROKER ASSOCIATE

M: 307-690-5530 | O: 307-739-8025

pamela.renner@jhsir.com

pamelarenner.com



Sotheby's
INTERNATIONAL REALTY

Jackson
Hole 

THINKING OF BUYING OR SELLING? "CALL ME FIRST"

the
ALPENHOF

COMPLETE YOUR
**MUSIC FESTIVAL
EXPERIENCE**

*Join us for Swiss and Austrian dinner favorites
with a selection of
pastries, dessert wines and coffee.*

ALPENHOF
Teton Village
307.733.3242



Nancy Hoffman
Renee Kaswan
Peggy & Dieter Knecht
Frances Pollak & Ernest LaBelle
Katherine Swartz & Frank Levy
Lower Valley Energy
Ann & Clark MacKenzie
David MacKenzie
Ruth & Bill McClure
Drs. Joan & Dick McGee
Irene & Moe Mellion
Elaine Moehring
Betty & Chuck Mulcahy
Julie & William M. Obering
Bonnie & Martin Oberman
Joan Palmer
Beverly & Jay Pieper
Mona Sobieski
Dr. Paula Szytko & Dr. Monty
Quadland
Nancy & Dick Riddle
Juanita & Thomas Ringer
Teresa & Joseph Roseborough
Louisa & Christopher Sandvig
Dr. & Mrs. Shafi Shafaieh
Peter K. & Lynne Simpson
Jennifer & Michael Tennican
Teton Partners Real Estate
Mike Thieme
Martha & Warren Van Genderen
Frank L. Watson, Jr.
Susan Watts
Shannon Whitfield
Joan & Michael Yogg

\$25+

Judith Ablon
Dr. Charles & Brenda Allen
Anonymous (9)
Barbara & Jerry Aronowitz
Ellie Assadi
Laura Baarda
David & Betsy Baker
Paul Barbour
Brad Barker
Kelly Barrett
Cecilia & Frank Bellinghiere
Elke & Erhard Bieber
Tom Bird
Helen & Dave Bishop
Helen C. & J. David Blankenship
Matthew Blumberg
Pam & Clifford Bond
Alice & Bill Boney
James Bonham
Elizabeth Bowen
Patrick Bradley & Patty A. Carney-
Bradley

Judith Bregman
Briley Brisendine
Judy Bunnell
The Staff of Carney Logan Burke
Architects
Pamela Carter
Alex Chaloff
Rhea Lewis & David Chavez
Andrea Deaton-Christensen &
Jon Christensen
Marcia Citron
Christine Coleman
John Cooke
Candy & Gene Coursey
Julia & William Cox
Don Cushman
Barbara G. Daily
Barbara Daniel
Susan Erickson & James Dannenberg
Alan and Ellen Daus Family Memorial
Endowment of the Community
Foundation of JH
Shawn & Mike Daus
Lance Davis
Diane Dayhoff
Catherine & Ted Decker
Johann Deisenhofer &
Kristen Fischer-Lindahl
Elisabeth DesLauriers
Karen Dewalt
Reade & David Dornan
Sophie Echeverria
Luther Egge
Rod Everett
Roxanne & Tom Factor
Carol Fellows
Ray Fink
Lisa Finkelstein
Amanda Flosbach
Jayann Fordon
Deanne & Ken Fortney
Natalie & Sheldon Frankel
Zaidee & Robbie Fuller
Lou & John Furrer
Howard B. Garber
Susan & Thomas Garrity
Cindee George, The George Group
Peg Gilday
John P. Spain & Dr. Leslie I. Gold
H. James Gordon
Natalie & Eliot Goss
Chris Green
Sabrina Green
Sharon Gunberg
Helen & Gerald Halpin
Roy Halverson
Gail Conklin & David Hamilton
Linda & John Hanlon
Zoë T. Hardy
George Hartley

Doug Henderson
Larry Hennessey
Peggy & Mike Hinman
Stephen Hoff
Lynne Hollbacher
Missy & David Hoster
John Huffman
Elaine & Joe Infanger
Inn on the Creek
Jackson Pediatrics, Dr. James Little &
Dr. Elizabeth Ridgway
Sally & Frank Johnson
Robert Johnson
Joette & Kurt Katzer
Marlene & Fred Kayne
Ella Kedan
Kehr Levy Fund
Pam & Bob Kennedy
Kim Kernan
Diana & Robert Kiefer
Dwayne Kimmet
Kimberly Day & James Kleine
Janet & Lawrence Klumas
Jennifer Korb
Stuart & Jessie Lang
Helen & Michael Lehmann
Cheri & Bill Lennie
Lea Bonnecaze & Ian Levenson
Ann & John Lyle
Joni Mack
Carole Mackin
Linda & Kip MacMillan
Linda Mars
Elizabeth Masek
Susan & James Matheson
Jane Matthews
Georgia Mayer
Emmett McCarthy
Annabelle A. McGee
Beverly & Edward McIlroy
Laura & Jim McNutt
Richard McPhail
Mark Mitchell
Bruce Morley & Martha Birkett
Regina Mullen
Christine & David Murdoch
Rodney Newcomb
Anne Newman
Katy Niner
OPEN Creative
Nancy Orgeman
Sally Painter
Cheryl & Thomas Palfrey
Biba & Jon Parker Foundation
George Petras
Pam & Keith Phillips
Barbara & Stuart Pliner
Duane Portwood
Kathleen O'Brien-Powell &
Doug Powell

FILL YOUR SUMMER WITH MUSIC!

Explore the musical riches and unique settings of these allied festivals of the Western United States.

CALIFORNIA

Cabrillo Festival of Contemporary Music

August 2 - 16
Santa Cruz, CA
cabrillomusic.org

Carmel Bach Festival

July 18 - August 1
Carmel, CA
bachfestival.org

La Jolla Music Society SummerFest

August 5 - 28
La Jolla, CA
ljms.org

Mainly Mozart Festival

May 8 - June 20
San Diego, CA
mainlymozart.org

Music@Menlo

July 17 - August 8
Atherton/Menlo Park, CA
musicatmenlo.org

Ojai Music Festival

June 10 - 14
Ojai, CA
ojaifestival.org

COLORADO

Aspen Music Festival and School

July 2 - August 23
Aspen, CO
aspenmusicfestival.com

Bravo! Vail

July 1 - August 6
Vail, CO
bravovail.org

Strings Music Festival

June 27 - August 16
Steamboat Springs, CO
stringsmusicfestival.com

IDAHO

Sun Valley Summer Symphony

July 26 - August 19
Sun Valley, ID
svsummersymphony.org

NEW MEXICO

Santa Fe Chamber Music Festival

July 19 - August 24
Santa Fe, NM
santafechambermusic.com

OREGON

Chamber Music Northwest

June 22 - July 26
Portland, OR
cmnw.org

WASHINGTON

Seattle Chamber Music Society Summer Festival

July 6 - August 1
Seattle, WA
seattlechambermusic.org

WYOMING

Grand Teton Music Festival

July 1 - August 15
Jackson Hole, WY
gtmf.org

CLASSICAL MUSIC FESTIVALS OF THE WEST 2015

Elise Prayzich
 Carol & Stan Pugmire
 Thelma & Orville Quasdorf
 Patsy & David Raaum
 Mary & John Ray
 Bo & Charlie Ross
 Joseph & Kristine Schaeffer
 Elaine Schepps
 Susan Schmidt
 Claudia & Michael Schrotz
 Dr. Frederic N. Schwartz
 Carol & Craig Schwender
 Stan Shapoff
 Bev & Sam Sharp
 Priscilla & Barry Sibson
 Anne Solomon
 Juli & Hort Spitzer
 Jeanie & Fred Staehr
 Diana Osuna & Tom Stallings
 Kevin Stephans
 Anne Stetson
 Robert Strawbridge
 William Sweney
 Barbara & Richard Szefer
 Betty & Chuck Terrill
 Teton Heritage Landscaping
 Elizabeth Thebaud
 Byron Tomingas
 Kathleen Turaski
 Rilla & Jay Varley
 Jill Veber
 Sandra Vorce
 Paul Wakim
 Betty & Jim Walton
 Rob Weed
 Alice & Michael Weinreb
 Wendy & Chad Weiss
 Maryjo & Gary Weissman
 Joan & Jim Wells
 Karen Wesley
 Sally Westmoreland
 Henry Wheeler
 Treva Womble & Robert Williams
 Willow Street Financial Services LLC
 Robert Wood
 Fran Wright
 Jo Zagar

GIFTS IN MEMORIAM

David & Betsy Baker, in memory of Mr. Felix Buchenroth, Jr.

Kelly Barrett, in memory of Felix R. Buchenroth, Jr. from The Home Depot Finance Senior Leadership Team

Raymond Benedick, in memory of Felix R. Buchenroth, Jr. from

The Home Depot Finance Senior Leadership Team

Briley Brisendine, in memory of Felix Buchenroth

Judy Bunnell, in memory of Edward Bunnell

Janet & John Costello, in memory of Felix Buchenroth, Jr.

In memory of Mme. C. Michau and Christian Crouzillat by Rose-Marie and Michel Crouzillat

Barbara Daniel, in memory of Felix R. Buchenroth, Jr. from The Home Depot Finance Senior Leadership Team

Shawn & Mike Daus, in loving memory of Ellen and Alan Daus

Diane Dayhoff, in memory of Felix R. Buchenroth, Jr. from The Home Depot Finance Senior Leadership Team

Catherine & Ted Decker, in memory of Felix R. Buchenroth, Jr. from The Home Depot Finance Senior Leadership Team

Karen Dewalt, in memory of Felix R. Buchenroth, Jr. from The Home Depot Finance Senior Leadership Team

Luther Egge, in memory of Ruth

Maitland Fund of the Community Foundation of Jackson Hole, in memory of Kit Hughes

In memory of Annette & Raymond Friedlander

Zaidee & Robbie Fuller, in memory of Bonnie Hartman

Sabrina Green, in memory of Felix R. Buchenroth, Jr. from The Home Depot Finance Senior Leadership Team

The Jerry S. Handler Family, In Memoriam

Dwayne Kimmet, in memory of Felix R. Buchenroth, Jr. from The Home Depot Finance Senior Leadership Team

Cheri & Bill Lennie, in memory of Felix Robert Buchenroth, Jr.

Michael & June McCollister in memory of Paul & Esther McCollister

Richard McPhail, in memory of Felix R. Buchenroth, Jr. from The Home Depot Finance Senior Leadership Team

Barbara & Stuart Pliner, in memory of Felix Buchenroth, Jr.

Duane Portwood, in memory of Felix R. Buchenroth, Jr. from The Home Depot Finance Senior Leadership Team

Ari Rifkin in memory of Leonard Rifkin

In memory of Alan Morris

Teresa & Joseph Roseborough, in memory of Felix Buchenroth, Jr., with our deepest sympathies

The Home Depot, Inc., in memory of Felix Buchenroth, Jr., with our deepest sympathies

The Home Depot Legal Department, in memory of Felix Buchenroth, Jr., in honor of a great man

Douglas V. Thomas III, in memory of Judith Ann Koerner

Paul Wakim, in memory of Felix R. Buchenroth, Jr. from The Home Depot Finance Senior Leadership Team

Shannon Whitfield, in memory of Felix Buchenroth, Jr.

GIFTS IN HONOR

Emily & Jim Ambler, in honor of our Orchestra and Staff

Ellie Assadi, in honor of Susan Gulkis Assadi

Jane Barber, in honor of Andy Mahoney

Cecilia & Frank Bellinghiere, in honor of Lydia Leitch

In honor of John Carney, from the staff of Carney Logan Burke Architects

Alex Chaloff, in honor of Margot Walk

In Honor of Robert Grueninger

"Zions Bank was there for us when we needed them."

John Resor
President & Co-Founder, Shooting Star



"Zions Bank has become a tremendous partner."

Jerry Blann
President, Jackson Hole Mountain Resort



Your Jackson Commercial Services Team



Banking That's In Tune With Jackson

Zions Bank proudly supports the Grand Teton Music Festival.

ZIONS BANK®

WE HAVEN'T FORGOTTEN WHO KEEPS US IN BUSINESS®

Follow us on



zionsbank.com®

Member FDIC

Missy & David Hoster, in honor of Bill Weiss

Debbie & Steve Iobst, in honor of Donald Smith & Robert Iobst

Ellen & Michael Karpf, in honor of Nil & Jessie Shah

Diane & Roger Lewis, in honor of Maestro Donald Runnicles

Bonnie & Martin Oberman, in honor of Gavin Fine

Joseph & Kristine Schaeffer, in honor of Ellen & Joe Sanford

Sarah Billinghurst Solomon & Howard Solomon, in honor of Barbara & John Vogelstein

Sally Westmoreland, in honor of Dot Sanderson

Karen Wesley, in Honor of Dick Jaquith's Birthday

LANDLORDS

One of the largest expenses for the Festival is housing our exceptional musicians. Over the years, we have built important relationships with homeowners who provide housing during the Festival and protect us from the rising costs of summer rentals. To inquire about renting or donating your home, please contact Ani Van Genderen Amdor at ani@GTMF.org.

Marjean Brillhart
Robert Brown
Greg Dertorossian
Peggy & Edward Eifert
Jeness Hobart
Martin Horner
Edward Kolsky
Michael Kroposki
Jean & Marshall McBean
Trina & Mike Overlock
Lynda McIntosh & Mike Price
Sindi & Ed Reynolds
Rebecca & Kevin Ritter
Lynne & Harvey Scholfield
Lee & Kirk Shadrick
Walter Shah
Amy & Steve Unfried
Thomas Westbrook

GRANTS

Center of Wonder
Community Foundation of JH
Cultural Council of Jackson Hole /
Town and County Arts for All
Ann and Gordon Getty Foundation
Wyoming Arts Council



MUSICIAN COMPENSATION FUND

This fund was established in tribute to our magnificent Festival Orchestra. We are grateful to the generous donors who have stepped forward since 2009 to build this fund and keep our musicians returning year after year.

Anonymous
Mary & Dan Armour
Beth & David Augé, and Teton Motors Auxiliary of the Grand Teton Music Festival
Ann & Chuck Baker
Pat & Dan Baker
Cadmus Balkanski
Dr. Kenneth & Mrs. Helen Begelman
Bonnie & Mert Bell
Cecilia & Frank Bellinghiere
Peter A. Benoliel & Willo Carey
Fran & Bob Biolchini

Marion Buchenroth
Faye & Bill Campbell
Susan & John Campbell
Claire & Rusty Cloud c/o Cloudburst Productions
Christine M. Coleman
Patty Cook
Janet & John Costello
Carol & Peter Coxhead
Mary Anne & Richard Cree
Kelly McDermott & Mark Daverin
Nancy & Mike Faems
Cynthia Fayard & Stephen Trickey
Jan & Larry Finch
Sylvia Neil & Dan Fischel
O'Ann Fredstrom & Stuart Sugarman
Lynne & Jack Fritz
Lou & John Furrer
Joan & David Goldfarb
Nicholas Goldsborough
Goodman Family Foundation
Senator Roy Goodman
Joy & Tony Greene
Louise & Ralph Haberfeld
Lyn & Jerry Handler
Lynn Harrell
Christine & Ross Hartley
Jayne & Al Hilde, Jr.
Leslie & David Hill
Karen & Richard Hobbins
The Hood-Barrow Foundation
Tracy & Tim Jacobson
Jeanine & Peter Karns
Gisela Kenyon
Helen Laughery
Dee & Fred Lyons
Barbara & Downs Mallory
Elizabeth Chachas Masek
Margery & Edgar Masinter
Barbara & Pat McCelvey
Doyen McIntosh
Dr. Glen & Marilyn Nelson
Nichols Foundation
Pam & Dick Niner
Carole & Jack Nunn
Chris & John Nyheim
Margaret & Gilman Ordway
Susan & Peter Ordway
Robin & Bob Paulson
Ellen & David Raisbeck
Pam & Jerry Rankin
Ari Rifkin
Elizabeth Robinson
Jerry Rose
Ann & Ben Ruehr
Maestro Donald Runnicles
Patricia Russell
Phyllis & Chuck Savidge
Maggie & Dick Scarlett
Carol & Craig Schwender



THE RESTAURANT AT THE CAKEBREAD RANCH

Fine dining, with beautiful views of Star Valley and the Salt River



CALL US AT 307.883.2247
OR VISIT OPEN TABLE FOR A RESERVATION.

For further information visit our website at

www.thecakebreadranch.com

Mary & Stanley Seidler
 Peter Selkowitz
 Linda & John A. Sherman, Jr.
 Barbara Sieg
 Diane & Donald Siegel
 Barbara & Richard Silverman
 Ann & Al Simpson
 Temple St. Clair Carr
 Cordelia & Peter Stearns
 Dr. Michael Stern & Bridget Mullen
 Charlotte & Henry Stifel
 Kenneth & Caroline Taylor
 Family Foundation
 Barbara & Edmund Terry
 Joan & Walt Thulin
 Barbara & Stan Trachtenberg
 Rilla & John Varley
 Dr. Edwin Vodak & Valerie Lee
 Margot Walk & Jerry Freeland
 The Maurice Walk Fine Arts Foundation
 Cammie & Andy Watson
 Janet & Bob Whitmire
 Suzanne & John Whitmore
 Elaine & Jim Wolfensohn

MUSIC DIRECTOR INITIATIVES

Gifts to this fund help fulfill the artistic visions of Music Director Donald Runnicles. These generous donors provide resources for special initiatives, bringing choral and operatic works, classical music superstars, emerging artists and major orchestral masterpieces to the stage of Walk Festival Hall. The following represents an accumulation of all gifts made since the inception of the Music Director Initiatives Fund in 2006.

Judith Ablon
 Anonymous
 Ann & Chuck Baker
 Aurelia & Cadmus Balkanski
 Auxiliary of the Grand Teton Music Festival
 Janice H. Barrow
 Donna & Kenneth Barrow
 Dr. Kenneth & Mrs. Helen Begelman
 Bonnie & Mert Bell
 Cecilia & Frank Bellinghiere
 Gainor & Joe Bennett
 Peter A. Benoliel & Willo Carey
 Fran & Bob Biolchini
 Linda & Tony Brooks
 Cheryl Brown
 Marion W. Buchenroth
 Joyce & John Caddell and The Caddell Foundation
 Faye & William Campbell

Susan & Dennis Carlyle
 Frederika Carney
 Carol & Bill Chittenden
 Claire & Rusty Cloud
 Christine M. Coleman
 Carol & Peter Coxhead and The Nichols Foundation
 Annette & Ian Cumming
 Judy Dayton
 Anne & Joel Ehrenkranz
 Cynthia Fayard & Stephen Trickey
 Peter Fenton
 The Fenton Family Gift Fund
 Jan & Larry Finch
 Sylvia Neil & Dan Fischel
 David B. Ford
 Lynne & Jack Fritz
 Lou & John Furrer
 Susan & Robert Gardner
 Nicholas Goldsborough
 Grand Teton Music Festival Auxiliary
 Carter Gray
 Louise & Ralph Haberfeld
 Suzanne & George Harris
 Christine & Ross Hartley
 Deane & Dick Henderson
 Jayne & Al Hilde, Jr.
 The Hood-Barrow Foundation
 Penney & A.C. Hubbard
 JWJ Family Foundation
 Dale & Jay Kaplan
 Gisela Kenyon
 Emily & Carl Knobloch, Jr.
 Gerry & Doris Laubach
 Valerie & George LeFebre
 Ron Saypol & Florence Lemle
 The Len-Ari Foundation
 Diane & Roger Lewis
 Gretchen Long
 Judy & Patrick Lupo
 Adrienne & John Mars
 Margery & Edgar Masinter, in honor of Peter Coxhead
 Margery & Edgar Masinter
 Margaret & Cal Mathieu
 Barbara & Pat McCelvey
 Kelly McDermott & Mark Daverin
 Doyen McIntosh
 Sally & Rick Mogan
 Richard P. & Claire W. Morse Foundation
 Claire & Dick Morse
 Mr. & Mrs. Carl Nagel
 Marilyn & Glen Nelson
 Happy & Bob Nettle
 William C. & Gloria A. Newton
 Pam & Dick Niner
 Carole & Jack Nunn
 Chris & John Nyheim
 Ann & Dick O'Leary

Susan & Peter Ordway
 Trina & Mike Overlock
 D.A. & Joe Palmer
 Robin & Bob Paulson
 Sally Phinny
 Ellen & David Raisbeck
 Kitty & John Resor
 Gaby & Mercer Reynolds
 Ari Rifkin
 Jerry Rose
 Susan & Jon Rotenstreich
 Maestro Donald Runnicles
 Phyllis & Chuck Savidge
 Jo Ellen & H.L. Saylor
 Dick & Maggie Scarlett
 Diane Schafer
 Carol & Craig Schwender
 Mary & Stanley Seidler
 Peter Selkowitz
 Susan Shepard & Leonard Kleiman
 Linda & John A. Sherman, Jr.
 Diane & Donald Siegel
 Barbara & Arnold Silverman
 Susie & Dave Spackman
 Carol & Dean Spatz
 Cordelia & Peter Stearns
 Charlotte & Henry Stifel
 Joanne & David Stokes
 Susan & Pike Sullivan
 Caroline & Ken Taylor
 Frances & Allan Tessler
 Karla Tessler
 Susan & Edwin Thulin
 Georgene & John Tozzi
 Barbara & Stan Trachtenberg
 Normie & Paul Voillequé
 Margot & Paul von Gontard
 Margot Walk & Jerry Freeland
 Maurice Walk Fine Arts Foundation
 Kip & William Wallace
 LaFon & Bill Ward
 Karen & Peter Warshaw
 Cammie & Andy Watson
 Robin & Bill Weiss
 Elaine & Jim Wolfensohn
 Jo Ann & Ted Wong

SOUTH DAKOTA TRUST COMPANY LLC

FASTEST GROWING TRUST COMPANY IN THE TOP RATED TRUST JURISDICTION IN THE U.S.

With currently more than 80 billionaire and 200 cent-millionaire clients and over \$28 billion in assets under administration, South Dakota Trust Company LLC (SDTC) offers pure trust administration without any investment products, working with whomever the client or advisor wishes regarding investments, insurance and custody. We also administer trusts with all types of non-financial assets, e.g., LLCs, FLPs, closely-held stock, real estate and off shore entities. As a result of South Dakota's competitive and unique trust, asset protection, tax and private family trust company laws, SDTC works with families all over the globe. Discover the many benefits of adding SDTC to your team of experts. Contact us today!

605.338.9170
info@sdtrustco.com

<u>SOUTH DAKOTA TRUST COMPANY LLC</u> (Trust Administration) Sioux Falls, SD Rapid City, SD	<u>SDTC SERVICES</u> (Private Family Trust Companies) Sioux Falls, SD	<u>SOUTH DAKOTA PLANNING COMPANY</u> (Sales/Marketing) New York City, NY
--	---	--

sdtrustco.com • privatefamilytrustcompany.com • directedtrust.com

SUN VALLEY SUMMER SYMPHONY



**FREE CONCERTS
FOR EVERY TASTE**

2015 SEASON
ALASDAIR NEALE
Music Director

In Focus Series July 26, 28, 29, 31
Summer Music Workshops August 3 - 7
Orchestra Festival August 4 - 19

208.622.5607 • svsummersymphony.org

2015 JACKSON HOLE WINE AUCTION DONORS

We thank everyone who has generously contributed time, talent, services, donations and auction lots to make the 2015 Jackson Hole Wine Auction a success. This annual event raises significant funds to support the Grand Teton Music Festival, music education in Jackson-area schools and community programs. We would like to recognize the talents of our featured guests who made this three-day extravaganza unforgettable.

3 Creek Ranch Golf Club
307 Catering
Ackerman Family Vineyards
Clifford Adams
Nathan Adams & Claire Owen
Alta Vista
Aman Resorts
Amangani
Anatomie
Anonymous
Archery Summit
Arietta Winery
Aspens Market
Bell Wine Cellars
Besh Restaurant Group
Bessemer Trust
Bin22
Blackbird Vineyards
Bonaccorsi Wine Company
Chef Daniel Boulud
Mark Bradley
Mary Lou & Dennis Brydon
Cakebread Cellars
Calera Wine Co.
Cardinale
Casa Piazza
CELLARPROS
Champagne Taittinger
Cinder Winery
Concha y Toro Winery
Janet & John Costello
Cotton Row Restaurant
Dancing Hares Vineyard
Mike & Shawn Daus and JH POP
Fine Artisan Popcorn
David Arthur Vineyards
Dining In Catering
Anna & John Dobbins
Domaine Carneros
Domaine Serene Winery
Domaine Zind-Humbrecht
Donelan Family Wines
Dornan's Wine Shoppe

Duckhorn Wine Company
Grace & Ken Evenstad,
Domaine Serene Winery
Familia Garces Silva
Far Niente
Ferrari-Carano Vineyards & Winery
FIJI Water
Jan & Larry Finch
Fine Dining Restaurant Group
Florence McCall Photography
flour + water
Flowers Vineyard & Winery
Four Seasons Resort and Residences
Jackson Hole
Freeman Plastic Surgery
Friedeman Wines
Gather
Genevieve Catering
Barbara Gentry
Scott Gibson
Grand Teton Brewing Company
Grand Teton Distillery
Gros Ventre Cellars
Chris & Ross Hartley
Caren & Fritz Hatton, Arietta Winery
Henry Estate Winery
Heron Wines
HOMESTEAD
Hotel Terra
Penney & A.C. Hubbard
Huntsman Springs
IC Bellagio
Il Villaggio Osteria
Inglenook
Inkaterra Hotels
Jack Rudy Cocktail Co.
Jackson Hole Golf & Tennis
Jackson Hole Insurance
Jackson Hole Mountain Resort
Jackson Hole Real Estate Associates
Jackson Hole Shooting Experience
Jackson Hole Winery
Patty & Dick Jaquith
Chris & Leslie Johnson
Jonata
JUSTIN Vineyards & Winery
Kenefick Ranch Vineyards
Kobrand Corporation
Kysela Pere et Fils, Ltd.
Local
Lokoya
Long Meadow Ranch Winery
Lüscher-Ballard Vineyard
MacMurray Ranch
MADE
Maho Catering
Maison Louis Jadot
Masi Agricola
Merryvale Vineyards
Tim Kellogg & Meeteetse Chocolatier

Michael David Rose Photography
Million Dollar Cowboy Steakhouse
Nat Sherman International
New West KnifeWorks &
Mtn Man Toy Shop
Drew Nieporent & Nobu Fifty Seven
Pam & Dick Niner
Niner Wine Estates
North Berkeley Imports
Old Yellowstone Garage
P.T.O.
Pahlmeyer
Palm Bay International
Stephen & Sue Parry, Parry Cellars
Paulette Phlipot Photography
Peplum-Tailor-made Travel
Persephone Bakery
Peter Michael Winery
Bobby Poinsett & Detail Driven
Premonition Cellars
Pride Mountain Vineyards
Q Roadhouse & Brewing Co.
Ramey Wine Cellars
Rendezvous Bistro
Revolution Indoor Cycling
Riedel, The Wine Glass Company
Ringholz Studios
Road 31 Wine Co.
ROCO Winery
Jerry Rose
Roy's Hawaii
Rustic Inn Creekside Resort & Spa at
Jackson Hole
Katrina & Brandon Ryan
Santa Carolina Winery
Saxum Vineyards
Mrs. Ali Cohane & Persephone Bakery
Schramsberg Vineyards
Jarrett Schwartz
Seña
Sequoia Grove Winery
Shafer Vineyards
Shooting Star
Silver Oak Cellars
Snake River Grill
Snake River Sporting Club
Southern Wine & Spirits
Southern Wine Group
Spring Valley Vineyard
Stio
Sugarlands Distilling Company
Taylor Fladgate
Tenuta Di Biserno
Tenuta San Guido
Terra Valentine Winery
Frances & Allan Tessler
The Liquor Store
Teton Mountain Lodge & Spa
Teton Pines Country Club
Teton Thai

The Jackson Bootlegger
 The Kitchen
 The Lodge & Spa at Three Forks Ranch
 The Partners of Triple Creek Ranch
 The Ritz-Carlton, Buckhead
 The Wort Hotel
 Tito's Handmade Vodka
 Andrew Palmer Todd
 Katie & Brad Toothaker
 Trefethen Family Vineyards
 Trio, An American Bistro
 Turpin Meadow Ranch
 Undurraga
 Urlari Wines: Mary Kate Buckley &
 Roberto Cristoforetti
 Vérité
 Viña Apaltagua
 Vina Casa Silva
 Vine Connections and Ramkowsky
 Family
 Vintus
 Cynthia Walk & Eric Wolfinger
 Robin & Bill Weiss
 Westside Wine & Spirits
 Janet & Bob Whitmire
 Willamette Valley Vineyards
 WRJ Design
 Wyoming Landscape Contractors
 Wyoming Whiskey
 XOWYO Paper and Press
 Chef Ricardo Zarate
 ZD Wines

THE MET OPERA

The donors who support the *Met Opera Live in HD* broadcasts help us bring the world's greatest operas to Jackson Hole from New York City.

Peter A. Benoliel & Willo Carey
 Sophie Echeverria
 Lou & John Furrer
 The Jaquith Family Foundation
 Marlene & Peter Lang
 John & Adrienne Mars
 Julie & William Obering
 Barbara & Eli Sedlin
 Barbara & Stan Trachtenberg
 Suzanne & John Whitmore

OLD BILL'S FUN RUN

On Saturday, September 6, 2014, the Jackson Hole community gathered for the philanthropic celebration of Old Bill's Fun Run. Over the past 17 years, this event has helped local charities raise over \$100 million and has touched the

lives of thousands. We are grateful for this event and to all who designate their gifts to the Grand Teton Music Festival.

We thank the following people who made a donation through the 2014 Old Bill's Fun Run. Thank you for remembering GTMF!

Virginia & Michael Adler
 Dr. Charles & Brenda Allen
 Anonymous (12)
 Barbara & Jerry Aronowitz
 Beth & David Augé, and Teton Motors
 Sallie & DUBY Ausley
 Margaret Bare
 Cecilia & Frank Bellinghiere
 Cathy & Jim Bierman
 Helen & Dave Bishop
 Jim Bjorken
 Alice & Bill Boney
 James Bonham
 Lea Bonnezeze & Ian Levenson
 The Brooks Foundation
 Frank & Elizabeth Christensen
 Andrea Deaton-Christensen &
 Jon Christensen
 Barbara & Malcolm Clinger
 Christine Coleman
 Community Foundation of Jackson Hole
 John Cooke
 Julia & William Cox
 Don Cushman
 Barbara G. Daily
 Shawn & Mike Daus
 Johann Deisenhofer &
 Kristen Fischer-Lindahl
 Reade & David Dornan
 Cree & Frazer Durrett
 Ruth & Nyles Ellefson
 Tania & Tom Evans
 Rod Everett
 Roxanne & Tom Factor
 Martha Feagin
 Ray Fink
 Marcia Allen & Gary Finkel
 Lisa Finkelstein
 Naomi & Roy Flack
 Lisa & Chuck Fleischman
 Jayann Fordon
 Petria & Scott Fossil
 Natalie & Sheldon Frankel
 Lou & John Furrer
 Howard B. Garber
 Susan & Thomas Garrity
 Julie & Fred Gaston
 Peg Gilday
 Joan & David Goldfarb
 Natalie & Eliot Goss
 Sharon Gunberg

Carol & John Harkness
 Melissa & Shepard Harris
 William Hawkins
 Vicki & Alan Henderson
 Doug Henderson
 Barbara & Chuck Herz
 Stephen Hoff
 Nancy Hoffman
 Lynne Hollbacher
 Georgia & Doug Inglis
 Zita & Joseph Izzo
 Susan & John Jackson,
 The Liana Foundation
 Sally & Frank Johnson
 Renee Kaswan
 Marlene & Fred Kayne
 Diana & Robert Kiefer
 Lee & Roger Kintzel
 Kimberly Day & James Kleine
 Peggy & Dieter Knecht
 Frances Pollak & Ernest LaBelle
 Marlene & Peter Lang
 Helen & Michael Lehmann
 Cathy Kehr & Remy Levy
 Jay Lyon
 Joni Mack
 Ann & Clark MacKenzie
 David MacKenzie
 Linda & Kip MacMillan
 Laurentius Marais
 Linda Mars
 Jane Matthews
 Georgia Mayer
 Ruth & Bill McClure
 Holly McCollister
 Michael & June McCollister
 Beverly & Edward McIlroy
 Laura & Jim McNutt
 Irene & Moe Mellion
 Devra Davis & Richard Morgenstern
 Betty & Chuck Mulcahy
 Christine & David Murdoch
 Kent & Ann Nelson
 Rodney Newcomb
 Pam & Dick Niner
 Katy Niner
 Julie & William M. Obering
 OPEN Creative
 Joan Palmer
 Biba & Jon Parker Foundation
 Pam & Keith Phillips
 Shirley & Paul Piper
 Thelma & Orville Quasdorf
 Patsy & David Raam
 Juanita & Thomas Ringer
 Terry & Bert Romberg
 Bo & Charlie Ross
 Lori & Laurent Roux
 Ann & Ben Ruehr
 Louisa & Christopher Sandvig

Elaine Schepps
 Claudia & Michael Schrotz
 Carol & Craig Schwender
 Priscilla & Barry Sibson
 Diane & Donald Siegel
 Jeanie & Fred Staehr
 Diana Osuna & Tom Stallings
 Robert Strawbridge
 Jennifer & Michael Tennican
 Betty & Chuck Terrill
 Frances & Allan Tessler
 Elizabeth Thebaud
 Byron Tomingas
 Sandra & Bruce Tully
 Nancy Eaton-van Ee & Jeff van Ee
 Martha & Warren Van Genderen
 Rilla & Jay Varley
 Jill Veber
 Veritas Foundation
 Teresa & William Waterman
 Susan Watts
 Jean & Chuck Webber
 Mary Linn & William Wecker
 Rob Weed
 Maryjo & Gary Weissman
 Henry Wheeler
 William Wecker & Associates Inc.
 Elaine & Jim Wolfensohn

MUSIC IN THE HOLE

The Festival extends a heartfelt thank you to donors who support Music in the Hole, our community celebration on the Fourth of July. These donors make gifts that support this free event, so the community can enjoy a patriotic pops concert in Walk Festival Hall.

El Abuelito Mexican Restaurant
 Andy & Shawn Ankeny and Family
 Anonymous
 Beth & David Augé, and Teton Motors
 Earle & Mariana Augé
 Jack & Bev Babcock
 Jennifer Barreca Culpepper
 Kelly Barrett
 Mary Jane & John Becker
 Raymond Benedick
 Peter A. Benoliel & Willo Carey
 Elke & Erhard Bieber
 Cathy & Jim Bierman
 Blue Spruce Cleaners
 Mark Bodenhamer
 Elizabeth Bowen
 Kathy & Bruce Bummer
 Mary Burke
 Cathie & Bruce Burkland
 Dennis & Marian Butcher
 Jackie & Gary Childress

Elizabeth & Frank Christensen
 Dean & Dietlinde Coleman
 Candy & Gene Coursey
 Cultural Council of Jackson Hole /
 Town and County Arts for All
 Barbara Daniel
 Les Davidson
 Christopher Davis
 Diane Dayhoff
 Catherine & Ted Decker
 Karen Dewalt
 Steve Feldman
 Jan & Larry Finch
 Petria & Scott Fossil
 Lou & John Furrer
 Tanya Gee
 Martha & John Gilmore
 Carter Gray
 Sabrina Green
 Joy & Tony Greene
 Sharon Gunberg
 Helen & Gerald Halpin
 Gail Conklin & David Hamilton
 The Richard Heck Family
 Yvonne Henze
 Karen & Dick Hobbins
 The Home Depot Finance Senior
 Leadership Team
 The Home Depot, Inc.
 The Home Depot Legal Department
 Nancy Hsiung
 Penney & A.C. Hubbard
 Joann Hudson
 Kathleen Ilyin
 Inn on the Creek
 Debbie & Steve Iobst
 Zita & Joseph Izzo
 Jackson Pediatrics, Dr. James Little &
 Dr. Elizabeth Ridgway
 Dwaine Kimmet
 Julie & Kraig Kobert
 Julie & Larry Kummer
 Frances Pollak & Ernest LaBelle
 Stuart & Jessie Lang
 Annabelle & Robert Lerch
 Lower Valley Energy
 Ann & John Lyle
 John & Adrienne Mars
 Elizabeth Masek
 Margery & Edgar Masinter
 Julie & Dan Matzke
 Barbara & Pat McCelvey
 Stull & Tony McNay
 Richard McPhail
 Happy & Bob Nettle
 Pam & Dick Niner
 June Nystrom
 Ann & Dick O'Leary
 Frank A. O'Neil Family Foundation
 Julie & William M. Obering

Carol & Jere Overdyke
 Beverly & Jay Pieper
 Duane Portwood
 Patsy & David Raaum
 Anne & Bertram Raphael
 Mr. Richard Rice & Ms. Francesca
 Paolucci-Rice
 Nancy & Dick Riddle
 Patty & Bill Ritchie
 Teresa & Joseph Roseborough
 Susan & Jon Rotenstreich
 Diane Roush
 Lori & Laurent Roux
 Louisa & Christopher Sandvig
 Mandira Sanyal
 Dick & Maggie Scarlett
 Mary & Stanley Seidler
 Colleen Seymour
 Jane & Larry Sheehan
 Mary & Don Shockey
 La Nelle & Gerry Spence
 Juli & Hort Spitzer
 Jeanie & Fred Staehr
 Bridget Mullen & Michael Stern
 Anne Stetson
 Kenneth & Caroline Taylor Family
 Foundation
 Teton Partners Real Estate
 Barbara & Stan Trachtenberg
 Martha & Warren Van Genderen
 Jill Veber
 Karen & Ashley Wade
 Paul Wakim
 Linda & Fred Walker, Black Diamond
 Real Estate
 Betty & Jim Walton
 Frank L. Watson, Jr.
 Suzanne & John Whitmore
 Edward Wigg
 Christine Willemain
 Willow Street Financial Services LLC
 Alan Wilson
 Gary Wise
 James Wunsch Family
 Wyoming Karate Club

Get Back to Your Active Lifestyle

Choose St. John's Medical Center
for the knee, hip, or shoulder
replacement you need

- Skilled orthopaedic specialists
- Compassionate care team
- Surgical GPS navigational equipment
- Patient education classes and support
Sign up online at tetonhospital.org/jointclass

To view a video on the joint
replacement program,
scan here or visit
tetonhospital.org/joints



 St. John's
Medical Center

625 East Broadway
307 739 6199
888 739 7499

THE SULLIVAN SOCIETY

The Sullivan Society was created to honor the generosity of Mr. and Mrs. Pike Sullivan. In 2013, the Grand Teton Music Festival received a bequest from Pike that was added to the Festival's endowment. The Sullivan Society honors those who create bequests, charitable trusts and other planned gifts to leave lasting legacies for the Grand Teton Music Festival.



Pike and Sue Sullivan

Planned gifts, whether large or small, demonstrate your deep commitment to the Grand Teton Music Festival. Through their thoughtful foresight and generosity, members of the Sullivan Society play a key role in long-term growth and continued success. Those listed below have pledged their support of the Grand Teton Music Festival through planned gifts.

If you have also included GTMF in your estate plans or would like to discuss planned giving, please contact Anna Dobbins, Director of Development, at anna@GTMF.org or 307.732.9967.

Marlies and Ed Artzt
Gainor & Joe Bennett
Joyce & John Caddell and Caddell Construction Company Inc.
Mary Ann & Harold Feldman
Melissa & Mark Grosvenor
Carol & John Harkness
Jayne & Al Hilde, Jr.
Richard Walter Mintel
Mary & Stanley Seidler
Susan & Pike Sullivan
Andrew Palmer Todd

HOME ON THE RANGE

We gratefully recognize the loyal and generous donors whose combined gifts topped \$2,000,000. Thank you for providing our musicians with homes on the range!

BUFFALO \$250,000+

Ari Rifkin, in memory of Leonard Rifkin
Mary & Stanley Seidler
Shooting Star

MOOSE \$100,000 TO \$249,999

Christine & Ross Hartley
Sylvia Neil & Dan Fischel
Margaret & Gilman Ordway
Maggie & Dick Scarlet
Margot Walk & Jerry Freeland

BEAR \$50,000 TO \$99,999

Marion Buchenroth
Joyce & John Caddell and The Caddell Foundation
Jayne & Al Hilde, Jr.
Penney & A.C. Hubbard
Adrienne & John Mars
Robin & Bob Paulson
Kenneth & Caroline Taylor Family Foundation
Christy Walton
William E. Weiss Foundation
Elaine & Jim Wolfensohn

DEER \$25,000 TO \$49,999

Beth & David Augé, and Teton Motors
Gainor & Joe Bennett
Peter A. Benoliel & Willo Carey
Carol & Peter Coxhead
Jan & Larry Finch
Lynne & Jack Fritz
Sharon & Dale Hilpert
Shirley & Paul Piper
Barbara & John Vogelstein
Suzanne & John Whitmore

ANTELOPE \$10,000 TO \$24,999

Marlies Hessel Artzt & Ed Artzt
Bonnie & Merton Bell
Betsy & Pete Forster
Lou & John Furrer

C&N Foundation Carole & Norman Hofley
Carole & Bob Hummel
Thomas Mangelsen, Inc.
Claire & Dick Morse
Pam & Dick Niner
Chris & John Nyheim
Jerry Rose
Linda & John A. Sherman, Jr.
Jean & Scott Spangler
Joyce & Bill Sullivan
Sue & Pike Sullivan

COUGAR \$5,000 TO \$9,999

Larry Berlin & Berlin Architects
Joan & Macon Brock
Janet & John Costello
Anne & Joel Ehrenkrantz
Carol & Robin Farkas
Cynthia Fayard & Stephen Trickey
Georgia & Doug Inglis
The Jaquith Family Foundation
Dale & Jay Kaplan
Marlene & Peter Lang
Margery & Edgar Masinter
Carole & Jack Nunn
Susan & Peter Ordway
Patricia Russell
Ann & Al Simpson
Mr. & Mrs. Henry G. Stifel
Cammie & Andy Watson
Janet & Bob Whitmire
James Wunsch Family

FOX \$2,500 TO \$4,999

Marcia Allen & Gary Finkel
Cecilia & Frank Bellinghiere
Brent Blue, M.D.
Cheryl Brown, Jessica, Chloe & Gabrielle
Christine Coleman
Helen Farrell
O'Ann Fredstrom & Stuart Sugarman
Joan & David Goldfarb
Gisela Kenyon
Jane & Jim Knox
Drs. Denny & Ilse-Marie Lee
Judy Leopold & Alan Orloff
Abigail S. Moore & Howard J. Henderson
Susan & Stephen Morriss
Mr. & Mrs. Lester S. Morse, Jr.
Bridget Mullen & Michael Stern
Melanie & Larry Nussdorf
Ann & Ben Ruehr
Alvrone & Ronald Sater

Mary & Don Shockey
Barbara & Richard Silverman
Barbara & Stan Trachtenberg

EAGLE

\$1,000 TO \$2,499

Virginia & Michael Adler
Auxiliary of the Grand Teton Music
Festival
Pat & Dan Baker
Deborah & Randolph Barker
Barbara Butler & Charles Geyer
Carole Bean & Ken Leffler
Cathryn Brodie & Doug Lowham
Susan & Richard Brown
Mary Lou & Dennis Brydon
Barbara Casey
Sophie Echeverria
In memory of Thelma Conner, from
Roxanne & Tom Factor
Emma Jane Gersack
Natalie & Eliot Goss
Leslie I. Gold & John Spain
Louise & Ralph Haberfeld
Carol & John Harkness
Antonia C. Hartley
Hillary Hartley, Anna Gregory &
Wyatt Hartley
Will R. Hartley
In memory of Mary Helen Harutun
Barbara & Chuck Herz
Tracy, Tim, Malayna & Connor
Jacobson
Annabelle & Bob Lerch
Carole & Ed Liebszeit
Ann & John Lyle
Debbie & Marshall Matz
Barbara & Pat McCelvey
Elinor & Scott Miller
Betty & Chuck Mulcahy
Anne & Tom Muller
Dorothy Ann & Joe Palmer
Lynne Marie & Richard Palmer
Lucy & Toby Rankin
Katrina Weiss Ryan
Carol & Craig Schwender
In honor of Mary & Stanley Seidler
Dr. Frank & Lynda Sharbrough
Susan Shepard & Leonard Kleiman
Diane & Donald Siegel
Martha & Warren Van Genderen
Polly & Dick Vaughan
In memory of George C. Weldon
Cindy & Dale Woodling
Alan & Janice Zuckert, in honor of
Mary & Stanley Seidler

SWAN

\$500 TO \$999

Emily & Jim Ambler
Anonymous
Helen & Dave Bishop
The Brooks Foundation
Nancy Eaton & Jeff van Ee
Mary Ann & Harold Feldman
Arthur Frakt & Janna Rankin
Bob Graham & Karen Terra
Carter Gray
Carolynn & Bruce Hawtin
Kit Hughes
Alison & Richard Jones
Kelly McDermott & Mark Daverin
Sue & Lewis Nerman
Ann & Dick O'Leary
Beverly Parenti
Herbert & Judith Paul, in honor of Carol
& Robin Farkas
Shirley & Michael P. Pearson, in honor
of Barbara & Pat McCelvey
Jim Rosenfield, in honor of Sue &
Alan Morris
Fallon & Matt Ryan, in honor of
Margaret & Cal Mathieu
Carla & David Satinsky, in honor of
Barbara & Pat McCelvey
Katherine Swartz & Frank Levy

CHICKADEE

UP TO \$499

Anna & John Dobbins
Phyllis Eliot & Earle Kaufman
Peter Fenton
Amanda Flosbach
Shelly & Art Fuerte
Joanna Giesek, in loving memory of
friend and colleague Ling Tung
Susan Gorder
Sorel & Kurt Gottfried
Sharon Gunberg
Sarah & John Gushee
Laurie & Jim Hagenbarth
Caroline & John Hall, in memory of
Ling Tung
Hawtin Jorgensen Architects
Lenore & Scott Henninger, in memory
of Ling Tung
Karen & Richard Hobbins
K.A. & C.E. Hoffmann, DDS
Christal & Rafe Holmes
Terri & Bob Holzworth
Elaine Infanger
Judy Ingold
Jim Joseph
Pam & Bob Kennedy
Kristin King

Lee & Roger Kintzel
Hale Knox
Anna Kruger
Sheila McCann
Dr. John & Denise McCarthy
Irene & Moe Mellion
Kristin Morrison
Donna Paulsen & Thomas Press, in
honor of Mary & Stanley Seidler
Carolyn Reeve & Andy Ripps
Cary & Michael Rose
Peter Selkowitz
Vicki & Bob Stamp
Cordelia & Peter Stearns
Mike Swanson, in honor of the wedding
of Catherine Tallichet & Tim Oakley
Mary Ann & Jerry Tapp, in memory of
Ling Tung
Jennifer & Michael Tennican
Barbara & Edmund Terry
Gail van den Berg
Alice & Michael Weinreb
Barbara Ann & Gary Winter

IN MEMORIAM

This year we lost four members of the Grand Teton Music Festival family who helped secure early investments for Walk Festival Hall and the endowment, helped create the Jackson Hole Wine Auction, which provides greater financial stability for our Festival, and mastered audio recordings of our concerts. The Festival remembers each of the following individuals who were instrumental in shaping GTMF with their time, energy and support.

ALAN HIRSCHFIELD

MANUEL LOPEZ

DICK MINTEL

MARGUERITE WALK

IN GRATITUDE

The Festival is overseen by a volunteer Board of Directors and thrives because of their gifts of time, expertise, passion and financial support. We thank the following for their dedication to our treasured Festival and are grateful for their board service.

MERTON J. BELL, III

GILMAN ORDWAY

ARI RIFKIN

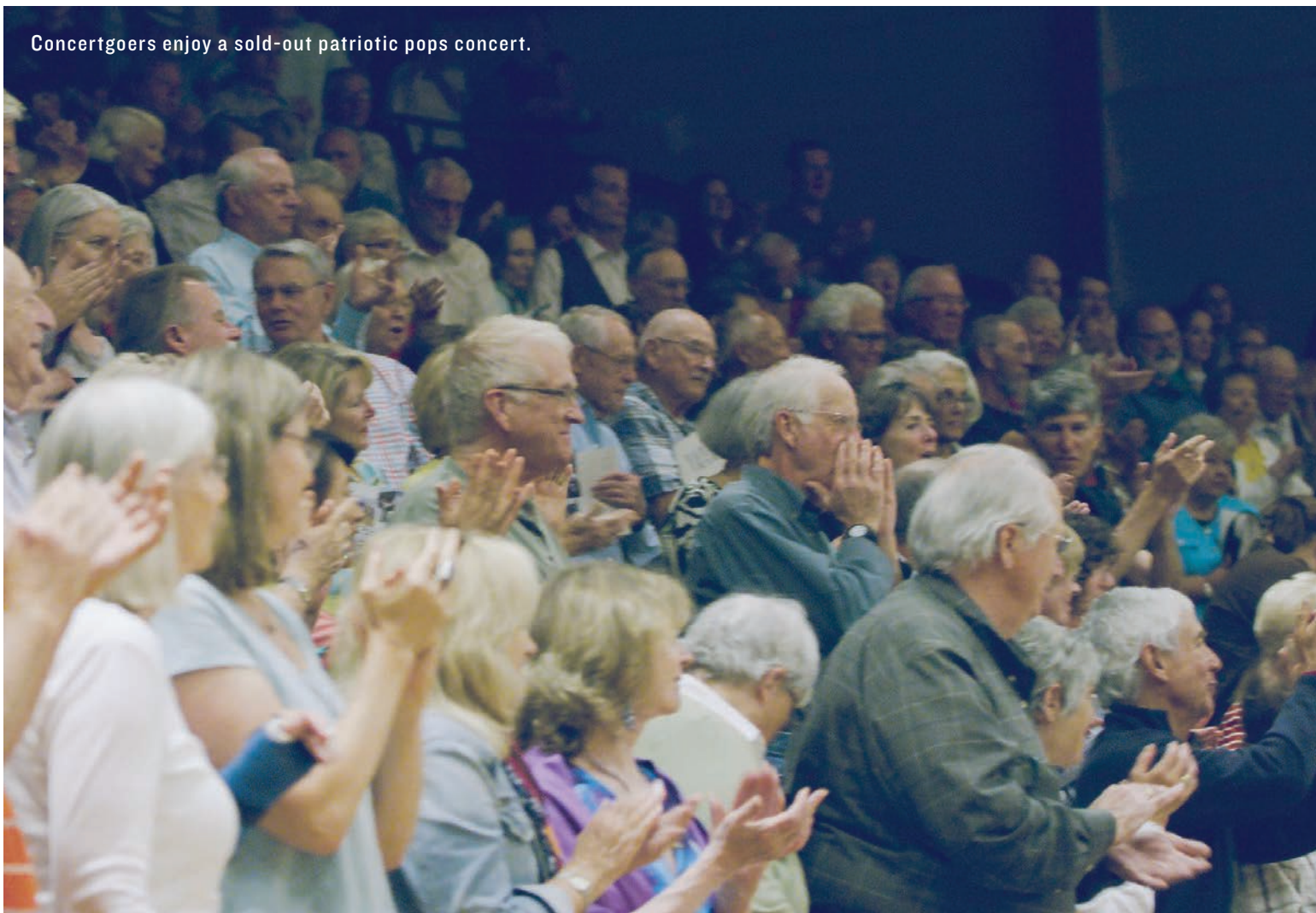
JERRY ROSE

The Festival would also like to thank the following Directors for their service to the Festival's supporting organization.

DAVID AUGÉ

BOB PAULSON

Concertgoers enjoy a sold-out patriotic pops concert.



31st Annual

Jackson Hole Fall Arts Festival
A Visual, Performing & Culinary Arts Celebration
September 10-20, 2015



13 Minutes to Eternity
Billy Schenck 2015

JACKSON HOLE CHAMBER OF COMMERCE
307.733.3316 • www.jacksonholechamber.com

YOUR GREAT, GREAT, GREAT GRANDCHILDREN WILL THANK YOU.

At Bessemer Trust, we believe maintaining wealth from generation to generation is the true art of wealth management. So we have a team of specialists targeted at precisely that. We meet with clients and create a plan based on their family's goals. And our estate planning team works with you and your attorney to put the tools in place to help them do it.

For more information please contact W. David Bunce, Managing Director, at 303-586-8800, or visit www.bessemer.com.

Minimum relationship \$10 million.

BESSEMER TRUST

ENHANCING PRIVATE WEALTH FOR GENERATIONS™

ATLANTA BOSTON CHICAGO DALLAS DENVER GREENWICH
HOUSTON LOS ANGELES MIAMI NAPLES NEW YORK PALM BEACH SEATTLE
SAN FRANCISCO WASHINGTON, DC WILMINGTON WOODBRIDGE
CAYMAN ISLANDS NEW ZEALAND UNITED KINGDOM

AUDIOLOGY AND HEARING AIDS

Hear every note, catch every last word



- Custom hearing protection and recreational ear pieces

- Hearing aid sales and repairs

- Seeing patients of all ages

Rosanne Prince, AuD

Jessica Lords, Certified Audiology Assistant

To schedule an appointment
call 307 733 9141



555 East Broadway

Ste. 224

ent.tetonhospital.org

GONNELLA ADAMSON, PC

ATTORNEYS & COUNSELORS AT LAW

Estate Planning
Tax Planning
Charitable Planning
Business Planning
Probate & Trust Administration
Situs Planning

www.wyomingestatelaw.com

307.733.5890
575 South Willow Street
Jackson, WY 83001

The Wyoming State Bar does not certify any lawyer as a specialist or expert. Anyone considering a lawyer should independently investigate the lawyer's credentials and ability, and not rely upon advertisements or self-proclaimed expertise.



Is it time for your brain's annual physical?

Care team directed by Martha Stearn, MD
Board Certified in Internal Medicine
Adjunct Assistant Professor of Neurology at the University of Utah

- Memory and cognitive health evaluations (free for US veterans)
- Patient and family counseling and education
- Coordination of care with patient's primary care provider

cognitive.tetonhospital.org
307 739 7434



1415 S Hwy 89, Jackson

307 739 7434

Jackson Hole's Flexible Trust Team



Mark Heineken, CFO
(307) 739-4347

markheineken@rockymountainbank.com

Will Boughton, Trust Assistant
(307) 739-4362

willboughton@rockymountainbank.com

Rocky Mountain Bank offers flexible, accessible and cost-effective trust service with a local touch. We are pleased to partner with your team of experts, providing solutions unique to your needs.

Confidentiality, integrity and dependability are our priorities in the care of your most valuable assets. Let's sit down to discuss how Rocky Mountain Bank can help you protect and preserve your wealth.



ROCKY
MOUNTAIN
BANK

ROCKY MOUNTAIN BANK IS LOCALLY OWNED & OPERATED
IN JACKSON HOLE

BANKING • TRUST
WEALTH MANAGEMENT
PERSONAL, RESIDENTIAL &
COMMERCIAL LOANS

890 W. BROADWAY, JACKSON
307-739-9000

WWW.ROCKYMOUNTAINBANK.COM





Snake River Grill



**SUPPORTING THE
ARTS**



ON THE TOWN SQUARE
733-0557
SNAKERIVERGRILL.COM



Make your evening complete with dinner at Stiegler's. Since 1983, host and chef Peter Stiegler has served his guests authentic Austrian specialties from his homeland, as well as classic Continental entrées. You'll enjoy great food, attentive service and the charming ambiance of a Tyrolean home. Bar and Sun Deck open at 5pm. Dining Room opens at 5:30pm. Tuesday – Sunday.

Stiegler's Austrian Restaurant & Copper Bar
At the Aspens | Teton Village Road
307.733.1071
www.stieglersrestaurant.com

Organic Fair Trade & Locally Roasted Coffee

100% Fruit Smoothies

Enlightened Beverages

Gluten-Free Frappes

Fresh Salads

Breakfast and Lunch Paninis

Outdoor Patio Seating

Beer, Wine & Elevated Cocktails

Locally Baked Pastries

Free Wireless Internet

Live Music, Open Mic Nights & Event Hosting

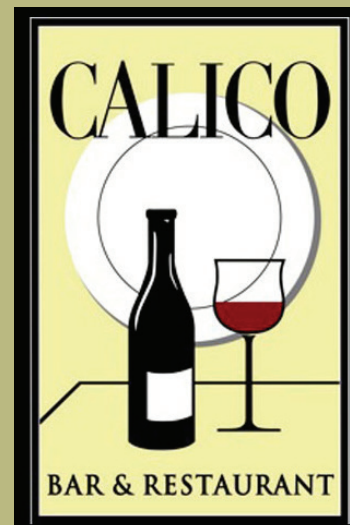


Elevated Grounds

COFFEEHOUSE

3445 N Pines Way #102, Wilson, WY • (307) 734-1343

elevatedgroundscoffeehouse.com



Proud to support the
**GRAND TETON
MUSIC FESTIVAL**

For reservations call
307-733-2460
www.calicorestaurant.com

OPENING WEEK

JULY 1-4

WED, JULY 1* | 6PM
On Stage with Pianist Denis Kozhukhin

THUR, JULY 2* | 6PM
Great American Songbook with
Broadway Star Doug LaBrecque

*These concerts are intimate affairs with limited seating
on stage. Tickets include a complimentary glass of wine

FRI, JULY 3 | 10AM
Open Rehearsal: Freedom

FRI, JULY 3 | 6PM**
Freedom: Rachmaninoff & Sibelius

Denis Kozhukhin, *piano*
Donald Runnicles, *conductor*
Festival Orchestra

**One night only

SAT, JULY 4 | 6PM
Music in the Hole: A
Patriotic Pops Concert

Doug LaBrecque, *vocalist*
Donald Runnicles, *conductor*
Festival Orchestra

JULY 7-11

TUES, JULY 7 | 8PM
Inside the Music

WED, JULY 8 | 5:30PM
Bravo Presents: Music in Town at
Diehl Gallery

THUR, JULY 9 | 8PM
Chamber Music

FRI, JULY 10 | 10AM
Open Rehearsal: The Greats

FRI, JULY 10 | 8PM
SAT, JULY 11 | 6PM
The Greats: Bernstein & Mahler

Kelley O'Connor, *mezzo-soprano*
Simon O'Neill, *tenor*
Donald Runnicles, *conductor*
Festival Orchestra

GRAND TETON MUSIC FESTIVAL *in* JACKSON HOLE, WY
SEASON 54

JULY 14–18

TUES, JULY 14 | 8PM
Inside the Music

WED, JULY 15 | 11:30AM
Free Family Friendly Concert
With Alisa Weilerstein at
Teton County Library

THUR, JULY 16 | 8PM
Chamber Music

FRI, JULY 17 | 10AM
Open Rehearsal:
Triumph and Fanfare

FRI, JULY 17 | 8PM
SAT, JULY 18 | 6PM
Triumph & Fanfare:
Copland & Dvořák

Alisa Weilerstein, *cello*
Cristian Măcelaru, *conductor*
Festival Orchestra

JULY 21–25

TUES, JULY 21 | 8PM
Inside the Music

WED, JULY 22 | 8PM
GTMF Presents:
American Classics with
Mark O'Connor on Fiddle

THURSDAY, JULY 23 | 8PM
Chamber Music

FRIDAY, JULY 24 | 10AM
Open Rehearsal:
Classical Masters

FRIDAY, JULY 24 | 8PM
SATURDAY, JULY 25 | 6PM
Classical Masters:
Beethoven & Brahms

James Ehnes, *violin*
Donald Runnicles, *conductor*
Festival Orchestra

All concerts take place at Walk Festival Hall in
Teton Village unless otherwise noted.

GRAND TETON MUSIC FESTIVAL *in* JACKSON HOLE, WY
SEASON 54

JULY 28–AUGUST 1

TUES, JULY 28 | 8PM
Inside the Music

THUR, JULY 30 | 8PM
Chamber Music

FRI, JULY 31 | 10AM
Open Rehearsal:
Finishing Touches

FRI, JULY 31 | 8PM
SAT, AUGUST 1 | 6PM
Finishing Touches:
Mozart & Schubert

Gregory Raden, *clarinet*
Edo de Waart, *conductor*
Festival Orchestra

AUGUST 4–8

TUES, AUGUST 4 | 8PM
GTMF Presents:
Tango, Song and Dance with
Pablo Villegas on Guitar

WED, AUGUST 5 | 5:30PM
Bravo Presents: Music in Town at
Tayloe Piggott Gallery

THUR, AUGUST 6 | 8PM
Chamber Music

FRI, AUGUST 7 | 10AM
Open Rehearsal:
Russian Rivals

FRI, AUGUST 7 | 8PM
SAT, AUGUST 8 | 6PM
Russian Rivals: Rachmaninoff & Prokofiev

Behzod Abduraimov, *piano*
Osmo Vänskä, *conductor*
Festival Orchestra

SAT, AUGUST 8 | 11:30AM
Free Family Friendly Concert
With Pablo Villegas at
Walk Festival Hall

CLOSING WEEK AUGUST 11-15

TUES, AUGUST 11 | 8PM
Inside the Music

WED, AUGUST 12 | 8PM
GTMF Presents:
Chamber Blues with Corky Siegel on
Harmonica

THUR, AUGUST 13 | 8PM
An Evening with
Performance Today

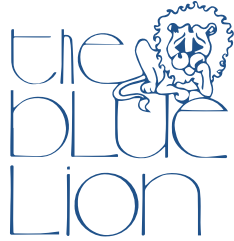
FRI, AUGUST 14 | 10AM
Open Rehearsal: Jubilation

FRI, AUGUST 14 | 8PM
SAT, AUGUST 15 | 6PM
Jubilation: Mozart & Respighi

Jane Archibald, *soprano*
Donald Runnicles, *conductor*
Festival Orchestra

GET TICKETS!
AT GTMF.ORG OR CALL 307.733.1128





160 N. MILLWARD
JACKSON, WY 83001
307-733-3912

www.bluelionrestaurant.com

Open nightly at 5:30
Outdoor dining, live music



The world's finest cutting tools for
the kitchen and the mountains.

On the Jackson Town Square



Please join us at The Alpenrose
on Saturdays prior to the evening symphony
from 4 to 5:45 pm.

Relax in our dining room and enjoy a tantalizing buffet of
Hors d'oeuvres, Desserts, and a Glass of Fine Wine for \$18

Savor Wine Flights-4 Varietals for \$16



We look forward to seeing you on Saturday
at The Alpenrose

Inside the Alpehof Lodge conveniently located at the base of JHMR
just a short distance to Walk Festival Hall

307.733.3242



GROCERY STORE & WINE SHOP

MASTER SOMMELIER,
TAMMY ALBERT
is available to help you with your
cellar selections.

Over 325 labels of fine wines, full
grocery store and
the NY Times.

307-734-0070

www.mangymoos.com



DINING IN CATERING

Serving Jackson Hole since 1993



"Teton hospitality at its finest for over 20 years"

800-787-9178 or 208-787-2667 • diningincateringinc.com



Walk
Festival
Hall

Mangy Moose

Only steps away

- Early dinner
- After concert dessert

307-733-4913 • www.mangymoose.net

REBROADCASTS OF GTMF CONCERTS ON NPR

Wyoming's NPR affiliate, Wyoming Public Media rebroadcasts an encore of music from the 2015 season each Wednesday at 8pm and Saturday at 4pm.

Listen by turning your dial to 90.3 FM in Jackson.



WYOMING PUBLIC MEDIA

TETON THAI

T E T O N V I L L A G E

WWW.TETONTHAIVILLAGE.COM 307 733 0022



ที่ทอง ไทย



WINNER
BEST THAI RESTAURANT
'09 - '14

Gold/Silver
BEST TAKE OUT FOOD
'09 - '14

- JH Weekly

ADVERTISER INDEX

- | | | |
|--|--|---|
| 127 Alpenhof Hotel | 90 FIJI Water | 50 The Master's Studio |
| 150 Alpenrose Restaurant | 24 Fine Dining Restaurant Group | 123 Met Opera Broadcasts |
| 105 Altamira Gallery | 13 Florence McCall Photography | 36 National Museum of Wildlife Art |
| 33 Bank of Jackson Hole | 144 Gonella Adamson Lawyers | 150 New West KnifeWorks |
| 19 Berlin Architects | 3 Goodie 2 Shoes | 7 Noble Travel |
| 143 Bessemer Trust | 11 Graham Faupel & Associates | 127 Pamela Renner Real Estate |
| 150 Blue Lion Restaurant | 79 Grand Teton Floor & Window | 105 Premier Green Cleaning |
| 126 Bottled WY | 19 Heather James Fine Art Gallery | 144 Rocky Mountain Bank |
| 133 Cakebread Ranch | 105 Houston Symphony | 145 Snake River Grill |
| 145 Calico Bar & Restaurant | ^{Back} Hunstman Springs | 135 South Dakota Trust Company |
| 90 Canvas Unlimited | ^{Inside} 102 Idaho Falls Symphony | 43 Spackmans & Associates |
| 90 Carney Logan Burke Architects | ^{Back} Income Focus | 143 St. John's Audiology & Hearing |
| ^{Front} Center for Aesthetics | 102 Jackson Hole Art Auction | 144 St. John's Institute for Cognitive Health |
| ^{Inside} 90 Center for the Arts | 143 Jackson Hole Fall Arts Festival | 139 St. John's Medical Center |
| 129 Classical Music Festivals of the West | 79 Jackson Hole Land Trust | 145 Stiegler's Restaurant |
| 9 The Clear Creek Group | 84 Jackson Hole Resort Lodging | 135 Sun Valley Summer Symphony |
| 14/92 Community Foundation of Jackson Hole | 17 Jackson Hole Wine Auction | 59 Teton County Library Foundation |
| 15 Couloir Restaurant | 84 Laurie Thal Glass | 151 Teton Thai |
| 50 Daynes Music | 59 Long Reimer Winegar Beppler LLP | 97 Two Grey Hills |
| 32 Deer Valley Music Festival | 22 Maestro Runnicles | 152 Westside Wine & Spirits |
| 151 Dining In Catering | 150 Mangy Moose Market & Cellars | 5 WRJ Home |
| 145 Elevated Grounds Coffeehouse | 151 Mangy Moose Restaurant | 126/151 Wyoming Public Media |
| | | 131 Zion's Bank |

WESTSIDE WINE & SPIRITS

The best selection of fine wines, beers and liquors on the Westbank

307-733-5038 AT THE ASPENS ON TETON VILLAGE ROAD
 WESTSIDE@WYOMING.COM WESTSIDEWINEANDSPIRITS.COM



DISCOVER HUNTSMAN SPRINGS

LOCATED IN TETON VALLEY, IDAHO,
JUST 35 MILES FROM JACKSON HOLE, WY

Book a 4 day, 3 night **DISCOVERY PACKAGE** at Huntsman Springs, and stay in one of our spectacular 5 bedroom, 5 bath Mountain View Lodge Homes. **SPECIAL RATES START AT \$449 PER NIGHT***, and include a daily round of golf and a fly fishing lesson.

CONTACT US AT 208.354.1888 to learn more about the package and our award-winning community, most recently awarded Best Golf and Leisure Development in the USA at the North America Property Awards in 2014!



501 HUNTSMAN SPRINGS DRIVE | DRIGGS, ID 83422
208.354.1888 | HUNTSMANSPRINGS.COM



*LIMITED AVAILABILITY AND CRITERIA APPLY.

Our Solution to Low Bond Yields

Income Focus distinguishes itself from other asset managers by offering a solution to the problem of earning a meaningful income from municipal bonds without taking unreasonable credit or interest rate risk.



We buy smaller positions than most institutional managers find practical.

At the core of our investment approach is a decision to buy smaller positions than large, institutional fixed income managers find practical, trading liquidity for income. Sellers of the bonds we buy are often retail investors selling bonds in small dollar amounts known as “odd lots,” which usually sell at lower prices, and with higher yields than do larger “round lots.”

We seek higher yields than mutual funds with similar duration and credit quality.

By buying odd lots and holding the bonds to call or maturity, we expect our clients’ portfolios will have higher yields and similar credit quality to investment alternatives offered by mutual funds with similar durations.

We charge a modest fee.

Our annual investment advisory fee is a modest 36 basis points. We do not “mark up” bonds and we do not charge a fee on un-invested cash or money market funds.

We research each bond.

We research each bond using a common sense approach to the underlying credit. Our decisions often mirror those of a bank considering whether or not to grant a loan. Do the borrower’s assets exceed its debt? What is the likelihood the revenue to meet the bond’s obligations will continue to grow? Does the bond have meaningful insurance?

We hold client assets in separate accounts.

We are not a mutual fund or a hedge fund. Client assets are held in separate accounts, in the client’s name, at Charles Schwab & Co. or Fidelity Investments, and are never co-mingled.

We act as fiduciaries.

As a registered investment advisor, we are a fiduciary to our clients. We act and provide investment advice in the best interests of our clients and in accordance with a fiduciary standard.



David N. Elan, CFA
*Managing Member &
Portfolio Manager*
david.elan@incomefocus.com



Elizabeth W. Millet
Portfolio Manager
liza.millet@incomefocus.com

