



GRAND TETON MUSIC FESTIVAL

SUMMER SEASON 53
JULY 3 — AUGUST 16, 2014
JACKSON HOLE, WY



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From the Maestro

DONALD RUNNICLES
Music Director

Amid the considerable, commemorative focus on that historic year, one centennial anniversary has understandably received far less worldwide attention; an anniversary, however, close to our hearts and aspirations here in Wyoming. For it was in 1914 that the Town of Jackson was officially incorporated at the wish of its ambitious and visionary citizens. With our 53rd Grand Teton Music Festival we are delighted to join in the centennial celebrations! The importance of the Music Festival to the lives of this extraordinary community is palpable and gives us great pride.

A local celebration, an international festival! Surely the founding fathers of this beautiful town would smile proudly in the knowledge that our Music Festival continues to attract and inspire the finest musicians in the world. To mark the occasion of the Town of Jackson's centennial, we open the season with a program featuring compositions of American composers Leonard Bernstein and Samuel Barber and Dvořák's spirited New World Symphony. On the Fourth of July, we will celebrate Americana and Jackson's Western history with a Suite from *Shane* and a Grand Teton Postcard.

With music by Richard Strauss and returning soprano Heidi Melton, we celebrate that important composer's 150th birth anniversary, and, building on other existing relationships, welcome back Festival favorites Sarah Chang, Colin Currie, Nicholas McGegan, and Miguel Harth-Bedoya. This year, there will also be exciting debut appearances by Sebastian Lang-Lessing, Simone Porter, Jonathan Biss, and Kelley O'Connor. The Grand Teton Music Festival Orchestra, one of the finest orchestras worldwide, remains an inspiration to all who come here to make and listen to music.

We are pleased and proud to welcome you to the 2014 Summer Festival Season. Thank you for being here and for your support.

Sincerely,



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ENRICH



Grand Teton Music Festival's educational program in schools, **Tune-Up!**, inspires local students.

Over the past **8 years**, the Community Foundation has invested over **\$55,000** in Tune-Up! through our Competitive Grants program which supports projects with significant impact.

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From the Board President

MARGOT WALK

For dedicated musicians, the process of reimagining and re-creating a composition is a fascinating, never-ending quest. Their quest is the essence of performing art.

In an ideal world, musicians can approach each work and performance fresh. In the everyday world, however, concerts often take place with little time to prepare. At the Grand Teton Music Festival, there is time—time for participating artists to practice and rehearse. This opportunity is, in large part, what attracts renowned musicians to our Festival and brings them back year after year. As Maestro Donald Runnicles puts it, he and his colleagues come to this Festival each summer to “renew their vows” to their art.

When an ensemble of highly accomplished, committed musicians performs under these conditions, the spirit and energy is palpable and uplifting for musicians and audience alike, making the seven-week Festival Season a cherished time each year.

We are so glad you have come to our concert hall in the Tetons this summer, when wonderful musicians make it one of the best places in the country to hear classical music. Welcome to this concert and many, many more!

Sincerely,

Margaret Walk



From the Executive Director

ANDREW PALMER TODD

Thank you for attending the Grand Teton Music Festival’s 53rd season. Last year, I had the memorable experience of hearing our Festival Orchestra under the baton of Donald Runnicles for the first time. I was immediately struck by the commitment to artistry, the orchestra’s burnished sound, and the complete authenticity of every performance. Based on the program and musicians that Maestro Runnicles has assembled for this summer’s seven-week Festival, I assure you that same electricity, signature sound, and conviction will permeate each concert.

It is indeed a festive year of celebrations as we join the entire Jackson Hole community in recognizing the 100th anniversary of our town. Additionally, we celebrate the 40th anniversary of Walk Festival Hall and the 150th anniversary of Richard Strauss’ birth. Walk Festival Hall, which opened in 1974, is unique in its combination of intimacy and near acoustic perfection. With our performances of Strauss, we will join the worldwide music community in fêting this musical titan of the 1900s.

This year, Maestro Runnicles concludes his cycle of Beethoven’s complete symphonies with a performance of the sunny Second Symphony. Maestro Runnicles and the Festival Orchestra will also continue their inspired journey through the Mahler symphonies, closing our season with his majestic Fifth Symphony.

This summer season’s exciting array of Thursday *Chamber Music* series offers a gallimaufry of compositions from the baroque to the modern. Our Wednesday series, now called *GTMF Presents*, features superlative, entertaining groups very much grounded in the classical tradition. And of course, our well-attended Tuesday series, *Inside the Music*, provides informative, educational commentary and music making.

This season, we also welcome *Performance Today* for a special program in August at which the show’s host, Fred Child, will record interviews and performances for national broadcast. *Performance Today* reaches more than 3 million classical music listeners each week online and through public radio stations.

I am also excited to announce that Donald Runnicles, our Music Director since 2006, will continue in that role through 2019. In Maestro Runnicles the Festival has a true partner committed to the success and future of our esteemed organization. Working with him in planning this season has been immensely gratifying and rewarding.

I hope your experiences at Walk Festival Hall are enriching and inspiring. Enjoy!

Andrew Todd



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

Names in bold indicate sustaining members.

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Bravo

Bravo is an enthusiastic group of young professionals who share a passion for expanding their knowledge of classical music. Bravo memberships include two tickets to a Summer Season Concert, 50% off any additional summer tickets, and two complimentary tickets to a Winter Season Concert. With a membership of over 100, the following members have offered to lead the group as the Bravo Board.

Emily Arbegust, *chair*

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Andrea Deaton Christensen

Katie Colbert

Marina Kissam

Reanna New

Doug Schultz

Christie Watts Schutt

General Info

Concerts take place in Walk Festival Hall at the base of Rendezvous Mountain in Teton Village.

The Fritz Box Office will be open June 24–August 16, 2014

Hours: 10am–5pm, Monday–Saturday
Open through intermission on concert evenings. Closed Sundays.

Administrative offices are located in the Aspens:

4015 N. Lake Creek Drive, #100

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Students:

\$10 for ages 6–18 (IDs checked for ages 16 and up).

Children:

Ages 4 and up are welcome at evening concerts when accompanied by music-loving adults.

Rush:

\$15 tickets available 30 minutes prior to weekend concerts Week 2 (July 11 & 12); Week 3 (July 18 & 19); Week 5 (August 1 & 2); and Week 6 (August 8 & 9).

Group Sales:

20% discount for parties of 12 or more.
Not available online, please call 307.733.1128.

ADA Needs:

A patron lift and handicapped parking are available. Please call 307.733.1128 for advance seating arrangements.

Valet Parking:

Available at Cody Circle one hour before and 30 minutes after the Friday and Saturday concerts. Cost is \$10, or free for Guarantor Project Sponsors with a GTMF parking pass and those with a handicap parking permit.

All artists, dates, and programs are subject to change.

Tickets at 307.733.1128

Seven Weeks With Up to Five Concerts a Week

TUESDAYS | INSIDE THE MUSIC

These free one-hour concerts include explanation and narration about the repertoire. This year, they are hosted by Nicholas McGegan, Roger Oyster, Barbara Scowcroft, and Andrew Palmer Todd. 8pm, Free, but ticketed

WEDNESDAYS | GTMF PRESENTS

The first three concerts in this series (July 9, 23, 30) bring artists stretching the bounds of classical music with diverse repertoires. The last (August 13) presents America's most popular classical radio program, *Performance Today*, with Fred Child taking center stage to host, interview, and introduce performances by Festival Musicians. 8pm, \$39

THURSDAYS | CHAMBER MUSIC

Festival Musicians program and perform chamber music spanning the spectrum from Bach to Adams. 8pm, \$28

FRIDAY | OPEN REHEARSALS*

Observe the Festival Orchestra making final preparations for weekend performances. 10am, \$10

FRIDAY | PRE-CONCERT TALK

Festival Musicians present informative introductions to each weekend's orchestra program one hour prior to the performance. 7pm, Free Admission

FRIDAY | FESTIVAL ORCHESTRA

The Festival Orchestra delivers exhilarating performances with Maestro Runnicles, guest conductors, and renowned soloists. 8pm, \$54

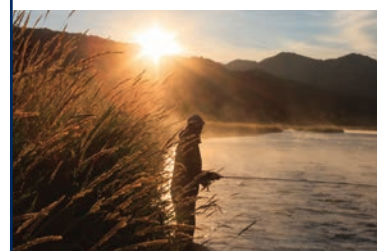
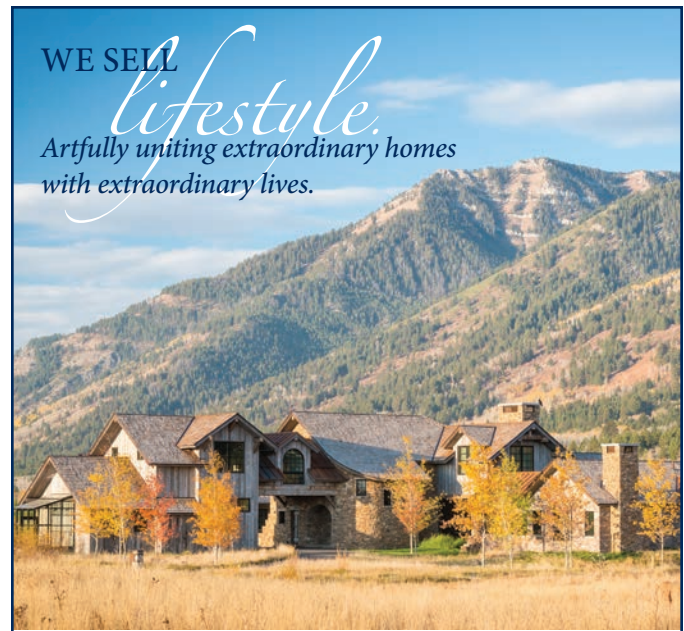
SATURDAY | PRE-CONCERT TALK

Festival Musicians present informative introductions to each weekend's orchestra program one hour prior to the performance. 5pm, Free Admission

SATURDAY | FESTIVAL ORCHESTRA

The Festival Orchestra delivers exhilarating performances with Maestro Runnicles, guest conductors, and renowned soloists. 6pm, \$54

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Grand Teton Music Festival

Education Programs

Education programs of the Grand Teton Music Festival connect people with music for the first time and many times over. This year, we were able to provide the following programs for our community.

Music In The Schools

Groups of guest artists (this year, QuinTango and Axiom Brass among others) visit local classrooms for school assemblies, concerts, and workshops. More than 2,200 students benefited from having real-life musicians in their classrooms and schools this year!

Tune-Up

GTMF augments local Jackson-area band and orchestra programs with supplemental private instruction led by practicing musicians with expertise in a wide variety of instruments. This year, nearly 400 students received individualized music instruction through Tune-Up.



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Festival Hall Inaugural Concert

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Festival Hall – Teton Village

GEMINIANI	CONCERTO GROSSO OP. 3 NO. 1 IN D MAJOR Adagio – Allegro Adagio Allegro
BACH	HARPSICHORD CONCERTO NO. 1 IN D MINOR Allegro Adagio Allegro Elaine Comparone, harpsichord
DITTERSDORF	DOUBLE BASS CONCERTO IN E-FLAT MAJOR Allegro Adagio Vivace Roger Ruggeri, double bass
Intermission *	
DEBUSSY	DANSES SACRÉE ET PROFANE Jacquelyn Meyers, harp
MARTIN	PETITE SYMPHONIE CONCERTANTE Jacquelyn Myers, harp Elaine Comparone, harpsichord Diedre Irons, piano

* During the intermission the Fine Arts Guild will be serving punch and coffee on the deck of the Cafeteria.

July 19 — tomorrow evening: first WATERMELON CONCERT
Delightful music for small ensembles. Participating artists include:
Elaine Comparone, Bill Henry, Jay Humeston, Diedre Irons and William Steck.
Free watermelon following the concert.

July 20 — MUSIC IN THE PRESENT TENSE
The music of our time performed and discussed. Roger Ruggeri, program coordinator.

All Concerts at 8:30 p.m. in FESTIVAL HALL

Festival Hall Inaugural Concert Program

Jackson Turns 100 & Walk Festival Hall Turns 40

Like the community the Grand Teton Music Festival (GTMF) was born into fifty-three years ago, the Festival is known for its understated elegance. This year, the sophisticated, yet down-to-earth Town of Jackson marks its 100th anniversary, and Walk Festival Hall, GTMF's home, celebrates forty years. We at the Festival could not be happier to help in celebrating the centennial of the momentous date in 1914 when the citizens of Jackson incorporated their settlement into a town. This gem of a place has helped the Grand Teton Music Festival to continue and grow since 1962.

As Jackson turns 100, its rich history of being “the last of the Old West” continues to meld with its forward-thinking focus on cultural institutions. In many ways, the Grand Teton Music Festival has grown up alongside the Town of Jackson. From early days when our musicians drove VW vans to play in and around Town Square, and watermelon was used to entice listeners into concerts at the school gymnasium, the Festival has improved its offerings with every season. By the 1970s, GTMF was holding concerts in a canvas tent in Teton Village, and courting musicians from major symphony and opera orchestras. With so many top-caliber musicians accepting invitations to the Tetons, the search for a permanent home for the Festival became a necessity.

Luckily, the Jackson community answered the call. Alex Morley and Paul McCollister, owners of the Jackson Hole Ski Corporation, donated a site in the heart of Teton Village for a hall to be built upon. Walk Festival Hall opened in 1974 at the base of Rendezvous Mountain and quickly gained a reputation for its excellent acoustics. For forty years this summer, this entirely wooden auditorium has provided an ideal combination of clear sightlines and top-quality sound for audience members and a permanent home for the Grand Teton Music Festival's all-star orchestra.

As the Festival has grown up through the years, so too have its surroundings. In recent years, Teton Village has shifted toward a more polished exterior while maintaining its rugged roots, just as Jackson, celebrating its 100th anniversary, embraces its cowboy sensibilities with plenty of new panache and culture. Today, some visit Jackson Hole for its pristine mountains, some for the wildlife, some for the skiing, and still others for the abundance of art and culture to be found here. Here's to 100 more years in Jackson, a small town with the best of all worlds!

For details about the Centennial Gala and related events, contact Ed Liebrezeit at ed.liebrezeit@jhsir.com.

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Welcome to Season 53

We start the 53rd season of the Grand Teton Music Festival (GTMF) with much to celebrate—the 40th anniversary of Walk Festival Hall, the 100th anniversary of the Town of Jackson, and the 150th anniversary of the birth of leading composer and conductor Richard Strauss. Our season will commemorate these occasions while also celebrating our Festival’s musical traditions. This year will mark the conclusion of Maestro Runnicles’ survey of the nine Beethoven Symphonies that began in 2006 and will again bring to the fore the work of GTMF favorite, Gustav Mahler.

Made In America

GTMF has been an integral part of the Jackson community for more than half a century. Jackson’s centennial has been a guiding influence for this season’s programming, and we are delighted to join in celebrating this notable milestone. Ours is one of the most Western of American towns, embodying much of the romantic mythology and reality of the West from jagged mountains and broad valleys to the cowboys, skiers, artists, and climbers who inhabit these wild places. Capturing a sense of Americana, our season focuses on music by American composers and European composers inspired by their time in the United States.

The season opens with three concerts directly celebrating America with works by iconic U.S. composers Leonard Bernstein and Aaron Copland. More than any other composers, barring George Gershwin, these two have defined “American” sound in classical music. Also in Week 1, for Samuel Barber’s Violin Concerto—the most significant violin concerto by an American composer in the twentieth century—we will feature renowned soloist Sarah Chang, returning to Walk Festival Hall for the sixth time. Barber’s Violin Concerto was first performed at the Festival in 1965 by Harold Wolf, the then-principal violinist of the Utah Symphony.

On July 4th, Music In The Hole, the Festival’s gift to the community celebrating our nation’s founding, will continue with patriotic favorites. This event, first held in 1997, includes one work especially pertinent to Jackson’s centennial—music from the movie *Shane*. This 1953 film starring Jack Palance and Alan Ladd depicted the Johnson County War of 1892 in Wyoming and was filmed in Teton County.

Throughout the season, many American composers will demonstrate pride of place both in our Tuesday *Inside the Music* and Thursday *Chamber Music* series, including America’s first female composer of note, Amy Beach, as well as Scott Joplin, George Gershwin, and iconoclast Charles Ives. Joplin, Ives, and Gershwin, all born in the nineteenth century, each contributed to the fabric of American music in significant ways. Scott Joplin, the son of a former slave and a freeborn black woman, single-handedly influenced the early period of jazz with his countless piano rags. His music has inspired generations of jazz artists and American composers. The Harlem Quartet’s concert, a part



of our Wednesday *GTMF Presents* series, will feature music by American composers Walter Piston, Chick Corea, and Billy Strayhorn.

Since its inception, GTMF has championed new compositions. This year, many of the new works presented will be by American composers. Aaron Jay Kernis, Dana Wilson, Paul Schoenfield, and Samuel Adams all have pieces being performed here this summer; together, they represent the disparate and exciting paths in composition over the past forty years in America. In Week 3, we will also present new work by Finnish composer Kalevi Aho, written for and performed by percussionist Colin Currie.

Europeans on American soil is nothing new, but Antonin Dvořák’s three-year residence in the United States (1892–1895) marks a seminal moment in the history of classical music. Carnegie Hall had opened only a year earlier in 1891 with Tchaikovsky conducting one of the inaugural concerts. Dvořák’s choral work, *Te Deum*, received its premiere there, with the composer on the podium, in 1892.

The Czech composer was enticed to accept the post of Artistic Director of the National Conservatory of Music at the behest of Jeannette Thurber, an early patron of classical music in the U.S. Not one to avoid fanfare, Thurber timed Dvořák’s arrival in America to coincide with the 400th anniversary of the discovery of the New World. During his three years in the States, Dvořák composed some of his most beloved and well-known compositions. A number of them, including the Ninth Symphony “From the New World,” the String Quartet in F major “American,” and the String Quintet in E-flat will all receive performances during this year’s season. They represent the inspiration and solace our country has provided many musical refugees through the years. From 1933 to 1945, several important composers emigrated to and were welcomed by the United States, including Rachmaninoff, Arnold Schonberg, Igor Stravinsky, and Bela Bartok.

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Rachmaninoff's music was highly influenced by his time in America. And on January 16 of 1910, fate provided classical music with one of its quintessential moments when Rachmaninoff performed his Third Piano Concerto with Mahler conducting the New York Philharmonic at Carnegie Hall! After this, Rachmaninoff's relationship with the United States only grew. In 1917, he fled Russia during the Bolshevik Revolution directly after performing in a concert and with nothing but a suitcase and his family. Then, Rachmaninoff made regular sojourns to the U.S. for concerts and recordings, and he finally settled in the States in 1940. This year, the Festival Orchestra will perform Rachmaninoff's Symphonic Dances, written while he lived in the United States.

Birthdays & Cycles

This year also marks the 150th birth anniversary of German composer Richard Strauss, and the Festival will honor this anniversary as we have many birth and death dates of venerable composers through the years. Many of Strauss' operas and tone poems immediately became essentials of the classical music repertoire. His tone poems (*Also Sprach Zarathustra*, *Ein Heldenleben*, & *Töd und Verklarung*) have been performed regularly at GTMF since Thomas Nee first performed *Le Bourgeois Gentilhomme* in 1966. On July 11 and 12, the Festival will be *Celebrating Strauss* with music never before performed here. The Festival Orchestra and soprano Heidi Melton will present two scenes from Strauss' final 1942 opera, *Capriccio*, and his Four Orchestral Songs. Further highlighting *Capriccio*, our July 10 *Chamber Music* concert will also include a string sextet from the opera.

Nearly every year of the Festival's fifty-three, a prominent orchestral work by Beethoven has been performed. Since the performance of Beethoven's Eighth Symphony in 1963, led by then-music director Ernest Hagen, Beethoven's work has been a pillar of Festival programming. The past eight years under Maestro Runnicles' baton are no exception. In 2014, he will conclude a complete cycle of Beethoven's Symphonies begun in 2006 with a performance of the Third Symphony, the "Eroica." This year's will be a presentation of the composer's Second Symphony, a work created during a critical period in Beethoven's life (see Steven Ledbetter's program notes on page 38).

Mahler, like Beethoven and Strauss, has an equally long association with our Festival Orchestra, so an all-Mahler concert directed by Maestro Runnicles provides a fitting conclusion to this year's season. The program features the heroic Fifth Symphony and the Rückert Lieder sung by mezzo-soprano Kelley O'Connor in her Festival debut. Like the Strauss Orchestral Songs, the Rückert Lieder will be performed for the first time at the Festival in the orchestral setting. Given Mahler's proclivity to retreat to the Alps each summer (specifically to Toblach, a small town in northern Italy) to compose and extract himself from the hustle and bustle of his commitments as a conductor, it is especially fitting to perform Mahler's music here at the foot of the Tetons. Mahler loved to hike the trails and breathe the clean mountain air. Composing and walking the trails in his beloved

Toblach was so paramount to Mahler's existence that even while working as a conductor in New York, he made the trans-Atlantic trip to the Alps four times to compose and recuperate.

The mountainous grandeur of the Tetons invites a deeper relationship with Mahler's music for both musicians and audience. His music expresses the complete compass of the human condition and is uniquely suited to the virtuosity, musicianship, and signature sound of the Festival Orchestra. Since 1963, when Ernest Hagen conducted the "Adagietto" movement of the Fifth Symphony, marking Mahler's premiere at the Festival, Mahler's music has resounded in our community. With this year's performance of the Fifth Symphony (incidentally the most performed Mahler work at the Festival), Maestro Runnicles has presented six of Mahler's nine symphonies since 2006, ensuring that the Festival's long tradition with this composer continues.

We welcome you to a thrilling season and know you will enjoy this 53rd summer at the Grand Teton Music Festival.





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JULY 3 — AUGUST 16, 2014
WALK FESTIVAL HALL

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Maestro Donald Runnicles

Music Director

Donald Runnicles is concurrently the General Music Director of the Deutsche Oper Berlin; Chief Conductor of BBC Scottish Symphony Orchestra; Principal Guest Conductor of the Atlanta Symphony Orchestra; and Music Director of the Grand Teton Music Festival. Maestro Runnicles' career can be characterized by close, enduring and extensive relationships with a number of opera companies and orchestras. His musical identity is defined by the high quality of his performances, which are strongly centered in grand romantic opera and symphonic repertoire of the late 19th and 20th centuries.

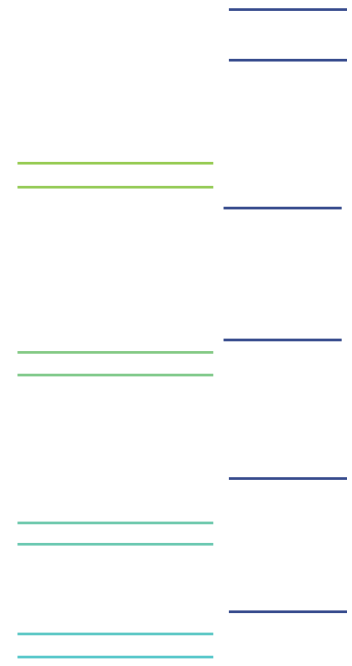
As General Music Director of the Deutsche Oper Berlin, Mr. Runnicles has primary responsibility for the musical forces of this historic company, which produces, on average, twenty-five productions and more than two hundred performances per season. This season, Mr. Runnicles conducted *Don Carlo*, *Otello*, *Tristan und Isolde*, *Billy Budd*, and *Werther* among others.

Born and raised in Edinburgh, Mr. Runnicles literally returned home to take up the post as Chief Conductor of the BBC Scottish Symphony Orchestra (BBC SSO). He conducts five of the BBC SSO's main series programs in the orchestra's Glasgow home; leads this orchestra in two programs at the London Proms each summer; and conducts them for the Edinburgh International Festival, Scotland's premier international music and theater festival.

Maestro Runnicles has been Music Director of the Grand Teton Music Festival since 2006 and recently renewed his commitment through 2019. At GTMF he designs the repertoire, conducts four weeks, and participates as a pianist in a number of chamber concerts.

For seventeen seasons, Mr. Runnicles was Music Director of the San Francisco Opera (1992–2008), having won the job after conducting two Wagner *Ring* cycles there. During his long tenure, he led more than sixty productions, which included highlights such as world premieres of John Adams' *Dr. Atomic* and Conrad Sousa's *Les Liaisons Dangereuses*; and U.S. premieres of Olivier Messiaen's *Saint François d'Assise* and Aribert Reimann's *Lear*. At the close of his tenure, he was given the San Francisco Opera Medal, the company's highest honor. He next returns to San Francisco in June 2015 for a new production of Berlioz's *Les Troyens*.

Runnicles' most recent commercial recording is of Wagner arias with Jonas Kaufmann and the Deutsche Oper Berlin orchestra for Decca Classics. It won the 2013 *Gramophone* prize for best vocal recording. Mr. Runnicles is also active in symphonic repertoire and maintains regular guest relationships with the Berlin Philharmonic, London Symphony, and Philadelphia Orchestra, with whom he toured China in June 2013. This past season, Mr. Runnicles returned to guest conduct in both Philadelphia and Pittsburgh. In March of 2015, he will, once again, conduct at the Berlin Philharmonic.



Festival Orchestra: Made in America

Thursday, July 3 at 8pm | Walk Festival Hall

Saturday, July 5 at 6pm | Walk Festival Hall

Sarah Chang, *violin*

Donald Runnicles, *conductor*

Leonard Bernstein (1918–1990)	Three Dance Episodes from <i>On the Town</i> (1945) The Great Lover Displays Himself Lonely Town: Pas de Deux Times Square: 1944	10'
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Samuel Barber (1910–1981)	Violin Concerto, op. 14 (1939) Allegro Andante Presto in moto perpetuo Sarah Chang, <i>violin</i>	22'
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Intermission

Antonín Dvořák (1841–1904)	Symphony No. 9 in E minor, op. 95, “From the New World” (1893) Adagio–Allegro molto Largo Scherzo: Molto vivace Allegro con fuoco	40'
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Maestro Donald Runnicles sponsored by Sylvia Neil & Dan Fischel

Festival Orchestra sponsored by Marge & Gilman Ordway

Soloist Sarah Chang sponsored by Chris & Ross Hartley

Thursday performance sponsored by the Jerry S. Handler Family, in memoriam

Saturday performance sponsored by Maggie & Dick Scarlett

Made in America Program Notes

By Steven Ledbetter ©

Leonard Bernstein

Three Dance Episodes from *On the Town* (1945)

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and died in New York on December 2, 1990. He composed On the Town in 1944. The show opened in Boston on December 13, 1944; its New York opening, at the Adelphi Theater, took place on December 28. The three dance episodes call for flute (doubling piccolo), oboe (doubling English horn), two clarinets (first doubling E-flat clarinet, second doubling bass clarinet), two horns, three trumpets, three trombones, tuba, alto saxophone, timpani and percussion (snare drum, bass drum, drum set, suspended cymbal, triangle, wood block, xylophone), piano, and strings.

At the beginning of 1944, the twenty-five-year-old Leonard Bernstein was a new celebrity, having shortly before made a dramatic stand-in for an ailing Bruno Walter to conduct a concert of the New York Philharmonic that was broadcast nationwide. In January, his *Jeremiah Symphony* was premiered in Pittsburgh, the ballet *Fancy Free* opened in New York in April, and by the end of the year, *On the Town* was playing on Broadway.

The plot of *On the Town* traced the experiences of three sailors on leave for twenty-four hours in Manhattan. The songs capture equally the bustle and energy of New York and the loneliness of a stranger in the big city. Unlike most Broadway composers, who turn the composition of the “ballet music” entirely over to an assistant, Bernstein composed brilliantly conceived, elaborate dance numbers.

In *On the Town* the hectic pace is wonderfully captured in the first of the three “dance episodes,” depicting “The Great Lover” searching for that perfect girl. One of Bernstein’s most beautiful and poignant melodies, “Lonely Town,” underlies the *pas de deux*. The lively depiction of Times Square that ends the three dance episodes was also the finale of the show’s first act (and it briefly quotes the most famous song in the show, “New York, New York,” where “the Bronx is up and the Battery’s down.”)

Samuel Barber

Violin Concerto, op. 14 (1939)

Samuel Barber was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York on January 23, 1981. He composed the Violin Concerto in the spring of 1939, on a commission from Samuel Fels. Albert Spalding gave the first performance, with the Philadelphia Orchestra under the direction of Eugene Ormandy, on February 7 and 8, 1941. In addition to the solo violin, the score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, percussion, piano, and strings.

Samuel Barber’s musical technique developed during the eight years he spent as a student at the Curtis Institute in Philadelphia, where he joined its first class in 1924 (age fourteen), studying piano, composition, conducting (with Fritz Reiner), and voice.

Barber composed his Violin Concerto quite early in his career, after he had sprung to instant prominence when Arturo Toscanini performed two of his works on a nationwide radio broadcast. This led to his first major commission, from Samuel Fels, the maker of Fels Naptha Soap and a trustee of the Curtis Institute. Fels’ adopted son was the violinist Iso Briselli; it was for him that Fels offered Barber \$1,000, in the spring of 1939, for a violin concerto.

When Briselli saw the first two movements in draft, he complained that they were “too simple and not brilliant enough,” but this did not bother Barber much, because he intended to close with a virtuosic finale that would provide plenty of flash. Yet, when the finale was delivered, Briselli objected again; he had hoped for a more extensive virtuosic movement, which, he thought, Barber had promised him for the finale.

Seven years after the premiere, Barber made a few alterations to the score to strengthen the climax in the slow movement and clarify what he found to be some “muddy orchestration” in the finale. The revised version is always performed today.

Barber plays to his strengths as a lyricist throughout the first two movements. The soloist enters in the first bar, singing sweetly, and the movement continues to unfold with only a few outbursts from the orchestra, mostly growing out of the contrasting figure, lightly syncopated, first heard in the clarinet soon after the opening.

The slow movement is one of the great lyrical effusions in American music. Of course, Barber had already written his famous Adagio for Strings (that was one of the works Toscanini performed) and thus demonstrated his command of the long, lush melodic line, which is also characteristic of this movement. The solo violin here waits through a preparatory passage in the orchestra highlighting the sweet sadness of what is to come, and then enters pensively, building quickly to a subdued passion that dominates the flow of the movement. The movement builds gradually to its expressive climax then sinks back to the delicate world from which it sprang.

The finale is the shortest movement of all, but its lean athleticism provides a superb foil to the sweet and dreamy romanticism of what preceded it, providing a most effective close.

Antonín Dvořák

Symphony No. 9 in E minor, op. 95, “From the New World” (1893)

Antonín Dvořák was born in Nelahoževy (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He began sketching themes for the Symphony No. 9 during the last two weeks of 1892; the finished score is dated May 24, 1893. The symphony was first performed by the New York Philharmonic under the direction of Anton Seidl on December 15, 1893.

Antonín Dvořák was lured to America by offers from Jeannette Thurber, founder of New York’s National Conservatory of Music, who hoped that he would compose new works especially for American consumption. One potential project was an opera based on Longfellow’s *Song of Hiawatha*. The opera never materialized, but the subject did have an influence on his most famous symphony. Dvořák made his first original sketches in America on December 19, 1892. Composing around his teaching schedule, he completed the symphony on May 24.

Dvořák’s fame had largely come as a nationalist Czech composer, and he suggested that American composers should draw on such “native” sources as African-American spirituals and Native American music. He was believed to have quoted some melodies from these sources in his symphony, though just before the premiere, Dvořák emphasized that he sought the spirit, not the letter of traditional melodies, developing them “with the aid of all the achievements of modern rhythm, counterpoint, and orchestral coloring.”

Yet, we also know that the young black composer Harry T. Burleigh, then a student at the Conservatory, had sung many spirituals for Dvořák, familiarizing him with the melodic characteristics of that strain of African-American music.

One of the most lovable characteristics of Dvořák’s best works is his seemingly inexhaustible supply of fresh melodic invention. The apparent ease with which he creates naively folk-like tunes conceals the labor that goes into the sketches: refining, sorting and choosing what will actually be used.

After a slow introduction that hints at the main theme, the horns play a soft, syncopated fanfare over a string tremolo. This theme is one of several that will recur as one of the symphony’s main unifying elements. The dotted rhythmic pendant to the horn figure leads the harmony to G minor for a theme of narrow compass (introduced in flute and clarinet) over a drone. This in turn brightens to G major and the most memorable moment in the Allegro is a new theme (an unconscious reminiscence of Swing low, sweet chariot?) presented by the solo flute in its lowest register; the first four notes of this tune will also recur many times later on.

Dvořák said that the two middle movements were inspired by passages in *The Song of Hiawatha*. The slow movement was suggested by the funeral of Minnehaha in the forest, though Dvořák also instilled a deep strain of his own homesickness for Bohemia. The third movement hinted at the Indian dance competition in the scene of Hiawatha’s wedding feast. But it is nearly impossible to find anything that could be considered “Indian” music in this very Czech dance, whose rhythmic shifts are those of the Czech furiant, and the remaining melodic ideas are waltzes.

The last movement opens with what may represent the climactic battle between Hiawatha and his arch-foe Pau-Puk-Keewis. Toward the end, elements of the three earlier movements return in contrapuntal combinations. Somehow in these closing pages, we get the Czech Dvořák, the Americanized Dvořák, and even a strong whiff of Wagner (for a moment it sounds as if the Tannhäuser Venus is about to rise from the Venusberg) all stirred into a heady concoction to bring the symphony to its stirring close.



Sarah Chang, *violin*

A frequent visitor, Sarah Chang first appeared with the Grand Teton Music Festival in 1991. Ms. Chang has been widely recognized as “surely one of the virtuosi of her time” since her debut with the New York Philharmonic at age eight. Today, she regularly performs with the greatest orchestras, conductors, and accompanists internationally.

The *New York Times* notes, “Ms. Chang was a wonder. Her full, beautiful tone, unimpeachable intonation and restrained sincerity worked perfectly. ...” In recital, Ms. Chang regularly travels internationally, and past season tours have included visits to cities such as London, Zurich, Dublin, San Francisco, Los Angeles, Moscow, and St. Petersburg. As a chamber musician, she has collaborated with such artists as Pinchas Zukerman, Wolfgang Sawallish, Yefim Bronfman, Leif Ove Andsnes, Yo Yo Ma, the late Isaac Stern, and members of the Berlin Philharmonic Orchestra.

In 2005, Yale University dedicated a chair in Sprague Hall in Sarah Chang’s name. For the June 2004 Olympic Games, she was given the honor of running with the Olympic Torch in New York, and that same month became the youngest person ever to receive the Hollywood Bowl’s Hall of Fame award. She is a past recipient of the Avery Fisher Prize, *Gramophone’s* “Young Artist of the Year” award, Germany’s “Echo” Schallplattenpreis, “Newcomer of the Year” honors at the International Classical Music Awards in London, and Korea’s “Nan Pa” award.



Festival Orchestra: Music In The Hole

Friday, July 4 at 6pm | Walk Festival Hall

Doug LaBrecque, vocalist

Donald Runnicles, conductor

John Stafford Smith/Francis Scott Key (1750–1836)/(1779–1843)	The Star-Spangled Banner (1778; 1814) Doug LaBrecque, <i>vocalist</i>	2'
Aaron Copland (1900–1990)	Fanfare for the Common Man (1942)	4'
John Philip Sousa (1854–1932)	The Glory of the Yankee Navy (1909)	4'
Victor Young (1900–1956)	Suite from <i>Shane</i> (1953) Prelude The Tree Stump Cemetery Hill	10'
John Kander/Fred Ebb (b. 1927)/(1928–2004)	Sara Lee from <i>And the World Goes 'Round</i> (1991) Doug LaBrecque, <i>vocalist</i>	3'
George M. Cohan (1878–1942)	Medley Give My Regards to Broadway (1904) Over There (1917) Yankee Doodle Dandy (1904) You're A Grand Old Flag (1906) Doug LaBrecque, <i>vocalist</i>	6'
Lee Greenwood (b. 1942)	God Bless the U.S.A. (1984) Doug LaBrecque, <i>vocalist</i>	3'
James Kessler (b. 1947)	Grand Teton Postcard (1998)	6'
Claude-Michel Schönberg (b. 1944)	Bring Him Home from <i>Les Misérables</i> (1980) Doug LaBrecque, <i>vocalist</i>	4'
Traditional (arr. Kessler)	Armed Forces Salute	5'
Samuel A. Ward/Katharine L. Bates (1847–1903)/(1859–1929)	America the Beautiful (1882; 1910) Doug LaBrecque, <i>vocalist</i>	4'
Pyotr Il'yich Tchaikovsky (1840–1893)	1812 Overture, op. 49 (1880)	15'

Maestro Donald Runnicles sponsored by Sylvia Neil & Dan Fischel

Festival Orchestra sponsored by Marge & Gilman Ordway

Soloist Doug LaBrecque sponsored by Shirley & Paul Piper

Performance sponsored by Jerry Rose



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 Raval 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 at the Gershwin Theater and toured nationally with *Les Misérables*. A graduate of the University of Michigan he was also featured in the world premiere of *A Wonderful Life*, written by Sheldon Harnick and Joe Raposo.

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, and he recently made his Carnegie Hall debut in a tribute to Richard Rogers with the New York Pops. Alongside Jeff Tyzik, he appeared with both the St. Louis and Seattle symphonies this year and regularly performs with the Naples Philharmonic.

International engagements have included The Korean Symphony in Seoul, Korea; The Shanghai Radio Orchestra in China; The Hong Kong Philharmonic; The Vancouver and Calgary symphonies in Canada; The Brazilian Symphony Orchestra in Rio de Janeiro; The Jerusalem Symphony; and numerous return engagements with the Israel Philharmonic.

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Week I Orchestra Roster

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

Violin I

Ralph Matson
Jeff Thayer
Bruno Eicher
Sou-Chun Su
Robert Davidovici
Julie Coleman
Linda Hurwitz
Dan Rizner
Holly Mulcahy
Tracy Dunlop
Rebekah Johnson
Mary Corbett
Dorris Dai Janssen

Violin II

Jennifer Ross
Amy Glidden
Patrick Neal
Simon Shiao
Anna Genest
Carolyn Kessler
Hasse Borup
Anne-Marie Terranova
Lois Finkel
Gina Davis
Louise Morrison
Tomoko Iguchi

Viola

Susan Gulkis Assadi
Charles Pikler
Frank Babbitt
Chiara Kingsley Dieguez
Judith Ablon
Yang-Yoon Kim
George Ohlson
Suzanne LeFevre
Joel Rosenberg
Claudine Bigelow

Cello

Igor Gefter
Steven Laven
Jennifer Humphreys
David Mollenauer
Amy Leung
Kari Jane Docter
Deborah Nitka Hicks
Gregory Clinton
David Schepps

Bass

Paul Ellison
Deborah Dunham
Charles DeRamus
Patrick Bilanchone
Susan Cahill
William Ritchie
Corbin Johnston

Flute

Angela Jones-Reus
Melissa Suhr

Piccolo

Melissa Suhr

Oboe

Robert Atherholt
Jaren Atherholt

English Horn

Martin Schuring

Clarinet

Michael Rusinek
Stephanie Key

E-flat Clarinet

Stephanie Key

Bass Clarinet

Daron Bradford

Alto Saxophone

Daron Bradford

Bassoon

Charles Ullery
Kristen Sonneborn

Horn

Gail Williams
Gabrielle Webster
Karl Pituch
Josh Phillips

Trumpet

Barbara Butler
Charles Geyer
Charles Daval

Trombone

Roger Oyster
Jay Evans

Bass Trombone

Steve Norrell

Tuba

JáTtik Clark

Timpani

Michael Crusoe

Percussion

Richard Brown
Riely Francis

Keyboard

Jason Hardink

Librarian

Crozet Duplantier

Personnel Manager

Richard Brown

Inside the Music: DIY

Tuesday, July 8 at 8pm | Walk Festival Hall

Roger Oyster, *host*

Georg Philipp Telemann (1681–1767)	Concerto for Two Oboes and Trumpet, TWV 53:D 2 (c. 1740) Allegro Adagio Aria Allegro Robert Atherholt, <i>oboe</i> Jaren Atherholt, <i>oboe</i> Barbara Butler, <i>trumpet</i> Benjamin Atherholt, <i>bassoon</i> Francesco Lecce-Chong, <i>harpsichord</i>	12'
Amy Beach (1867–1944)	<i>from</i> Piano Quintet in F minor, op. 67 (1907) III. Allegro agitato Tomoko Iguchi, <i>violin</i> Louise Morrison, <i>violin</i> Judith Ablon, <i>viola</i> Jennifer Humphreys, <i>cello</i> Jason Hardink, <i>piano</i>	9'
Scott Joplin/Louis Chauvin (c.1867–1917)/(1881–1908)	Heliotrope Bouquet (1907) Jason Hardink, <i>piano</i>	5'
Ástor Piazzolla/Aníbal Troilo (1921–1992)/(1914–1975) (arr. Harper)	Contrabajando (c. 1954) Rebekah Johnson, <i>violin</i> Mary Corbett, <i>violin</i> Judith Ablon, <i>viola</i> Jennifer Humphreys, <i>cello</i> William Ritchie, <i>bass</i>	4'
Edward Elgar (1857–1934)	<i>from</i> Piano Quintet in A minor, op. 84 (1918–1919) III. Andante–Allegro Louise Morrison, <i>violin</i> Tomoko Iguchi, <i>violin</i> Chiara Kingsley Dieguez, <i>viola</i> Amy Leung, <i>cello</i> Jason Hardink, <i>piano</i>	11'

Sponsored by Marguerite A. Walk

GTMF Presents: The Harlem Quartet

Wednesday, July 9 at 8pm | Walk Festival Hall

The Harlem Quartet

Ilmar Gavilán, *violin*

Melissa White, *violin*

Jaime Amador, *viola*

Matthew Zalkind, *cello*

Armando “Chick” Corea (b. 1941)	Adventures of Hippocrates (2004) Quasi Tango Quasi Waltz Quasi Fugue	5’
Walter Piston (1894–1976)	String Quartet No. 1 (1933) Allegro Adagio Allegro vivace	17’
William “Billy” Strayhorn (1915–1967)	Take the “A” Train (1939)	5’

Intermission

Felix Mendelssohn (1809–1847)	String Quartet No. 6 in F minor, op. 80 (1847) Allegro vivace assai Allegro assai Adagio Finale: Allegro molto	30’
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Harlem Quartet appears by arrangement with Sciolino Artist Management.

Sponsored by Pam & Dick Niner



The Harlem Quartet

The Harlem Quartet, praised for its “panache” by the *New York Times*, is “bringing a new attitude to classical music, one that is fresh, bracing and intelligent,” says the *Cincinnati Enquirer*. The quartet’s mission is to advance diversity in classical music, engaging young and new audiences through the discovery and presentation of varied repertoire that includes works by minority composers.

Since its public debut in 2006 at Carnegie Hall, the New York-based ensemble has performed throughout the U.S. as well as in France, the U.K., Belgium, Panama, Canada, and in South Africa, where under the auspices of the U.S. State Department they spent two weeks on tour performing concerts and participating in outreach activities.

In addition to performing in chamber music series around the world, the Harlem Quartet has collaborated with such distinguished performers as Itzhak Perlman, Ida Kavafian, Carter Brey, Paul Katz, Fred Sherry, Anthony McGill, Paquito D’Rivera, and Misha Dichter (with whom the quartet made their Kennedy Center debut in February 2013). Harlem Quartet has also worked closely with jazz legends Chick Corea and Gary Burton, with whom the quartet recorded the album titled “Hot House.” Following a concert tour of twenty-five major cities, the Harlem Quartet’s recording with Corea and Burton titled “Mozart Goes Dancing” won a GRAMMY Award for Best Instrumental Composition in February 2013.

Each member of the quartet is a seasoned solo artist, having appeared with such orchestras as the New York Philharmonic, the Boston Pops, and the Atlanta, Baltimore, Cleveland, Detroit, National, Utah, Puerto Rico, Juilliard, New World, and Pittsburgh symphony orchestras.

The Harlem Quartet has been featured on WNBC, CNN, WQXR-FM, and *News Hour with Jim Lehrer*. In 2009, they performed for President Obama and first lady Michelle Obama at the White House and appeared Christmas morning on NBC’s *Today* show. In May 2013, the quartet released a live CD from New York City’s Merkin Hall with works by Mozart and Schubert.

Chamber Music

Thursday, July 10 at 8pm | Walk Festival Hall

Ludwig van Beethoven
(1770–1827)

String Trio in G major, op. 9, no. 1 (1797–1798) 26'

Adagio–Allegro con brio
Adagio ma non tanto e cantabile
Scherzo: Allegro
Presto

Ralph Matson, *violin*
Susan Gulkis Assadi, *viola*
Igor Gefter, *cello*

Richard Strauss
(1864–1949)

String Sextet from *Capriccio* (1943) 10'

Ralph Matson, *violin*
Barbara Scowcroft, *violin*
Charles Pikler, *viola*
George Ohlson, *viola*
David Mollenauer, *cello*
Steven Laven, *cello*

Intermission

Aaron Jay Kernis
(b. 1960)

Second Ballad for Cello and Piano (2013) 9'

David Mollenauer, *cello*
Jason Hardink, *piano*

Karol Szymanowski
(1882–1937)

Mythes, op. 30 (1915) 21'

La Fontaine d'Arethuse
Narcisse
Dryades et Pan

Ralph Matson, *violin*
Jason Hardink, *piano*

Sigfrid Karg-Elert
(1877–1933)

Sonata Appassionata in F-sharp minor, op. 140 (1917) 5'

Angela Jones-Reus, *flute*

Francis Poulenc
(1899–1963)

Flute Sonata (1956–1957) 12'

Allegretto malinconico
Cantilena: Assez lent
Presto giocoso

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

Sponsored by Charlotte Stifel

Festival Orchestra: Celebrating Strauss

Friday, July 11 at 8pm | Walk Festival Hall

Saturday, July 12 at 6pm | Walk Festival Hall

Heidi Melton, *soprano*

Donald Runnicles, *conductor*

Ludwig van Beethoven
(1770–1827) Symphony No. 2 in D major, op. 36 (1802) 32'
Adagio molto–Allegro con brio
Larghetto
Scherzo: Allegro vivo
Allegro molto

Richard Strauss
(1864–1949) Orchestral Songs 22'
Befreit (Freed) (1933)
Verführung (Seduction), op. 33, no. 1 (1897)
Ruhe, meine Seele (Rest, my soul) (1948)
Frühlingsfeier (Springtime Ceremony) (1933)
Heidi Melton, *soprano*

Intermission

Richard Strauss from *Capriccio*, op. 85 (1940–1941) 18'
Mondscheinmusik (Moon Interlude)
Closing Scene
Heidi Melton, *soprano*

Edward Elgar
(1857–1934) In the South (Alassio), op. 50 (1904) 20'

Maestro Donald Runnicles sponsored by Sylvia Neil & Dan Fischel
Grand Teton Music Festival Orchestra sponsored by Marge & Gilman Ordway
Soloist Heidi Melton sponsored by Sue Salzmann
Friday performance sponsored by Carol & Dean Spatz
Saturday performance sponsored by Ellen & David Raisbeck

Celebrating Strauss Program Notes

By Steven Ledbetter ©

Ludwig van Beethoven

Symphony No. 2 in D major, op. 36 (1802)

Ludwig van Beethoven was baptized in Bonn on December 17, 1770, and died in Vienna on March 26, 1827. The Second Symphony was composed during the summer and fall of 1802; its first performance took place during an all-Beethoven concert given at the Theater an der Wien in Vienna on April 5, 1803. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

Few pieces of music more directly disprove the old romantic notion that the emotional character of a composition reflects the inner moods of the composer. While writing his Second Symphony during the summer of 1802, Beethoven lived for several months in Heiligenstadt, northwest of Vienna, where he fell into suicidal despair. On October 6, 1802, he gave vent to his emotions by writing—in a document now known as the Heiligenstadt Testament—a passionate outburst expressing his unhappiness. Then he sealed it up in his papers (where it was discovered after his death, a quarter-century later) and went on with the business of composing.

Despite Beethoven's mental torment, the works completed at Heiligenstadt are vigorous and energetic. His elemental materials, in the first Allegro, little more than an arpeggiated tonic chord, grow into astonishing shapes. The full orchestra takes up the theme, fortissimo, and the simple D-major arpeggio rushes up to a strongly accented C-natural, the first emphatic out-of-key note; as so often happens in Beethoven's music, an event that has important consequences later.

The slow movement is one of the most leisurely Beethoven ever wrote. "Indolent" is the word that most analysts have used to describe it. Yet, the Larghetto never loses momentum, and it remains deliciously pastoral throughout, with momentary twinges of pain.

Beethoven calls his third movement a "scherzo" for the first time here. It is a hearty joke with whirlwind alternations of dialogue, and sudden bendings of pitch transitioning to distant keys.

The finale fuses Beethoven's wit with newly won breadth and grandeur. At the end, a quiet idea that has passed almost unnoticed earlier now generates an enormous coda with an entirely new developmental section. The size of the last movement and the coda clearly unsettled one critic, who wrote after the first performance: "Beethoven's Second Symphony is a crass monster, a hideously writhing wounded dragon that refuses to expire, and though bleeding in the Finale, furiously beats about with its tail erect."

Richard Strauss

Orchestral Songs

Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949.

Strauss composed songs for almost eighty years, at first for his own concert tours with his wife, Pauline de Ahna, a fine soprano. Eventually, he turned his attention to the symphonic poem and opera and more or less gave up song composition until the last great work, the Four Last Songs, written in the year of his death.

Strauss' Opus 39 songs, composed in the early summer of 1898, are almost all set to poems by Richard Dehmel. *Befreit* was composed on June 2, 1898, and orchestrated in 1933. The poem expresses a love so intense that it frees the couple from all suffering, even the fear of death itself. Each stanza ends with the bitter-sweet cry, "O Glück!" ("Oh, happiness!")—a phrase that Strauss quoted among the "Hero's Works of Peace" in *Ein Heldenleben*, composed soon after the song.

Verführung is the first song that Strauss wrote for orchestra rather than for piano. It is a surging song on a passionate text, which Strauss made so sensuous that critics accused the first singer of immodesty.

Strauss composed *Ruhe, meine Seele*, an introspective song depicting a troubled spirit finally at peace, on May 7, 1894. It is surely significant that he chose to return to this particular song for an orchestral version, written on June 9, 1948, just two days before his eighty-fourth birthday.

Frühlingsfeier is a Heine setting composed in his Opus 56 between 1903–1906. The poem refers to a spring rite of ancient Greece and the Near East, in which Adonis, the embodiment of youth and male beauty, and a god of vegetation, dies in the winter, and is reborn in the spring. This song surely called out for an orchestral version, and Strauss provided it in 1933.

Richard Strauss

from *Capriccio*, op. 85 (1940–1941)

Richard Strauss composed his final opera, Capriccio (for a libretto that he co-wrote with Clemens Krauss), in 1940 and 1941. He completed the score in Garmisch on August 3, 1941; the premiere took place at the Munich Staatsoper on October 28, 1942. In addition to the solo soprano in the role of Countess Madeleine, the score calls for three flutes (third doubling piccolo), two oboes and English horn, three clarinets (one in C, two in B-flat), bass horn, bass clarinet, three bassoons, four horns, two trumpets, three trombones, timpani, two harps, and strings.

Strauss' final opera is a discussion of which is more important in opera: the words or the music. It takes the form of a debate between a poet, Olivier, and a composer, Flamand, both seeking the hand of the young widow, Countess Madeleine, in 18th-century France. The poet Olivier has written a poem to win her heart. The composer Flamand offers to set it to music to prove the greater power of his art. She must decide which is more convincing: words or music. In the final, luminous scene, she ponders the question, but the opera ends without a clear answer!

After *Capriccio* was completed and performed, Strauss was asked about the possibility of future operas. He simply replied, "I can make only one testament."

Edward Elgar

In the South (Alassio), op. 50 (1904)

Edward Elgar was born at Broadbeath, near Worcester, England, on June 2, 1857, and died in Worcester on February 23, 1934. He composed In the South between January 4 and February 21, 1904, during a stay in the Italian town of Alassio. Elgar conducted the Hallé Orchestra at its premiere on March 16, 1904. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, three timpani, bass drum and cymbals, side drum, triangle, and glockenspiel, two harps, and strings.

Public recognition of Elgar's importance came late. Elgar remained a purely local celebrity in provincial Worcester until he was forty. Then, suddenly he achieved a lasting national prominence with a single work, Variations on an Original Theme (Enigma), performed in 1899 under Hans Richter. While feeling stuck in his ambition to write the "great English symphony," Elgar and his wife left for a vacation in Italy on November 21, 1903. They rented a house in Alassio, not far from Genoa.

Putting aside the symphony, he undertook to write an overture inspired by his Italian stay, and musical ideas began to come to mind from watching the inhabitants go about their days. One crucial idea came from a Roman bridge, which inspired an image of a Roman legion marching to conquest. Elgar quickly drafted the overture as a generous score bursting with musical ideas, almost enough to overwhelm a first-time listener, but richly repaying the listener's attention.



Heidi Melton, soprano

Heidi Melton returns to the Grand Teton Music Festival for the second time having also collaborated with Maestro Runnicles earlier in 2014 at the Deutsche Oper Berlin for two Wagner Ring Cycles. Under Runnicles' baton, Ms. Melton performed as Sieglinde, Guttrune, and the Third Norn. Ms. Melton recently had a successful return to the Metropolitan Opera as the Third Norn in the new Robert Lepage production of *Götterdämmerung* under Fabio Luisi and subsequently returned for complete cycles of *Der Ring des Nibelungen*.

In the 2014–2015 season, Ms. Melton will debut at Oper Frankfurt in two new productions: first as Gertrude in *Hänsel und Gretel*, then as Eglantine in Weber's *Euryanthe*. She also debuts at the Canadian Opera Company as Sieglinde in *Die Walküre* under Johannes Debus and will return to the Deutsche Oper Berlin as Elsa in *Lobengrin* under Donald Runnicles. She returns to the Baltimore Symphony for Strauss' Four Last Songs with Markus Stenz conducting; and debuts with the Montreal Symphony Orchestra in Act 1 of *Die Walküre* under Kent Nagano and with Real Filharmonía de Galicia in Wagner's *Wesendonck Lieder* under Paul Daniel.

Ms. Melton is the recipient of many prestigious awards and prizes: She was the 2009 winner of the George London Foundation's George London/Kirsten Flagstad Memorial Award; second place in the Jose Iturbi Competition; a Sarah Tucker Study Grand from the Richard Tucker Music Foundation; and third place in the 27th Annual Belvedere Competition.

Week 2 Orchestra Roster

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

Violin I

Ralph Matson
Jeff Thayer
Bruno Eicher
Barbara Scowcroft
Robert Davidovici
Anne-Marie Terranova
Olga Shpitko
Julie Coleman
Simon Shiao
Louise Morrison
Anna Genest
Gina Davis
Carolyn Kessler

Violin II

Amy Glidden
Patrick Neal
Sou-Chun Su
Tomoko Iguchi
Dorris Dai Janssen
Lois Finkel
Linda Hurwitz
Dan Rizner
Tracy Dunlop
Holly Mulcahy
Mary Corbett
Rebekah Johnson

Viola

Susan Gulkis Assadi
Charles Pikler
Paul Murphy
Yang-Yoon Kim
Chiara Kingsley Dieguez
Claudine Bigelow
Frank Babbitt
George Ohlson
Judith Ablon
Lucina Horner

Cello

Igor Gefter
Adam Satinsky
Steven Laven
David Mollenauer
Deborah Nitka Hicks
Gregory Clinton
Jennifer Humphreys
David Schepps
Kari Jane Docter
Amy Leung

Bass

Paul Ellison
Charles DeRamus
Patrick Bilanchone
William Ritchie
Corbin Johnston
Susan Cahill
Wilbur "Skip" Edwards

Flute

Angela Jones-Reus
Caitlyn Valovick-Moore

Piccolo

Stephanie Mortimore

Oboe

Robert Atherholt
Jaren Atherholt

English Horn

Martin Schuring

Clarinet

Michael Rusinek
Stephanie Key

Bass Clarinet

Lee Livengood

Bassoon

Charles Ullery
Kristen Sonneborn

Contrabassoon

Juan de Gomar

Horn

Gail Williams
Gabrielle Webster
Karl Pituch
Josh Phillips
Michael Lewellen

Trumpet

Barbara Butler
Charles Geyer
Charles Daval

Trombone

Roger Oyster
Jay Evans

Bass Trombone

Steve Norrell

Tuba

JáTtik Clark

Timpani

Kenneth Every

Percussion

Tom Sherwood
Riely Francis
Michael Crusoe

Harp

Anne Preucil Lewellen
Rachel Van Voorhees Kirschman

Librarian

Crozet Duplantier

Personnel Manager

Richard Brown

Inside the Music: Who Dat?

Tuesday, July 15 at 8pm | Walk Festival Hall

Roger Oyster, *host*

Arnold Bax (1883–1953)	In Memoriam (1917) Martin Schuring, <i>english horn</i> Tracy Dunlop, <i>violin</i> Olga Shpitko, <i>violin</i> Yang-Yoon Kim, <i>viola</i> Adam Satinsky, <i>cello</i> Rachel Van Voorhees Kirschman, <i>harp</i>	15'
Anton Arensky (1861–1906) (arr. Scelba)	String Quartet No. 2 in A minor, op. 35 (1894) II. Variations sur un thème de P. Tchaikovsky: Moderato Louise Morrison, <i>violin</i> Judith Ablon, <i>viola</i> Deborah Nitka Hicks, <i>cello</i> William Ritchie, <i>bass</i>	13'
Maurice Ravel (1875–1937) (arr. Kato)	Ma mère l'oye (Mother goose suite) (1908–1910) Pavane de la belle au bois dormant (Pavane of the sleeping beauty) Petit Poucet (Tom thumb) Laideronnette, impératrice des pagodes (Little ugly one, empress of the pagodas) Les entretiens de la elle et de la bête (Conversations of beauty and the beast) Le jardin féerique (The fairy garden) Anne-Marie Terranova, <i>violin</i> Lucina Horner, <i>viola</i> David Mollenauer, <i>cello</i> Deborah Dunham, <i>bass</i> Kathryn Goodson, <i>piano</i>	19'

Chamber Music

Thursday, July 17 at 8pm | Walk Festival Hall

Zoltán Kodály
(1882–1967) Duo for Violin and Cello, op. 7 (1914) 24'
Allegro serioso, non troppo
Adagio
Maestoso e largamente, ma non troppo lento

Holly Mulcahy, *violin*
David Schepps, *cello*

Johannes Brahms
(1833–1897) Violin Sonata No. 3 in D minor, op. 108 (1886–1888) 21'
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Robert Davidovici, *violin*
Andrew Palmer Todd, *piano*

Intermission

Antonín Dvořák
(1841–1904) String Quintet in E-flat major, op. 97 (1893) 33'
Allegro non tanto
Allegro vivo
Larghetto
Finale: Allegro giusto

Patrick Neal, *violin*
Louise Morrison, *violin*
Frank Babbitt, *viola*
Judith Ablon, *viola*
Gregory Clinton, *cello*

Sponsored by Four Seasons Resort and Residences Jackson Hole

Fantasy & Fantasia Program Notes

By Steven Ledbetter ©

Modest Mussorgsky

Night on Bald Mountain (1866–1867)

Modest Petrovich Mussorgsky was born at Karevo, district of Pskov, on March 21, 1839, and died in St. Petersburg on March 28, 1881. He composed the tone poem, Night on Bald Mountain, in 1866–67, then later revised it for insertion into his opera, Sorochintsky Fair. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, bass drum, tam-tam, chimes, harp, and strings.

Like so much of the music billed as Mussorgsky's that we hear in concerts or on records, the famous Night on Bald Mountain is actually by Nikolai Rimsky-Korsakov, who adapted music that Mussorgsky had composed for his opera, *Sorochintsky Fair*, into a concert piece, bowdlerizing out what he regarded as "roughness" and "barbarism." (Rimsky did the same thing with most of Mussorgsky's operas after the composer's early death, completing unfinished parts and smoothing the rest into something like his own polished style). For this reason, few people know the real music of the most original of the Russian Five.

In the case of Night on Bald Mountain, the situation is particularly complicated. Mussorgsky drafted it in several versions (some of which are now lost). He may have conceived some of the music—describing witches and devilry—for one of two abortive opera projects in the early 1860s. But in 1866, after he heard Liszt's *Danse Macabre*, Mussorgsky began to work in earnest on an orchestral score whose full title was *St. John's Night on the Bare Mountain*. In April he wrote to Balakirev, "I am stuck with the devils. Satan's cortege doesn't satisfy me yet." To find the right mood for the piece, the composer read a recently published book on "Witchcraft and Mysterious Phenomena of Modern Times." Finally, in the middle of June 1867, he sat down and wrote out the full score without further sketching. He wrote to Rimsky-Korsakov to describe the piece, outlining its program: "1. The gathering of the witches... 2. Satan's cortege 3. The depraved glorification of Satan 4. The [witches'] Sabbath."

After completing this first version (which remained unpublished until 1968), Mussorgsky reworked it in an opera ballet called *Mlada* (never finished and now lost), and then wrote yet another version as an entr'acte to another unfinished opera, *Sorochintsky Fair*. It is that version that Rimsky used, after Mussorgsky's death, as the basis of his own version, which is by far the best known today. Still, even here the energy and power, the air of devilry, and the brimstone smell of the tritones filling Mussorgsky's score remain.

Kalevi Aho

Sieidi: Percussion Concerto (2010–2011)

Kalevi Aho, one of Finland's leading composers of today, was born in Forssa in southern Finland in 1949. He studied at the Sibelius Academy in Helsinki under Einojubani Rautavaara and in West Berlin in Boris Blacher's composition class. He was a lecturer in musicology at Helsinki University from 1974–1988 and a Professor at Sibelius Academy from 1988 until 1993. Since then he has worked as a freelance composer.

In the works that mark his breakthrough (the First Symphony, 1969, and Third String Quartet, 1971), Mr. Aho continues in the tradition of Shostakovich, but also arrives at original formal decisions. In the four-movement First Symphony, we are gradually drawn further away from the "existing reality" of the beginning, ultimately reaching the third movement's strange, pseudo-baroque style, and finally, in the last movement, we meet the problems of "true reality" head on. His Fifth Symphony (1975–76) signaled a turning point in Mr. Aho's output. In this multilayered symphony, instead of polyphony between various individual instrumental voices, we hear different, independent musical strands.

The bright, single-movement Symphony No. 8 (1993) for organ and orchestra is Mr. Aho's most expansive instrumental work and is one of the fundamental cornerstones of his entire output. The large-scale, dramatic Tenth Symphony (1996) is a tribute to the great Romantic tradition of symphonic music. His Eleventh Symphony for Six Percussionists and Orchestra (1997–98) is dominated by strong, hypnotic rhythms and subtle, tonal colors. In 1992, the Lahti Symphony Orchestra appointed Mr. Aho as its composer in residence, and he has written much of his recent orchestral works for its musicians. Below Mr. Aho discusses Sieidi, written specifically for Colin Currie.

In May 2009, percussion virtuoso Colin Currie was the soloist with the Tapiola Sinfonietta, the orchestra of Helsinki's neighboring city of Espoo, in the concerto *Veni, veni, Emmanuel* by James MacMillan. During his visit, Colin said he would like to meet me, and when we met, he told me the reason why—he wanted me to compose him a percussion concerto.

I promised to do so, and it later became a joint commission from three institutions: the London Philharmonic Orchestra, the Luosto Classic festival, and the Gothenburg Symphony Orchestra.

The fact that the Luosto venue differs decisively from the concert halls in London and Gothenburg posed an additional challenge in planning the work. For the Luosto performance would be an open-air concert with natural acoustics on the slopes of Luosto Fell in Finnish Lapland, far from any big towns. I therefore had to make special allowance for these special acoustic conditions in composing the percussion concerto. And because I

knew that my Symphony No. 12 (2002–03), likewise composed for this festival and outdoor acoustics, would also be performed at Luosto in the same concert, the percussion concerto further had to be compatible with the “Luosto Symphony.”

Normally, in a percussion concerto, the soloist has to play surrounded by a huge battery of instruments, often behind the orchestra. In *Sieidi* he uses only nine instruments, and he is in front of the orchestra the whole time. The instruments are in a row in front of the platform, starting with the djembe on the far right (as viewed by the audience) and ending with the tam-tam on the far left. The soloist plays only one instrument at a time. The concerto begins with a djembe solo, which is followed after a bridge passage by the darabuka. The soloist then proceeds from the hand-beaten instruments to membraphones played with drumsticks, the 5 tom-toms and the snare drum. These are followed by the wooden percussions: the 5-octave marimba, wood blocks, and temple blocks. Finally the soloist arrives at the metal percussions: the vibraphone and tam-tam on the left-hand side at the front of the platform. A tam-tam cadenza marks a turning point; from then onwards the soloist works back across the platform in the reverse order, ending with the djembe with which he began. This way the listener can also keep a visual track of the concerto’s progress.

The orchestra also has three other percussionists drumming different instruments like the soloist. One of them plays behind the orchestra, and the other two are in the centre of the hall, facing each other on either side. In this way I have tried to create musical space effects as well.

The title of the concerto, *Sieidi*, is Sámi—a language spoken in the northern region of Finland, Sweden, and Norway known as Lapland. It denotes an ancient cult place such as an unusually shaped rock, sometimes also a special rock face, or even where an entire mountain has fallen. The mighty Luosto Fell commanding the Luosto region may possibly have been one such “*sieidi*” among the ancient Sámi inhabitants. The djembe and darabuka drumming at the beginning and end is by nature shamanistic, and the listener could well imagine it taking place at the foot of precisely one such “*sieidi*.”

The *Sieidi* concerto is in one movement but divided into several sections, both faster and slower, wildly rhythmic, lyrical and more static. For the soloist, it is extremely demanding because he is constantly having to switch from one technique to another—for djembe and darabuka playing with the hands differs radically from that of tom-tom or drumstick technique or the playing of pitched percussion instruments such as the marimba and vibraphone.

Written by Kalevi Aho, translated by Susan Sinisalo

Sergei Rachmaninoff Symphonic Dances, op. 45 (1940)

Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Symphonic Dances at Orchard Point, Long Island, during the summer of 1940, completing the orchestration between August 10 and October 29, during his fall concert tour. The score is dedicated to Eugene Ormandy and the Philadelphia Orchestra, who gave the first performance on January 3, 1941. It calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, alto saxophone, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, harp, piano, timpani, triangle, tambourine, bass drum, side drum, tam tam, cymbals, xylophone, bells, glockenspiel, and strings.

Most of Rachmaninoff’s last years were devoted to touring as a concert pianist and recording. Between 1936 (when he completed the Third Symphony) and his death in 1943, he wrote only one new large composition, the *Symphonic Dances*, which he composed on Long Island after the outbreak of war made it impossible for him to return to Europe.

The premiere was not very successful; critics labeled the *Symphonic Dances* “a rehash of old tricks,” putting a cloud over the work for a number of years. More recently, it has emerged as one of the favorite Rachmaninoff works of many musicians.

In this work, Rachmaninoff refers to chants of the Russian Orthodox Church and quotes the Roman Catholic *Dies Irae* as well. He makes a passing reference to his Symphony No. 1, which he had destroyed after its catastrophic failure at the premiere in 1897. Nearly a half-century later, nearing the end of a successful compositional life, he quoted the symphony’s dark first theme in a feeling of gentle resignation, confident that no one would ever recognize it. After his death, a set of orchestral parts turned up in the Soviet Union, allowing the piece to be reconstructed and played again.

A brief introduction hints at the prevalent rhythm leading to the principal material, elaborated through varied harmonies and orchestral colors. The main section dies away in a reversal of the introduction, and the middle section begins wonderfully with woodwinds alone. A gently rocking figure becomes the background to a ravishing melody in the alto saxophone. Late in the movement, when C minor brightens to major, the coda converts the dark, minor, chant-like theme from the First Symphony into a momentary touch of consolation.

Though written in 6/8 time, the second movement is a waltz, but not one of those lilting carefree Viennese waltzes. It is altogether more melancholy, turning strange melodic corners. When the violins take up the theme in parallel thirds (a technique characteristic of the most sugary romantic waltzes), we hear that the sweetness has turned to vinegar. They recall the end of an era, much as Ravel’s *La Valse* does, and as Stephen Sondheim does later in his score to *A Little Night Music*.

The last movement draws together two of Rachmaninoff's favorite sources for thematic inspiration: the chant of the Russian liturgy and the *Dies Irae* melody—unlikely material to find in a dance! The chant tunes are subjected to rhythmic syncopations that change their character considerably. The *Dies Irae* appears in the outer sections of the movement, sometimes plain, sometimes cleverly disguised. An important new theme first heard in the English horn is a rhythmically disguised version of the Russian chant to the words “Blessed be the Lord”; it forms the basis for an exhilarating dance passage. Shortly before the end of the piece, Rachmaninoff introduces a new chant-related melody in clarinets and violins over bassoons and trumpets. He wrote into his score the word “Alliluya.” It is perhaps his own hymn of thanks for having the strength to finish this, his final score, which he signed at the end, “I thank thee, Lord.”



Colin Currie, *percussion*

Recognized for his “athletic percussionism, compulsive showmanship and deep musicality” (*Guardian*), Colin Currie is a solo and chamber artist at the peak of his powers. Championing new music at the highest level, Mr. Currie is the soloist of choice for many of today's foremost composers, and he performs regularly with the world's leading orchestras and conductors.

Mr. Currie has forged a pioneering path in creating new music for percussion. He was awarded the Royal Philharmonic Society Young Artist Award in 2000 for his inspirational role in contemporary music making and received a Borletti-Buitoni Trust Award in 2005. Mr. Currie has premiered works by composers such as Elliott Carter, Einojuhani Rautavaara, Jennifer Higdon, Kalevi Aho, Kurt Schwertsik, Simon Holt, Alexander Goehr, Dave Maric, Julia Wolfe, and Nico Muhly. Upcoming commissions include new works by Steve Reich, James MacMillan, Louis Andriessen, Andrew Norman, and Anna Clyne.

Mr. Currie is Artist in Residence at London's Southbank Centre, a role that allows him to develop relationships with artists and ensembles across a variety of art forms, as well as take part in collaborative and educational projects. In April 2014, Mr. Currie launched an adventurous new solo recital program at Wigmore Hall, which includes a new work for solo marimba by Rolf Wallin, co-commissioned by Wigmore Hall, Bergen Festival, and Sound Festival Aberdeen. He is “surely the world's finest and most daring percussionist” (*the Spectator*).



Sebastian Lang-Lessing, *conductor*

German conductor Sebastian Lang-Lessing is among the most versatile and cultivated musical artists of his generation. Fluent in multiple languages, interested in a wide range of repertoire, and equally experienced in orchestra repertoire and opera theatre, his dynamic performances have garnered praise from the international press: “The orchestra sparkles and glows under the heated conducting of Sebastian Lang-Lessing” (*Houston Press*).

Mr. Lang-Lessing became the San Antonio Symphony's eighth music director in 2010 after extensive orchestral and opera conducting in Europe and the United States and a term as music director of the Tasmanian Symphony Orchestra. His guest appearances during the 2013-14 season include the Dallas and Seattle opera companies and stops in Oman, Serbia, China, and Florida. The Decca label recently released a recording by famed soprano Renee Fleming with the London Philharmonic Orchestra conducted by Mr. Lang-Lessing.

Lang-Lessing regularly appears on the podiums of the world's pre-eminent opera houses, including the Paris Opera; San Francisco Opera; Houston Grand Opera; Opera Colorado; Bordeaux Opera; Washington National Opera; and the Hamburg State Opera. He has a particularly close connection with Cape Town Opera, having conducted many performances in Cape Town and on tour with the company. Among his recent opera engagements was a highly acclaimed new production of Wagner's *Rienzi* with the Deutsche Oper Berlin, the DVD of which was released by Unitel. Other recent engagements include *Falstaff* at Washington National Opera, *Les Pêcheurs de Perles* and *La Bohème* with Opera Colorado.

Week 3 Orchestra Roster

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

Violin I

Jeff Thayer
Raymond Leung
Simon Shiao
Tomoko Iguchi
Robert Davidovici
Patrick Neal
Tracy Dunlop
Mary Corbett
Dorris Dai Janssen
Rebekah Johnson
Olga Shpitko
Dan Rizner
Kana Kimura

Violin II

Jennifer Ross
Barbara Scowcroft
Judith Cox
Holly Mulcahy
Julie Coleman
Linda Hurwitz
Anna Genest
Anne-Marie Terranova
Lois Finkel
Louise Morrison
Ikuko Takahashi
Gina Davis

Viola

Susan Gulkis Assadi
Joan DerHovsepian
Paul Murphy
Judith Ablon
Suzanne LeFevre
Chiara Kingsley Dieguez
Yang-Yoon Kim
Lucina Horner
Rachel Swerdlow
Frank Babbitt

Cello

Daniel Laufer
Jennifer Humphreys
David Mollenauer
David Schepps
Adam Satinsky
Deborah Nitka Hicks
Amy Leung
Sofia Zappi
Gregory Clinton

Bass

Joseph Lescher
Andrew Raciti
Deborah Dunham
Erik Gronfor
William Ritchie
Patrick Bilanchone
Wilbur "Skip" Edwards

Flute

Julia Bogorad-Kogan
Melissa Suhr

Piccolo

Stephanie Mortimore

Oboe

Robert Atherholt
Jaren Atherholt

English Horn

Martin Schuring

Clarinet

Victoria Luperi
Stephanie Key

Bass Clarinet

Shannon Orme

Alto Saxophone

James Forger

Bassoon

Charles Ullery
Kristen Sonneborn

Contrabassoon

Juan de Gomar

Horn

Karl Pituch
Gabrielle Webster
Michael Lewellen
Josh Phillips

Trumpet

Ryan Anthony
Jennifer Marotta
Charles Daval

Trombone

Roger Oyster
Colin Williams

Bass Trombone

Steve Norrell

Tuba

JáTtik Clark

Timpani

Kenneth Every

Percussion

Richard Brown
Riely Francis
Tom Sherwood
Craig Hauschildt

Harp

Rachel Van Voorhees
Anne Preucil Lewellen

Keyboard

Adelle Eslinger Runnicles

Librarian

Gary Corrin

Personnel Manager

Richard Brown

Inside the Music: Originals

Tuesday, July 22 at 8pm | Walk Festival Hall

Roger Oyster, *host*

Arcangelo Corelli (1653–1713) (arr. Nethercutt)	Trio Sonata in E minor, op. 3, no. 7 (1689) Grave Allegro Adagio Allegro Colin Williams, <i>trombone</i> Nicole Abissi, <i>trombone</i> Steve Norrell, <i>bass trombone</i>	8'
Paul Moravec (b. 1957)	<i>from</i> Tempest Fantasy (2004) III. Caliban Shannon Orme, <i>bass clarinet</i> Tomoko Iguchi, <i>violin</i> Jennifer Humphreys, <i>cello</i> Kathryn Goodson, <i>piano</i>	7'
George Gershwin (1898–1937) (arr. Schutzka)	<i>from</i> Three Preludes (1926) II. Andante con moto e poco rubato Charles Daval, <i>trumpet</i> Jennifer Marotta, <i>trumpet</i> Karl Pituch, <i>horn</i> Roger Oyster, <i>trombone</i> JáTtik Clark, <i>tuba</i>	4'
Stephen Hough (b. 1961)	Was mit den Tränen geschieht (2009) Lento giusto Allegro brillante Andante Stephanie Mortimore, <i>piccolo</i> Juan de Gomar, <i>contrabassoon</i> Kathryn Goodson, <i>piano</i>	14'
Claude Debussy (1862–1918)	String Quartet in G minor, op. 10 (1893) Animé et très décidé Assez vif et bien rythmé Andantino, doucement expressif Très modéré—En animant peu à peu—Très mouvementé et avec passion Anna Genest, <i>violin</i> Simon Shiao, <i>violin</i> Yang-Yoon Kim, <i>viola</i> David Schepps, <i>cello</i>	24'

Sponsored by Margot Walk & Jerry Freeland

GTMF Presents: Anderson & Roe Piano Duo

Wednesday, July 23 at 8pm | Walk Festival Hall

Greg Anderson & Elizabeth Joy Roe, *duo pianists*

Sergei Rachmaninoff (1873–1943)	Fantaisie-tableaux (Suite No. 1) for Two Pianos, op. 5 (1893) Barcarolle The Night...The Love The Tears Easter	22'
Igor Stravinsky (1882–1971)	from <i>The Rite of Spring</i> (1911–1913) Part I: The Adoration of the Earth	16'
Ástor Piazzolla (1921–1992) (arr. Anderson & Roe)	Libertango (1974)	3'

Intermission

Wolfgang Amadeus Mozart (1756–1791) (arr. Anderson & Roe)	Papageno! (a fantasy based on arias from <i>The Magic Flute</i>) Soave sia il vento from <i>Così fan tutte</i> Ragtime alla Turca (after Rondo alla Turca)	14'
Christoph Wilibald Gluck (1714–1787) (arr. Anderson & Roe)	Ballet from <i>Orphée et Eurydice</i> (1762)	4'
Georges Bizet (1838–1875) (arr. Anderson & Roe)	<i>Carmen</i> Fantasy for Two Pianos	13'

Anderson & Roe Piano Duo is exclusively represented by Dispeker Artists.

Sponsored by Jerry Blann and Jackson Hole Mountain Resort



Anderson & Roe Piano Duo

Known for their adrenalized performances, original compositions, and notorious music videos, Greg Anderson and Elizabeth Joy Roe are revolutionizing the piano duo experience for the 21st century. Described as “the intense synchronization of genius” (*Third Coast Digest*) and “the most dynamic duo of this generation” (*San Francisco Classical Voice*), the Anderson & Roe Piano Duo aims to make classical music a relevant and powerful force around the world. Their recent album, *When Words Fade* (Steinway Label), was released to critical acclaim in 2012 and spent over a dozen weeks topping the Classical Billboard Charts. Their Emmy-nominated, self-produced music videos have been viewed by millions on YouTube. Highlights of the 2013-14 season include tours throughout North America, Asia, and South Africa; an appearance at the Gilmore International Keyboard Festival; a new all-Mozart album on the Steinway Label; and the release of their music film, *The Rite of Spring*.

Mr. Anderson and Ms. Roe met in 2000 as freshmen at The Juilliard School and formed their dynamic musical partnership shortly thereafter. They have since toured extensively, with notable recitals in Beijing, Seoul, Singapore, Italy, Vancouver, and most major U.S. cities, as well as in nearly every New York City venue imaginable, from Carnegie Hall to children’s hospitals. Together they have appeared on MTV’s *Total Request Live*, NPR’s *All Things Considered* and *From the Top*, APM’s *Performance Today*, the Cliburn Concert Series, the Gina Bachauer International Piano Festival, and at dozens of summer chamber music festivals. Their orchestral engagements include performances with the Hartford, Santa Fe, and Lafayette Symphony orchestras, and with members of the Metropolitan Opera Orchestra. In recognition of their singular vision for the advancement of classical music, they have been invited to present at numerous international leader symposiums, including the EG (Entertainment Gathering), the Imagine Solutions Conference, Chicago Ideas Week, and Mexico’s Think Tank Festival for Brilliant Minds. Their scores are published by Alfred Music on the “Anderson & Roe Duos & Duets Series” and by Awkward Fermata Press.

Greg Anderson & Elizabeth Joy Roe are Steinway Artists.

Chamber Music

Thursday, July 24 at 8pm | Walk Festival Hall

Joseph Haydn
(1732–1809)

String Quartet in G major, Hob. III/81 (1799) 23'

Allegro moderato
Adagio
Menuetto: Presto–Trio
Finale: Presto

Jeff Thayer, *violin*
Jennifer Ross, *violin*
Joan DerHovsepien, *viola*
Daniel Laufer, *cello*

Dmitri Shostakovich
(1906–1975)

String Quartet No. 7 in F-sharp minor, op. 108 (1960) 13'

Allegretto–
Lento–
Allegro–Allegretto–Adagio

Jeff Thayer, *violin*
Jennifer Ross, *violin*
Joan DerHovsepien, *viola*
Daniel Laufer, *cello*

Intermission

Maurice Ravel
(1875–1937)

La Valse (1920) 13'

Donald Runnicles, *piano*
Adelle Eslinger Runnicles, *piano*

Alexander Glazunov
(1865–1936)

String Quintet in A major, op. 39 (1891–1892) 29'

Allegro
Scherzo: Allegro moderato
Andante sostenuto
Finale: Allegro moderato

Rebekah Johnson, *violin*
Tomoko Iguchi, *violin*
Chiara Kingsley Dieguez, *viola*
Barrett Sills, *cello*
Marcia Peck, *cello*

Festival Orchestra: Images of Europe

Friday, July 25 at 8pm | Walk Festival Hall

Saturday, July 26 at 6pm | Walk Festival Hall

Simone Porter, *violin*

Donald Runnicles, *conductor*

Ralph Vaughan Williams (1872–1958)	Symphony No. 5 in D major (1938–1943; 1951) Preludio Scherzo Romanza: Lento Passacaglia: Moderato	35'
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Intermission

Felix Mendelssohn (1809–1847)	Violin Concerto in E minor, op. 64 (1844) Allegro molto appassionato Andante Allegretto non troppo–Allegro molto vivace Simone Porter, <i>violin</i>	26'
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Claude Debussy (1862–1918)	<i>from</i> Images (1905–1908; 1910) Ibéria Par les rues et les chemins (In the streets and byways) Les parfums de la nuit (The fragrance of the night)— Le matin d'un jour de fête (The morning of the festival day)	20'
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Maestro Donald Runnicles sponsored by Sylvia Neil & Dan Fischel

Festival Orchestra sponsored by Marge & Gilman Ordway

Soloist Simone Porter sponsored by Ari Rifkin in memory of Leonard Rifkin

Friday performance sponsored by Polly & Dick Vaughan

Saturday performance sponsored by Robin & Bob Paulson

Images of Europe Program Notes

By Steven Ledbetter ©

Ralph Vaughan Williams

Symphony No. 5 in D major (1938–1943; 1951)

Ralph Vaughan Williams was born on October 12, 1872, at Down Ampney, Gloucestershire, England, and died in London on August 26, 1958. He began composing his Fifth Symphony as early as 1937, though he only completed the score in 1943; the work was premiered at a Prom concert at the Royal Albert Hall in London on June 24, 1943. Some of the musical material comes from the opera Pilgrim's Progress, which the composer was working on at the same time. The score bears a dedication to Jean Sibelius "without permission." The score calls for an orchestra consisting of two flutes (second doubling piccolo), oboe and English horn, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

In the early '30s, Ralph Vaughan Williams produced a symphony—the Fourth—that was so shockingly dissonant by the standards of his own earlier music that listeners found it particularly challenging. Yet, within five years of its completion, listeners were looking back to the Fourth Symphony as a work that had somehow foreshadowed the horrors that were to break out in 1939.

What a surprise, then, that Vaughan Williams' Fifth Symphony, produced in the very middle of that worldwide cataclysm, should be a work of astonishing serenity, though with dark undertones. One reason for the particular character—in some places almost spiritual—of the themes in this symphony is the fact that part of the music was originally conceived for an operatic treatment of John Bunyan's allegorical *Pilgrim's Progress*, on which Vaughan Williams had been working for three decades. Still the composer insisted at the premiere that the music borrowed from *Pilgrim's Progress* had no connection with the seventeenth-century allegory.

Whatever external forces may have shaped Vaughan Williams' vision of the work, musically speaking the symphony is "about" modality and tonality. Ostensibly in the key of D, the very opening clouds the sense of key by keeping a bass pedal of C natural under the murmuring, rocking figure in the horns. Musical ideas emerge, suggestive, but not in a definitive form. (The constant growth of the ideas from inchoate gestures may explain the dedication to Sibelius, whose symphonies unfold in much the same way.) If the opening is darker than we expect, the secondary theme is brighter, with radiant material derived from *Pilgrim's Progress*.

The Scherzo has enough hints of the demoniacal to suggest the Pilgrim's fight with hobgoblins. The movement races constantly forward, without literal repetitions.

The Romanza is a scene of vision fulfilled. The hushed strings of the opening and the English horn solo come from a climactic

moment in the opera. The whole movement has a sublimity linking it to the *Tallis Fantasy*, one of Vaughan Williams' earliest masterpieces.

The first movement suggested modality in the lowered seventh (C natural in the scale of D); the finale, on the other hand, is a celebration of D major. The Passacaglia opens with five bars of ground bass drawn from the opera. The closing passage of "Alleluyas" for orchestra are derived from music Vaughan Williams wrote for a radio broadcast of *Pilgrim's Progress*, at the point where the Pilgrim passes over the River of Death. It provides a wonderfully serene close to a work of depth and power that lifted its first audiences temporarily out of a world at war and aims equally for distant visions today.

Felix Mendelssohn

Violin Concerto in E minor, op. 64 (1844)

Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. He planned a violin concerto as early as 1838, but it was not until 1844 that he settled down to serious work on it; the finished score is dated September 16, 1844. The first performance took place in Leipzig under Niels Gade's direction, with Ferdinand David as the soloist. The concerto is scored for solo violin with an orchestra consisting of flutes, oboes, clarinets, bassoons, horns, and trumpets all in pairs, timpani, and strings.

Ferdinand David (1810–1873) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1836, he had David, just a year his junior, appointed to the position of concertmaster. The relationship between composer and violinist was marked in a letter from Mendelssohn to David on July 30, 1838: "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."

It wasn't until eight years later that Mendelssohn found time to write the concerto, but when he did, the result was, quite simply, one of the most original and attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems. Traditionally the orchestra plays an extended passage before the soloist enters. Mendelssohn takes the radical step of dispensing with the orchestral opening entirely, starting with just two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way is that of the cadenza. Normally this long solo passage occurs just before the end of the movement; everything

comes to a standstill while we admire the sheer virtuosity of the soloist. Mendelssohn's solution is logical and utterly unique. He places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation!

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme: Mendelssohn uses the solo instrument—the violin, usually a high voice—to supply the bass note under the first phrase. This inversion of our normal expectations works beautifully.

The second movement is linked to the first by a bassoon solo. A few measures of modulation lead to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and strings return to the key of E (now in the major) for the lively finale, one of those brilliantly light and fleet-footed examples of “fairy music” that Mendelssohn made so uniquely his own.

Claude Debussy

Ibéria from *Images* (1905–1908; 1910)

Achille Claude Debussy was born at St. Germaine en Laye, Department of Seine et Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. He composed Ibéria in the years 1906–08, completing the score on December 25 of the latter year. Gabriel Pierné conducted the orchestra of the Concerts Colonne in the premiere, which took place in Paris on February 20, 1910. Ibéria is scored for three flutes (third doubling second piccolo), piccolo, two oboes and English horn, three clarinets, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, tambourine, snare drum, castanets, xylophone, celesta, cymbals, chimes, two harps, and strings.

After completing his opera *Pelléas et Mélisande*, which is all hints and subtleties, pastel shades and mists, Debussy was eager to compose livelier, more outgoing music. The orchestral *Images* started in Debussy's mind as a set of works for two pianos, obviously intended as a counterpart to the *Images* for piano.

Ibéria, the second of three *Images*, is further subdivided into three sections, reflecting aspects of Debussy's imaginative picture of Spain. Like Bizet, Debussy knew Spain only by way of literature and art, yet he imagined the feel of a day in Spain so successfully that the great Spanish composer Manuel de Falla called *Ibéria* the most satisfying “Spanish” music yet written.

Debussy's orchestra suggests Spain in the characteristic melodic and rhythmic turns, in actual Spanish instruments (castanets heard in the opening measures), or imitations thereof (violins turned-guitar in the last movement, where the players are specif-

ically told to place the instruments under the arm in traditional guitar position while they pluck the strings). The first movement is built of a series of brief ideas that weave in and out like fragments of songs half heard while passing from street to street. The central nocturne is sultry and laden with suppressed passion. But Debussy avoids a cheap erotic climax. Instead he links the movement directly to the final “festa,” in a transition from night to day of which he was particularly proud. The last movement is replete with splashes of one thing and another—the composer called them “realities”—thrown out in a display of seemingly incoherent energy, brilliantly lighted throughout by the masterful treatment of the orchestra.



Simone Porter, violin

Debuting at the Grand Teton Music Festival, violinist Simone Porter has been recognized as an emerging artist of impassioned energy, musical integrity, and vibrant sound. Her performances have been described as “bold” (*Seattle Times*), “coolly virtuosic” (*London Times*), and Ms. Porter herself has been praised as “a consummate chamber musician” (*Telegraph*). At just seventeen years of age, she has already appeared with the New York Philharmonic, the American Youth Symphony, Nashville Symphony, Utah Symphony, and as a soloist at the Aspen Music Festival. Ms. Porter made her professional solo debut at age ten with the Seattle Symphony, and her international debut with the Royal Philharmonic Orchestra at age thirteen.

The 2013–2014 season marks Ms. Porter's debut with the Los Angeles Philharmonic and conductor Ludovic Morlot at the Hollywood Bowl, Pasadena Symphony, Pacific Symphony, Albany Symphony, and the Corpus Christi Symphony.

Past performances of note include a solo appearance in Singapore at the 2010 Great Eastern International Kids Performing Festival and the honor of performing for the Dalai Lama in 2008 at the opening ceremony of a five-day symposium on compassion in Seattle, Washington. The recipient of numerous honors and awards, Ms. Porter is a 2011 Davidson Fellow Laureate. In 2009, she was presented as an “Emerging Young Artist” by the Seattle Chamber Music Society.

Raised in Seattle, Ms. Porter studied with Margaret Pressley and was then admitted into the studio of the renowned pedagogue Robert Lipsett, with whom she presently studies at The Colburn Conservatory of Music in Los Angeles.

Week 4 Orchestra Roster

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

Violin I

Jeff Thayer
Patrick Neal
Judith Cox
Barbara Scowcroft
Robert Davidovici
Simon Shiao
Louise Morrison
Julie Coleman
Ikuko Takahashi
Jessica Blackwell
Anne-Marie Terranova
Anna Genest
Alexander Martin

Violin II

Jennifer Ross
Raymond Leung
Olga Shpitko
Tomoko Iguchi
Lois Finkel
Rebekah Johnson
Dorris Dai Janssen
Kana Kimura
Tracy Dunlop
Mary Corbett
Holly Mulcahy
Dimitri Lazarescu

Viola

Susan Gulkis Assadi
Paul Murphy
Joan DerHovsepian
Suzanne LeFevre
Kristen Linfante
Lucina Horner
Anna Kruger
Rachel Swerdlow
Yang-Yoon Kim
Chiara Kingsley Dieguez

Cello

Daniel Laufer
David Mollenauer
Barrett Sills
Thalia Moore
Marcia Peck
Deborah Nitka Hicks
Sofia Zappi
Gregory Clinton
Amy Leung
David Schepps

Bass

Christopher Brown
Joseph Lescher
Andrew Raciti
Gordon Hill
Deborah Dunham
Wilbur "Skip" Edwards
Erik Gronfor

Flute

Julia Bogorad-Kogan
Camille Churchfield
Melissa Suhr

Piccolo

Stephanie Mortimore
Melissa Suhr

Oboe

Robert Atherholt
Jaren Atherholt

English Horn

Martin Schuring

Clarinet

Laura Ardan
Stephanie Key
Shannon Orme

Bassoon

Christopher Millard
Kristen Sonneborn
Sharon Kuster

Contrabassoon

Juan de Gomar

Horn

Karl Pituch
Gabrielle Webster
Michael Lewellen
Nancy Goodearl

Trumpet

Adam Luftman
Jennifer Marotta
Charles Daval

Trombone

Colin Williams
Nicole Abissi

Bass Trombone

Steve Norrell

Tuba

JáTtik Clark

Timpani

Kenneth Every

Percussion

Richard Brown
Tom Sherwood
Craig Hauschildt

Harp

Louise Vickerman
Anne Preucil Lewellen

Keyboard

Adelle Eslinger Runnicles

Librarian

Gary Corrin

Personnel Manager

Richard Brown

Inside the Music: Haydn in London

Tuesday, July 29 at 8pm | Walk Festival Hall

Nicholas McGegan, *host*

- Franz Joseph Haydn (1732–1809) *from* String Quartet No. 3 in G minor, Hob. III/74, op. 74 “The Rider” (1793) 11’
I. Allegro
IV. Allegro con brio
Holly Mulcahy, *violin*
Patrick Neal, *violin*
Kristen Linfante, *viola*
Barrett Sills, *cello*
- Franz Joseph Haydn *from* Trio in F-sharp minor, Hob. XV/26 (?1794) 3’
II. Adagio cantabile
Holly Mulcahy, *violin*
Barrett Sills, *cello*
Nicholas McGegan, *piano*
- Franz Joseph Haydn (arr. Salomon) *from* Symphony Quintetto after Symphony No. 97 in C major, Hob. I/97 (1792) 16’
I. Adagio–Vivace
III. Menuet–Trio: Allegretto
IV. Finale: Presto assai
Julia Bogorad-Kogan, *flute*
Holly Mulcahy, *violin*
Patrick Neal, *violin*
Kristen Linfante, *viola*
Barrett Sills, *cello*
Nicholas McGegan, *piano*

Sponsored by Marguerite A. Walk

GTMF Presents: National Youth Orchestra of the United States of America

Wednesday, July 30 at 8pm | Walk Festival Hall

Gil Shaham, *violin*
David Robertson, *conductor*

Leonard 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'
Benjamin Britten (1913–1976)	Violin Concerto, op. 15 (1938–1939, rev. 1950, 1954, 1965) Moderato con moto– Vivace– Passacaglia: Andante lento (un poco meno mosso) Gil Shaham, <i>violin</i>	33'

Intermission

Samuel Adams (b. 1985)	Radial Play (2014)	4'
Modest Mussorgsky (1839–1881) (orch. Ravel)	Pictures at an Exhibition (1874; 1922) Promenade The Gnome The Old Castle Tuileries Cattle Ballet of Unhatched Chicks Samuel Goldenberg and Schmuyle The Market at Limoges– The Catacombs The Hut on Fowl's Legs– The Great Gate at Kiev	33'

Opus 3 Artists provides management for Mr. Shaham and Mr. Robertson and tour direction for the NYO-USA.

Sponsored by Mary Linn & Bill Wecker
Gil Shaham sponsored by Long Reimer Winegar Beppler LLP



National Youth Orchestra of the United States of America

Each summer, Carnegie Hall's Weill Music Institute brings together 120 of the brightest young musicians, ages sixteen to nineteen from across the country to form the National Youth Orchestra of the United States of America (NYO-USA). Following a comprehensive audition process and a two-week training residency at Purchase College (SUNY), with faculty made up of principal players from top American orchestras, these remarkable teenagers embark on a tour to great music capitals of the world. From Carnegie Hall in New York to Walt Disney Concert Hall in Los Angeles, these young musicians serve as dynamic musical ambassadors.

The 2014 orchestra—hailing from thirty-three U.S. states plus Washington, D.C. and Puerto Rico—traveled to New York in early June to train with the finest players and section leaders from the Chicago Symphony Orchestra, Pittsburgh Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Metropolitan Opera Orchestra, and San Francisco Symphony. James Ross, director of orchestral activities at the University of Maryland, returns this summer to lead the NYO-USA faculty for a second year.

Following their training residency, this year's orchestra is led by dynamic American conductor David Robertson and joined by virtuoso violinist Gil Shaham as soloist on an eight-city, coast-to-coast U.S. tour.

In the summer of 2015, members of the National Youth Orchestra of the United States of America will add more stamps to their passports as the ensemble makes its first tour to China.

National Youth Orchestra of the United States of America Program Notes

By Steven Ledbetter ©

Leonard Bernstein

Symphonic Dances from *West Side Story* (1960)

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and died in New York on October 14, 1990. He composed the score to West Side Story in 1957–58, in collaboration with choreographer Jerome Robbins, who had the basic idea for a modern version of Romeo and Juliet, dramatist Arthur Laurents, who wrote the book, and lyricist Stephen Sondheim. The show opened in New York on September 26, 1958, with Max Goberman conducting. The concert selection of Symphonic Dances from West Side Story was first performed by the New York Philharmonic under the direction of Lukas Foss on an all-Bernstein program given in February 13, 1961. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, alto saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (a large and varied collection), harp, piano, celesta, and strings.

At its appearance in 1958, the musical *West Side Story* was immediately recognized as a new high-water mark for the American musical theater, an extraordinarily powerful amalgam of Leonard Bernstein's brilliantly unified, nervously jazzy score, Arthur Laurents' book, lyrics by Stephen Sondheim (his first Broadway credit), and Jerome Robbins' electrifying dances. Bernstein had written successful shows before, but this was his first show with songs that immediately became standards, and the dance music was sophisticated enough to find its way directly into the concert hall.

Ballet music from operas or excerpts from classical ballets have often become concert material, and most composers for the musical theater turned the ballet music over to assistants. But Bernstein had already written two formal ballets as well as elaborate dance music for his earlier shows, *On the Town* and *Wonderful Town*. So it was no surprise that he would craft remarkable dances for *West Side Story*.

As laid out in the Symphonic Dances, we hear the Prologue (rivalry between the Jets and Sharks); Somewhere (a visionary dance sequence in which the two gangs are friendly); Scherzo (a continuation of the vision, as they break out of the city into a world of open spaces); Mambo (a competitive dance between the gangs); Cha-Cha (Tony and Maria see one another for the first time); Meeting scene (a short musical underscoring for their first words together); Cool Fugue (the Jets practice controlling their hostility in a twelve-tone row!); the Rumble (in which the two gang leaders are killed); and the Finale (love music and a procession that recalls Somewhere, but now in a tragic mood).

What was perhaps a surprise at the premiere is that the elaborate treatment of some of the songs in the show (especially Maria, which forms an emotional high point when Tony and Maria meet) passes far beyond the level of simple orchestral arrangement to become part of the dramatic unfolding of the tragic tale. The music is the means through which the two rival gangs show off their style and challenge one another with aggressive vigor until the fateful meeting of Tony and Maria sparks a doom-laden love.

Benjamin Britten

Violin Concerto, op. 15 (1938–1939, rev. 1950, 1954, 1965)

Benjamin Britten was born in Lowestoft, Suffolk, England, on November 22, 1913, and died in Aldeburgh on December 4, 1976. He began work on his Violin Concerto in England in November 1938. He completed the score in Quebec on September 29, 1939. Small revisions in 1950 produced the definitive version. Antonio Brosa was soloist at the first performance, with John Barbirolli conducting the New York Philharmonic on March 27, 1940, at Carnegie Hall. In addition to the solo violin, the score calls for two flutes and piccolo (second flute doubling second piccolo), two oboes (second oboe doubling English horn), two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, snare drum, tenor drum, bass drum, cymbals, suspended cymbal, glockenspiel, harp, and strings.

Years after playing the first performance of Britten's Violin Concerto, the Spanish soloist in that event, Antonio Brosa, told a radio interviewer that the attention-getting rhythm first heard in the timpani in the opening bars and recurring throughout the work was of Spanish origin. Britten and Brosa had visited Spain in 1936. The Spanish Civil War attracted many English and American soldiers who wanted to support the Republic against the fascist Franco. Britten's conviction that war is the ultimate folly of mankind was already showing itself in his music. The Violin Concerto, though bristling with technical difficulties, hints at a profound melancholy owing to the human penchant for violence.

The concerto is cast in three movements of unusual character, resembling the later *Sinfonia da Requiem*, with a fast central movement surrounded by two slower movements, the finale in particular having a valedictory character. It is ostensibly in D major, but it is colored by constant suggestions of the minor. Indeed, the concerto takes some time to work its way around to D.

A composer who begins a violin concerto with a motto rhythm on the timpani followed by a high, flowing lyrical melody in the solo violin inevitably attracts comparison with Beethoven; this is a mark of the twenty-five-year-old composer's serious intentions. The soloist's theme appears over the timpani's "Spanish" rhythm, now played by the bassoon. The second theme, also introduced by the soloist, is more rhythmically defined, mock-military in character. Britten assimilates these two contrasting themes into one another, and brings the harmony around to a

broad D-major return to the opening theme, making this moment the emotional highlight of the movement—though it still fluctuates between the major and a form of the minor key.

Without break, the second movement launches itself with drive. The speed of the movement requires that the musical material be of the simplest possible kind for intelligibility, and it is worked out with grotesque energy. A contrasting Trio is more subdued but continues the basic mood of the "dance of death." An extended tutti leads into a brilliant cadenza that forms the link between the middle movement and the finale (among other things, it brings back the drum-rhythm motto from the first movement).

In the finale, for the first of many times in his output, Britten chose to write a passacaglia, a variation in form in which a persistent, repeated melodic pattern is played again and again (usually in the bass of the orchestra) while ever-changing countermelodies are superimposed on top. The trombones enter here for the first time to sound forth the passacaglia theme—based primarily on alternating whole-steps and half steps. Nine variations follow, laid out as a connected and shapely movement of serious expression, colored with the most characteristic sounds of Britten's orchestral technique, the shrill clarity of the woodwinds, strong yet rich brass, and the lamenting, soaring violin. The final pages move toward a resting place in D major, but even at the very end of the work, doubt and ambiguity remain. There is no facile conclusion, and the expressive power of this ambiguous close is very high indeed. Already, at the age of twenty-five, Britten had achieved an astonishing mastery of the orchestra and of his materials; already he had become, in large measure, recognizably the composer who would later write *Peter Grimes*, the *War Requiem*, and the *Cello Symphony*.

Samuel Adams

Radial Play (2014, commissioned by Carnegie Hall)

Born in 1985, Samuel Adams is a widely acclaimed acoustic and electroacoustic composer who draws from his experiences in a diverse array of fields, including noise and electronic music, jazz, and field recording. He has received commissions from Carnegie Hall, San Francisco Symphony, New World Symphony, Ensemble ACJW, and St. Lawrence String Quartet.

Mr. Adams' recent works include a violin concerto for Anthony Marwood, which received its premiere with the Berkeley Symphony in February 2014. In the spring of 2013, Mr. Adams was composer in residence at Spoleto Festival USA, where his String Quartet in Five Movements was premiered by St. Lawrence String Quartet. The work enjoyed further performances at Stanford University's new Bing Concert Hall in the fall of that year. In April 2013, his *Tension Studies* were presented as part of the Los Angeles Philharmonic's Brooklyn Festival and, the following November, were released as post-classical duo *The Living Earth Show's* first full-length album, *High Art*.

National Youth Orchestra of the United States of America

Program Notes Cont.

By Steven Ledbetter ©

This fall, Mr. Adams' Drift and Providence, a work co-commissioned by the San Francisco Symphony and New World Symphony, will be featured as part of the San Francisco Symphony's national tour. The following January, he will continue his activities with the San Francisco Symphony, curating two evenings as part of their new SoundBox series. Mr. Adams currently lives and works in Oakland, California.

In the Composer's Own Words:

Radial Play is constructed of a series of contrapuntal "objects." Each contains a center pitch around which the rest of the music orbits. Over the course of the work's brief duration, these objects move, evolve, collide, split, expand, and contract. In the final moments of the work, the counterpoint extends itself to the thresholds of the orchestra's range, weakens itself, and quickly dissolves. I dedicate Radial Play to the National Youth Orchestra of the United States of America.

Modest Mussorgsky

Pictures at an Exhibition (1874; 1922)
(orchestrated by Maurice Ravel)

Modest Petrovich Mussorgsky was born at Karevo, district of Pskov, on March 21, 1839, and died in St. Petersburg on March 28, 1881. He composed Pictures at an Exhibition as a suite of piano pieces in June 1874. Maurice Ravel made his orchestral transcription in the summer of 1922 for Serge Koussevitzky, who introduced it at one of his own concerts in Paris on October 22, 1922. Ravel's orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, alto saxophone, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bells, triangle, tam-tam, rattle, whip, cymbals, side drum, bass drum, xylophone, celesta, two harps, and strings.

Mussorgsky was a genius at inventing music that depicted individual personalities, and thus was a remarkable opera composer. His best-known instrumental work, Pictures at an Exhibition, for piano solo, was inspired by a dramatic event—a memorial exhibition of works by an architect-friend of the composer's, Victor Hartman, who had died at forty in 1873.

This special exhibition of Hartman's work had a powerful effect on Mussorgsky. Overwhelmed with musical ideas, he imagined himself strolling from one item to another and turned this experience into a grandiose piano score in less than ten days. It was so difficult that few people played it. In 1922, the conductor Serge Koussevitzky asked Ravel to orchestrate it—a task he carried out brilliantly.

The various pictures are sometimes connected by the opening Promenade, which, as Mussorgsky reported, was his raw response to some of the images. The Gnome was a grotesque drawing for a child's toy. The Old Castle depicted an Italian landscape with a troubadour singing. Tuileries, a Parisian scene, showed children quarreling at play. Bydlo is the Polish word for "cattle" rumbling heavily by. The Ballet of Unhatched Chicks represented designs for a ballet with choreography by Petipa, who always included a scene with child dancers. In this case, the children were dressed as canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets."

Samuel Goldenberg and Schmuyle is a superb portrayal of arrogant wealth (strings) and the cringing obsequiousness of poverty (muted trumpet). Hartman's lively drawing of The Market at Limoges becomes a brilliant scherzo, which ends with dramatic suddenness in the powerful contrasting scene of the Catacombs in Paris. The mood is continued in the passage headed Con mortuis in lingua morta (With the dead in a dead language), in which Mussorgsky himself becomes our guide through the city of the dead with a ghostly version of his Promenade. The Hut on Fowl's Legs (Baba Yaga) evokes the fearsome witch of Russian fairy tales, here flying in chase of a victim. This takes us to the powerful finale of the suite, The Great Gate at Kiev, a design for a series of arched stone gates to commemorate Tsar Alexander II's escape from an attempted assassination. Mussorgsky filled his music with the perpetual ringing of bells large and small, re-creating the sounds heard around a Russian public monument, capping off the score with sonorous fireworks.

National Youth Orchestra of the United States of America Lead Sponsor: Bloomberg

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Gil Shaham, *violin*

Gil Shaham is one of the foremost violinists of our time, whose combination of flawless technique with inimitable warmth has solidified his legacy as an American master. Highlights of his 2013–2014 season include Korngold’s Violin Concerto with the Vienna Philharmonic Orchestra at Carnegie Hall, The Cleveland Orchestra, and the Orchestre de Paris; a continuation of his exploration of the “Concertos of the 1930s” with the San Francisco Symphony, Los Angeles Philharmonic, and a tour with the Bavarian Radio Symphony; the world, Asian, and European premieres of a new concerto by Bright Sheng; and a recital tour featuring Bach’s Sonatas and Partitas for solo violin.

Mr. Shaham has more than two dozen concerto and solo CDs to his name, including bestsellers that have appeared on record charts in the U.S. and abroad, winning him multiple GRAMMYS, a *Grand Prix du Disque*, *Diapason d’Or*, and *Gramophone* Editor’s Choice. His recent recordings are produced on the Canary Classics label, which he founded in 2004. They include: *Nigumin: Hebrew Melodies*; Haydn Violin Concertos and Mendelssohn’s Octet with Sejong Soloists; *Sarasate: Virtuoso Violin Works*; Elgar’s Violin Concerto with the Chicago Symphony Orchestra; *The Butterfly Lovers* and Tchaikovsky’s Violin Concerto; Tchaikovsky’s Piano Trio in A with Yefim Bronfman and Truls Mørk; *The Prokofiev Album*; *The Fauré Album*; *Mozart in Paris*; and works by Haydn and Mendelssohn.

Mr. Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008, he received the coveted Avery Fisher Award. He plays the 1699 “Countess Polignac” Stradivarius. He lives in New York City with his wife, violinist Adele Anthony, and their three children.



David Robertson, *conductor*

A consummate musician, masterful programmer, and dynamic presence, David Robertson has established himself as one of today’s most sought-after American conductors. A passionate and compelling communicator with an extensive orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music making and stimulating ideas. In fall 2013, Mr. Robertson launched his ninth season as Music Director of the 134-year-old St. Louis Symphony. In January 2014, Mr. Robertson assumed the post of Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

Highlights of Mr. Robertson’s 2013–2014 season with St. Louis included a return to Carnegie Hall on the centennial of Benjamin Britten’s birth to perform the opera *Peter Grimes* in concert, and the recording earlier in the fall of a St. Louis Symphony co-commission, John Adams’ Concerto for Saxophone.

Mr. Robertson is a frequent guest conductor with major orchestras and opera houses around the world. This year, he conducted the U.S. premiere of Nico Muhly’s *Two Boys* at The Metropolitan Opera.

Born in Santa Monica, California, Mr. Robertson was educated at London’s Royal Academy of Music.

Chamber Music

Thursday, July 31 at 8pm | Walk Festival Hall

Bohuslav Martinů (1890–1959)	Three Madrigals for Violin and Viola, H. 313 (1950) Poco allegro Poco andante Allegro Angela Fuller Heyde, <i>violin</i> Susan Gulkis Assadi, <i>viola</i>	16'
Wolfgang Amadeus Mozart (1756–1791)	Serenade in C minor, K. 388 (c. 1782) Allegro Andante Menuetto Allegro Elizabeth Koch Tiscione, <i>oboe</i> Barbara Bishop, <i>oboe</i> Laura Ardan, <i>clarinet</i> Thomas LeGrand, <i>clarinet</i> Christopher Millard, <i>bassoon</i> Sharon Kuster, <i>bassoon</i> Gail Williams, <i>horn</i> Gabrielle Webster, <i>horn</i>	24'

Intermission

Wolfgang Amadeus Mozart	Duo in G major for Violin and Viola, K. 423 (1783) Allegro Adagio Rondeau: Allegro Susanne Park, <i>violin</i> Kristen Linfante, <i>viola</i>	17'
Johann Sebastian Bach (1685–1750)	Brandenburg Concerto No. 6 in B-flat major, BWV 1051 (1718) Alla breve Adagio ma non tanto Allegro Philippe C. Chao, <i>viola</i> Anna Kruger, <i>viola</i> Barrett Sills, <i>cello</i> Thalia Moore, <i>cello</i> Gregory Clinton, <i>cello</i> David Williamson, <i>bass</i> Francesco Lecce-Chong, <i>harpsichord</i>	17'

Sponsored by WRJ Design Associates

Festival Orchestra: Haydn Seek

Friday, August 1 at 8pm | Walk Festival Hall

Saturday, August 2 at 6pm | Walk Festival Hall

Elizabeth Koch Tiscione, *oboe*

Laura Ardan, *clarinet*

Christopher Millard, *bassoon*

Gail Williams, *horn*

Nicholas McGegan, *conductor*

Wolfgang Amadeus Mozart (1756–1791)	Overture to <i>Die Zauberflöte</i> (<i>The Magic Flute</i>), K. 620 (1791)	6'
Wolfgang Amadeus Mozart	Sinfonia Concertante in E-flat major, K. 297 <i>b</i> (1778) Allegro Adagio Andantino con variazioni	30'
	Elizabeth Koch Tiscione, <i>oboe</i> Laura Ardan, <i>clarinet</i> Christopher Millard, <i>bassoon</i> Gail Williams, <i>horn</i>	

Intermission

Wolfgang Amadeus Mozart	Symphony No. 30 in D major, K. 186 <i>b</i> (K. 202) (1774) Molto allegro Andantino con moto Menuetto e Trio Presto	20'
Franz Joseph Haydn (1732–1809)	Symphony No. 100 in G major, Hob. I/100 “Military” (1794) Adagio–Allegro Allegretto Menuetto: Moderato Finale: Presto	25'

Festival Orchestra sponsored by Marge & Gilman Ordway
Guest Conductor Nicholas McGegan sponsored by Marilyn & Glen Nelson
Soloist Elizabeth Koch Tiscione sponsored by Susan & Jon Rotenstreich
Soloist Laura Ardan sponsored by Bonnie & Mert Bell
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Haydn Seek Program Notes

By Steven Ledbetter ©

Wolfgang Amadeus Mozart

Overture to *Die Zauberflöte* (*The Magic Flute*), K. 620 (1791)

Mozart was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed Die Zauberflöte in the summer of 1791. The opera was first performed at the Theater auf der Wieden in Vienna on September 30. The score calls for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, three trombones, timpani, and strings.

In *The Magic Flute*, composed just a few months before his death, Mozart creates a unique musical world. It is a world where an evil queen expresses her foul intentions through the most elaborate coloratura (a child of nature covered in bird feathers singing popular songs), where a prince and princess undergo trials to climb from the external rank of aristocracy to the higher rank of “Mensch” (human) in a song of elevated simplicity, and where a fatherly, priest-like figure sings what Bernard Shaw described as “the only music ever written by a human being fit for the mouth of God.”

The overture begins with a slow introduction consisting of three harmonies scored for the full orchestra. The searching Adagio is followed by a lively Allegro with a quasi-fugal development. The first listeners may have been confused by this abrupt shift from the churchly to the farcical, but in these first measures Mozart foreshadows the extraordinary range of the musical language that follows.

Wolfgang Amadeus Mozart

Sinfonia Concertante in E-flat major, K. 297*b* (1778)

Mozart evidently composed the Sinfonia Concertante in Paris in 1778, but there is a problem of authenticity discussed below. In addition to the solo instruments, the score calls for two oboes, two horns, and strings.

This Sinfonia Concertante may have been composed during Mozart’s 1778 visit to Paris—or it may not be by Mozart. He arrived in Paris on March 23, 1778, and was immediately commissioned to write a concerto-like work with four soloists, a genre that was hugely popular in Paris at the time. Working enthusiastically, he completed the work in about two weeks, but the performance was canceled, Mozart’s manuscript disappeared, and the original score was lost.

In 1862, a manuscript turned up (not Mozart’s original) with a sinfonia concertante, but the solo instruments are different: oboe, clarinet, horn, and bassoon rather than flute, oboe, horn, and bassoon. Is this an arrangement of Mozart’s lost work? The

scholarly debate continues. Robert Levin believes the orchestral part is essentially Mozart’s, and that someone adapted the wind parts at a later date to fit a particular ensemble.

Mozart designs themes especially well-suited to each instrument, whether in the broadly laid out exposition of the first movement, or that movement’s extended development section; in the dialogue of the second movement; or in the variations of the finale, built on a simple, whistle-able tune that surely pleased the Parisian public.

Wolfgang Amadeus Mozart

Symphony No. 30 in D major, K. 186*b* (K. 202) (1774)

Mozart composed this D major symphony in Salzburg in 1774; the manuscript is dated May 5 of that year. It was certainly performed in Salzburg at that time, though no date of performance is known. The symphony calls for oboes, horns, and trumpets in pairs, plus strings.

When Mozart composed this particularly cheery D major symphony, he was eighteen years old and still rather far from the more “romantic” symphonies of his last years. It begins with a fanfare-like figure and ends with a discreet trill, which will be heard more and more until it all but takes over the texture.

Mozart reduces the orchestra to strings alone for the slow movement in a very compact sonata form. It sounds simple on the surface, but the young composer creates a very polished texture in which each line has its own character and role to play.

For the Menuetto, Mozart recalls the first movement’s trills in the second phrase. A sudden change to the minor comes as a surprise, but before long the opening material returns. The Trio (for strings only) features a bit of syncopation between the first violin and the rest of the ensemble.

The finale begins with another fanfare, a version of the symphony’s opening gesture now changed from 3/4 to 2/4 time. This forceful assertion alternates with a quiet staccato figure in the violins to establish the movement’s basic dynamic contrast. There are lyrical moments, too, and a few references to the trill that so dominated the first movement. This unusual combination of serious and witty characters ends with a teenage prank: the coda sounds a last repetition of the fanfare, which might be the very end of the movement or might perhaps be followed by a few more sturdy chords to close. Instead, a quiet phrase, rhythmically derived from the violins’ quiet staccato figure, evaporates—and the piece suddenly ends.

Franz Joseph Haydn

Symphony No. 100 in G major, Hob. I/100 “Military” (1794)

Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. The Symphony No. 100, called the “Military,” is one of the last symphonies that Haydn wrote for the impresario Salomon in London. Haydn composed the work early in 1794, and conducted the first performance on March 31, 1794, his sixty-second birthday. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, triangle, cymbals, bass drum, and strings.

The German violinist and impresario Johann Peter Salomon rushed to Vienna in 1790, on the news of the death of Haydn’s long-standing patron, Prince Nicholas Esterhazy. There Salomon knocked on Haydn’s door to announce, “I have come to take you to London!” Haydn spent over three years in England and returned to Vienna a rich man. The twelve symphonies he introduced there have never been out of the repertory.

The “Military” Symphony’s opening Adagio has thematic links with the Allegro, but at first we notice only the gradual increase in tension, a sense of foreboding as the introduction comes to rest on the dominant. What follows is utterly unexpected: “toy” music from the flutes and oboes with a shrill tune that is reworked throughout the exposition. After modulating to the dominant (and restating the “toy” music), Haydn gives us a completely new theme, a perky violin tune that will turn out to be the main subject matter of the development. But before we get there, we encounter a sudden silence—two full bars of rest—followed by a leap to distant harmonic regions, and the perky tune begins to take on an ominous character. Gradually, though, things lighten and the mood of the opening is restored in time for the recapitulation.

The second movement was a sensation at the first performance and for years afterwards. The serenade begins softly, but when it is repeated it suddenly becomes fortissimo with the support of the entire battery of percussion and a shift to the minor key. An unaccompanied trumpet call (using a fanfare apparently well known in Haydn’s day) explodes into a distant A-flat that relapses to the tonic for a sonorous brass-and-percussion close.

The minuet is on the slow side, so that the two middle movements of the symphony can be grouped together against the fast first and last movements. The final Presto is wondrously rich and elaborate with far-reaching harmonies, Haydn’s best kettledrum joke, and an unexpectedly dark and serious moment of calm preceding the final appearance of the military instruments in full force. The “Military” Symphony became the most famous symphony in the world—at least until Beethoven composed his Fifth Symphony more than a dozen years later.



Nicholas McGegan, conductor

As he embarks on his fourth decade on the podium, Nicholas McGegan—long hailed as “one of the finest baroque conductors of his generation” (*London Independent*)—is increasingly recognized for his probing and revelatory explorations of music of all periods.

Throughout his career, Mr. McGegan has defined an approach to period style that sets the current standard: serious and intelligent, but never dogmatic. Mr. McGegan’s ability to engage players and audiences alike has made him a pioneer in broadening the reach of historically informed practice beyond period ensembles to conventional symphonic forces. His guest-conducting appearances often feature baroque repertoire alongside Classical, Romantic, 20th-century, and even brand-new works.

Active in opera as well as the concert hall, McGegan was principal conductor of Sweden’s Drottningholms Slottsteater from 1993 to 1996, and he has guest conducted with opera companies including San Francisco, Santa Fe and Washington. Mr. McGegan also frequently collaborates with groundbreaking choreographer Mark Morris, notably for premiere performances of Morris’ production of Rameau’s *Platée* at the Edinburgh Festival and *L’Allegro* at Ravinia. In 2014, Mr. McGegan rejoins the Mark Morris Dance Group, along with Philharmonia Baroque Orchestra and Chorale for a premiere and tour of Mr. Morris’ new production of Handel’s *Acis and Galatea*.

Mr. McGegan’s discography of more than one hundred releases includes the world-premiere recording of Handel’s *Susanna*, which garnered both a Gramophone Award and a GRAMMY nomination. Born in England, Mr. McGegan was educated at Cambridge and Oxford and taught at the Royal College of Music, London.

Elizabeth Koch Tiscione, *oboe*

This is Elizabeth Koch Tiscione's 6th year with the Grand Teton Music Festival. Ms. Tiscione joined the Atlanta Symphony Orchestra at the beginning of the 2007–2008 season. She currently holds the George M. and Corrie Hoyt Brown Chair. She has performed at many chamber music festivals throughout the country, including Tannery Pond, Cape Cod, and the Chamber Music Society of Lincoln Center. Ms. Tiscione studied at the Interlochen Arts Academy under Daniel Stopler, and with Richard Woodhams at the Curtis Institute of Music.

Laura Ardan, *clarinet*

This is Laura Ardan's 14th year with the Grand Teton Music Festival. Principal Clarinet with the Atlanta Symphony Orchestra since 1982, Ms. Ardan now holds the Robert Shaw endowed Chair. She is a frequent guest of the Atlanta Chamber Players, Georgian Chamber Players, and Emory Chamber Music Society, performing regularly at the Highlands Chamber Music Festival in North Carolina. A student of Roger Hiller and Stanley Drucker, Ms. Ardan attended the Juilliard School of Music. She also played with the Metropolitan Opera Orchestra for two seasons.

Christopher Millard, *bassoon*

This is Christopher Millard's 11th year with the Grand Teton Music Festival. Mr. Millard has been the principal bassoon for Canada's National Arts Centre Orchestra since 2004. Prior to that, he held positions for twenty-nine years with the Vancouver Symphony Orchestra and the CBC Radio Orchestra. Mr. Millard has appeared at festivals throughout Canada as well as with the Chamber Music Society of Lincoln Center, Santa Fe Chamber Music, Chamber Music Northwest, and the Marlboro Festival. He has been a longtime faculty member of the National Youth Orchestra and the University of British Columbia.

Gail Williams, *horn*

This is Gail Williams' 22nd year with the Grand Teton Music Festival. Ms. Williams joined the Chicago Symphony Orchestra in 1978, and was appointed Associate Principal Horn in 1984, a position she held until retiring from the orchestra in 1998. Ms. Williams has performed chamber music with the Vermeer Quartet, the Chamber Music Society of Lincoln Center, Santa Fe Chamber Music Festival, and is a founding member of the Chicago Chamber Musicians. Since 1989, Ms. Williams has been a professor of horn at the Bienen School of Music at Northwestern University.

Week 5 Orchestra Roster

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

Violin I

Angela Fuller Heyde
Holly Mulcahy
Anne-Marie Terranova
Heather Kurzbauer
Robert Davidovici
Dimitri Lazarescu
Barbara Scowcroft
Rebekah Johnson
Sarah Schwartz
Mary Corbett

Violin II

Patrick Neal
Susanne Park
Simon Shiao
Anna Genest
Kana Kimura
Lois Finkel
Eva Cappelletti Chao
Jessica Blackwell
Ikuko Takahashi

Viola

Susan Gulkis Assadi
Roberta Zalkind
Kristen Linfante
Philippe C. Chao
Anna Kruger
Yang-Yoon Kim
Rachel Swerdlow
Lucina Horner

Cello

Barrett Sills
Thalia Moore
Marcia Peck
Deborah Nitka Hicks
Gregory Clinton
Amy Leung

Bass

Christopher Brown
Fred Bretschger
Gordon Hill
David Williamson

Flute

Julia Bogorad-Kogan
Camille Churchfield

Oboe

Elizabeth Koch Tiscione
Barbara Bishop
Martin Schuring

Clarinet

Laura Ardan
Thomas LeGrand

Bassoon

Christopher Millard
Sharon Kuster

Horn

Gail Williams
Gabrielle Webster
Robert Lauver

Trumpet

Barbara Butler
Charles Geyer

Trombone

Larry Zalkind
Colin Williams

Bass Trombone

Jared Rodin

Timpani

Kenneth Every

Percussion

Brian Prechtl
Wiley Arnold Sykes
Craig Hauschildt

Librarian

Robert Stiles

Personnel Manager

Richard Brown

Inside the Music: Simply Classical

Tuesday, August 5 at 8pm | Walk Festival Hall

Barbara Scowcroft, *host*

Johann Sebastian Bach (1685–1750)	<i>from</i> Violin Sonata No. 3 in E major, BWV 1016 (c. 1725) I. Adagio II. Allegro Ralph Matson, <i>violin</i> Francesco Lecce-Chong, <i>harpsichord</i>	7'
Ludwig van Beethoven (1770–1827)	<i>from</i> Piano Sonata in C-sharp minor, op. 27, no. 2, “Moonlight” (1801) I. Adagio sostenuto Andrew Palmer Todd, <i>piano</i>	5'
Johannes Brahms (1833–1897) (arr. Abelson)	Scherzo in C minor (1853) Gail Williams, <i>horn</i> Scott Holshouser, <i>piano</i>	5'
Camille Saint-Saëns (1835–1921)	Caprice on Russian and Danish Airs, op. 79 (1887) Poco allegro Andantino Allegro vivace Julia Bogorad-Kogan, <i>flute</i> Martin Schuring, <i>oboe</i> Thomas LeGrand, <i>clarinet</i> Scott Holshouser, <i>piano</i>	10'
Claude Debussy (1862–1918)	Syrinx (1913) Carole Bean, <i>flute</i>	3'
Antonio Vivaldi (1678–1741)	Concerto for 4 Violins in B minor, op. 3, no. 10 (1711) I. Allegro III. Allegro Susanne Park, <i>violin</i> Lorien Benet Hart, <i>violin</i> Anne-Marie Terranova, <i>violin</i> Barbara Scowcroft, <i>violin</i> Lucina Horner, <i>viola</i> Ralph Matson, <i>viola</i> Thalia Moore, <i>cello</i> Fred Bretschger, <i>bass</i> Francesco Lecce-Chong, <i>harpsichord</i>	8'

Sponsored by Cynthia Walk & Charles Wolfinger

Chamber Music

Thursday, August 7 at 8pm | Walk Festival Hall

Heitor Villa-Lobos (1887–1959)	Assobio a Jato (Jet Whistle) (1950) Allegro non troppo Adagio Vivo Carole Bean, <i>flute</i> Krisanthy Desby, <i>cello</i>	11'
Ludwig van Beethoven (1770–1827)	String Trio in C minor, op. 9, no. 3 (1797–1798) Allegro con spirito Adagio con espressione Scherzo: Allegro molto e vivace Finale: Presto Angela Fuller Heyde, <i>violin</i> Yang-Yoon Kim, <i>viola</i> Charae Krueger, <i>cello</i>	24'
Dana Wilson (b. 1946)	Musings, for Horn and Piano (2003) Calliope – Muse of Eloquence and Epic Poetry Polyhymnia – Muse of Sacred Song Thalia – Muse of Comedy Melpomene – Muse of Tragedy Euterpe – Muse of Lyric Poetry Erato – Muse of Erotic Love Clio – Muse of History Urania – Muse of Astronomy Terpsichore – Muse of Whirling Dance Gail Williams, <i>horn</i> Scott Holshouser, <i>piano</i>	21'
Intermission		
Thierry de Mey (b. 1956)	Musique de Tables (1987) John Kinzie, <i>percussion</i> Brian Prechtel, <i>percussion</i> Wiley Arnold Sykes, <i>percussion</i>	7'
Paul Schoenfield (b. 1947)	Café Music (1986) Allegro con fuoco Andante moderato Presto Angela Fuller Heyde, <i>violin</i> Joel Noyes, <i>cello</i> Scott Holshouser, <i>piano</i>	15'

Festival Orchestra: Latin Beats & Pure Biss

Friday, August 8 at 8pm | Walk Festival Hall

Saturday, August 9 at 6pm | Walk Festival Hall

Jonathan Biss, *piano*

Miguel Harth-Bedoya, *conductor*

Silvestre Revueltas (1899–1940)	Sensemaya (1938)	7'
Ludwig van Beethoven (1770–1827)	Piano Concerto No. 4 in G major, op. 58 (1804–1806; 1807) Allegro moderato Andante con moto Rondo: Vivace Jonathan Biss, <i>piano</i>	33'

Intermission

Antonín Dvořák (1841–1904)	Slavonic Dance in B major, op. 72, no. 1 (1886–1887) Slavonic Dance in E minor, op. 72, no. 2 (1886–1887) Slavonic Dance in A-flat major, op. 46, no. 3 (1878) Slavonic Dance in C major, op. 46, no. 1 (1878)	20'
Nikolay Rimsky-Korsakov (1844–1908)	Capriccio espagnol, op. 34 (1887) Alborada Variazioni Alborada Scena e canto gitano (Scene and Gypsy Song) Fandango asturiano	16'

Festival Orchestra sponsored by Marge & Gilman Ordway

Guest Conductor Miguel Harth-Bedoya sponsored by Anne & Tom Muller

Soloist Jonathan Biss sponsored by Suzanne & John Whitmore

Friday performance sponsored by Penney & A.C. Hubbard

Saturday performance sponsored by Marlies Hessel Artzt & Ed Artzt

Latin Beats & Pure Biss Program Notes

By Steven Ledbetter ©

Silvestre Revueltas
Sensemayá (1938)

Silvestre Revueltas was born in Santiago Papasquiario, Durango, Mexico, on December 31, 1899, and died in Mexico City on October 5, 1940. He composed Sensemayá in 1937 and 1938 and conducted the Symphony Orchestra of Mexico in the first performance on December 15, 1938. The score calls for two flutes and two piccolos; two oboes and English horn; two clarinets, E-flat clarinet, and bass clarinet; three bassoons and contrabassoon; four horns, four trumpets, three trombones, tuba, timpani xylophone, claves, cymbals, glockenspiel, bass drum, two gongs, two tomtoms, a small Indian drum, raspador, gourd, and strings.

Mexican composer Silvestre Revueltas died far too soon. His life was not as short as that of Schubert or Mozart, but, like Mussorgsky, alcoholism cut him off at forty, just as he was creating modern Mexican music reflecting the folk and popular traditions of the country, drawing upon new elements, such as from Stravinsky.

In 1934, the Cuban poet Nicolás Guillén published a collection of exotic, energetic poems under the title *West Indies, Ltd.* One of these poems, *Sensemayá*, which bears the subtitle “Chant for Killing a Snake,” was the inspiration for Revueltas’ tone poem, his most important single composition.

As anyone who has ever watched a snake-charmer (even in fantasy) is aware, an essential part of the performance is hypnotic repetition. The poem offers a ritual incantation, the syllables *Mayombé-bombe-mayombé*, which mean nothing but which Revueltas converts into a driving rhythmic cell in 7/8. It starts quietly, but grows more and more insistent as the piece continues. The irregular rhythm, the growing significance of the percussion, the sheer sensual sound of the ensemble all reveal that influence of Stravinsky, whose muse has been transplanted to the tropics of the Western Hemisphere. This dramatic score has long since become one of the basic works in the Mexican symphonic repertory.

Ludwig van Beethoven

Piano Concerto No. 4 in G major, op. 58 (1804–1806; 1807)

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. The Fourth Piano Concerto was composed in 1805 and early 1806 (it was probably completed by spring, for the composer’s brother offered it to a publisher on March 27). The first performance was a private one, in March 1807, in the home of Prince Lobkowitz, and the public premiere took place in Vienna on December 22, 1808, with the composer as soloist. In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, and strings; two trumpets and timpani are added in the final movement.

In his most fruitful period, Beethoven tended to alternate “heroic” works like the Third and Fifth symphonies with intensely lyrical works. The Fourth Piano Concerto, that most lyrical of Beethoven’s ventures with the genre, came just before the “heroic” Razumovsky quartets, but was soon followed by the equally songful Violin Concerto.

Piano Concerto No. 4 boasts a striking Beethovenian opening—because of its stillness, not its noise level. The piano begins with gentle insinuation, a quiet phrase that waits for a reply. The orchestral response startles because it seems to come in the wrong key of B major, though that turns out simply to be a momentarily bright harmonization of the first melody note, rich poetry that echoes in the mind through the rest of the movement. The soloist lapses into silence while the orchestra presents most of the themes. This music never really moves away from the home key until the soloist enters with one important theme. The concerto is clearly cast on the grand scale. The solo exposition reworks the orchestral ritornello, but with great breadth and freedom.

The brief slow movement, strictly dividing soloist from orchestral strings, is so striking that it demands an explanation. One explanation is that Beethoven was describing the story of Orpheus going to the Underworld to recover his wife, Eurydice. The strings at the opening—in stern unison with sharply dotted notes—represent the Furies barring Orpheus’ way. The piano is the hero, softening their hardness with the power of his song. The piano *sings* with increasing urgency, finally overcoming the opposition of the strings, persuading them to melt into harmony.

A wonderful musical surprise links the last two movements. The rondo theme of the finale seems to begin in the “wrong” key, though it quickly works its way around to the home key of G. Beethoven uses this trick for more surprises all through the movement, creating spacious and rich ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme. Most of the movement rushes along at a

Latin Beats & Pure Biss Program Notes Cont.

By Steven Ledbetter ©

great pace, though there is a smooth, relaxed second theme by way of contrast. A moment of tranquility recurs in a smooth version of the crisp rondo theme in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the pianist's left hand and the bassoons and clarinets, before the final orchestral statement of the theme brings the concerto to its brilliant close with last prankish echoes.

Antonín Dvořák

Slavonic Dances op. 72 (1886–1887) and op. 46 (1878)

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He composed his first set of eight Slavonic Dances, Opus 46, for piano duet in early 1878, and scored them for full orchestra by August 22. They call for an orchestra consisting of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum, cymbals, triangle, and strings.

Dvořák composed the second set of Slavonic Dances, Opus 72, also for piano duet in the summer of 1886, completing the scoring by the following January for an ensemble of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum, cymbals, triangle, and strings.

The Slavonic Dances made Dvořák's name outside of his native country. The idea came from the publisher Simrock, who had recently agreed, on Brahms' recommendation, to bring out some music of this relatively unknown regional composer. He requested a set of dances in the style of Brahms' Hungarian Dances, from which he had profited greatly. Dvořák readily agreed, and began creating eight dances for piano duet, orchestrating them soon after. Simrock made a fortune and requested a similar set eight years later. Two dances from each set are included here.

Opus 72, No. 1, is a Slovak dance type, *odzemek*, "from the earth," in a lively B major for the leaping implied by the dance; the contrasting central section in B minor uses independent material in a slightly less athletic mood.

Opus 72, No. 2, is a *dumka* in a plaintive E minor with poignant climaxes and a delicately contrasting middle section, which, with its accented dotted figure on the first beat, suggests a *mazurka*. The oscillating, yearning main theme returns and sticks in the mind.

Opus 46, No. 3, is a polka in A-flat beginning in a warmly lyrical mood, then contrasted by a sunny and vigorous new section in a faster tempo. Various alternations and transmutations lead to the coda, built on the rhythmically energetic second figure.

Opus 46, No. 1, is a vigorous *furiant*, a popular Czech dance that sounds like it is in 3/2 meter until it suddenly reveals itself to be a fast 3/4, with the first section written so two bars sound like a broader single bar. The play of meters is utterly characteristic of this dance, but rarely has a *furiant* been so festive and fiery as this one. The middle section is more straightforward and waltzy in character.

Nikolay Rimsky-Korsakov

Capriccio espagnol, op. 34 (1887)

Nikolai Andreyevich Rimsky-Korsakov was born at Tikhvin, government of Novgorod, on March 18, 1844, and died at Lyubensk, government of St. Petersburg, on June 21, 1908. He composed Capriccio espagnol in the summer of 1887. The score calls for three flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani plus five percussionists, harp, and strings.

During the season of 1886–1887, Nikolai Rimsky-Korsakov became especially interested in problems of violin technique as part of his continuing study of the orchestral instruments and their possibilities. Having composed a *Fantasy* on two Russian themes for violin and orchestra, he decided to write a similar work on Spanish themes. Ever since its completion, listeners have rightly regarded *Capriccio* as one of the great demonstrations of orchestral color.

The various sections of the *Capriccio espagnol*, played without break, are:

1. *Alborada* (Vivo e strepitoso), a brilliant 2/4 dance in A major that also returns, rondo-like, to give an overall shape to the whole;
2. *Variations* (Andante con moto), in F major, highlighting the horn section;
3. *Alborada*, a repeat of the opening in B-flat with the first appearance of the solo violin;
4. *Scene and gypsy song* (6/8, D minor), introduced by a series of solo cadenzas for different instruments; it runs directly into...
5. *Fandango asturiano* (3/4, A major), with full orchestral forces in kaleidoscopic display, including stringed instruments strummed like guitars and a lot of violin harmonics. This leads into the coda (2/4, A major), one last statement of the *Alborada* made as lively and brilliant as possible.



Jonathan Biss, *piano*

Making his Grand Teton Music Festival debut, American pianist Jonathan Biss is widely regarded for his artistry, musical intelligence, and deeply felt interpretations. He has won international recognition for his orchestral, recital, and chamber music performances with diverse repertoire ranging from Mozart and Beethoven through the Romantics to Janáček and Schoenberg, as well as works by contemporary composers such as György Kurtág.

In the 2013–2014 season, Mr. Biss' orchestral engagements include the New York Philharmonic, the Boston Symphony, the Seattle Symphony, the Swedish Chamber Orchestra, and Leipzig Gewandhaus, among others. Mr. Biss also continues to play in the major recital series in the U.S. and Europe—he has opened the Master Piano Series at the Concertgebouw, Salzburg, Lucerne and Edinburgh Festivals, the Beethovenfest, Bonn, and the Mariinsky Concert Hall in St. Petersburg. Mr. Biss made his much-anticipated Carnegie Hall recital debut in January 2011 with a program of works by Beethoven, Schumann, Janáček and a new work written for him by Bernard Rands. He appears regularly at Carnegie Hall and presented his second Stern Auditorium recital in January 2014.

Mr. Biss joined the faculty of the Curtis Institute of Music in 2011. He is widely known for his Massive Open Online Course (MOOC) through Coursera. In March 2013, Onyx Classics released Volume 2 in Mr. Biss' nine-year recording cycle of Beethoven's complete sonatas. Find an excerpt from Jonathan Biss' Kindle Single, *Beethoven's Shadow*, on page 103.



Miguel Harth-Bedoya, *conductor*

GRAMMY-nominated and Emmy Award-winning conductor Miguel Harth-Bedoya is currently Chief Conductor of the Norwegian Radio Orchestra/Oslo and the Music Director of the Fort Worth Symphony Orchestra. He is also the Founder and Artistic Director of *Caminos del Inka*, a nonprofit organization dedicated to performing and promoting music of the Americas. The organization's multimedia orchestral program premiered at the Chicago Symphony and has been played by many other orchestras. Mr. Harth-Bedoya has appeared numerous times with major North American orchestras including Atlanta, Baltimore, Boston, Los Angeles, and others.

Equally at home in the theater, in 2015, Mr. Harth-Bedoya will conduct the world premiere of *Cold Mountain* by Jennifer Higdon at the Santa Fe Opera with Nathan Gunn in the principal role. An active recording artist, Mr. Harth-Bedoya's recordings include *Traditions and Transformations: Sounds of Silk Road Chicago* with the Chicago Symphony and Yo-Yo Ma, which was nominated for two GRAMMY awards in 2009. In December 2011, Deutsche Grammophon released *Nazareno*, a highly acclaimed recording of music by Osvaldo Golijov with the Orquesta Sinfonica de Castilla y León. With the Fort Worth Symphony, Mr. Harth-Bedoya recorded *Sentimiento Latino* with Juan Diego Florez (for Decca), and the world-premiere bilingual recording of Prokofiev's *Peter and the Wolf*.

Born and raised in Peru, Mr. Harth-Bedoya received his Bachelor of Music degree from the Curtis Institute of Music and his Master of Music degree from The Juilliard School.

Week 6 Orchestra Roster

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

Violin I

Ralph Matson
Dennis O'Boyle
Lorien Benet Hart
Jay Christy
Robert Davidovici
Karen Kinzie
Eva Cappelletti Chao
Chunyi Lu
Edward Wu
Jennifer Gordon Levin
Anne-Marie Terranova
Marina Brubaker
Barbara Scowcroft

Violin II

Angela Fuller Heyde
Helen Nightengale
Patrick Neal
Susanne Park
Joan Christenson
Heather Kurzbauer
Sarah Schwartz
Holly Mulcahy
Sha
Rebekah Johnson
Dimitri Lazarescu
Lois Finkel

Viola

Susan Gulkis Assadi
Reid Harris
Brant Bayless
Ben Ullery
Roberta Zalkind
Anna Kruger
Philippe C. Chao
Kristen Linfante
Valerie Heywood
Abhijit Sengupta

Cello

Joel Noyes
Thalia Moore
Marcia Peck
Janet Steinberg
David Garrett
Sofia Zappi
Amy Leung

Cello cont.

Krisanthy Desby
Julia Sengupta
Charae Krueger

Bass

Christopher Brown
Robert Barney
Richard Barber
David Williamson
Sidney King
Wilbur "Skip" Edwards
Fred Bretschger

Flute

Julia Bogorad-Kogan
Alice Kogan Weinreb

Piccolo

Carole Bean
Caitlyn Valovick-Moore

Oboe

Elizabeth Koch Tiscione
Barbara Bishop

English Horn

Martin Schuring

Clarinet

Gregory Raden
David Pharris

E-flat Clarinet

Thomas LeGrand

Bass Clarinet

Shannon Orme

Bassoon

Sue Heineman
Sharon Kuster
Benjamin Atherholt

Contrabassoon

Steven Braunstein

Horn

Gail Williams
Nancy Goodearl
Jonathan Ring
Robert Lauver

Trumpet

Barbara Butler
Charles Geyer
Charles Daval
Jennifer Marotta

Trombone

Larry Zalkind
Colin Williams

Bass Trombone

Jared Rodin

Tuba

Craig Knox

Timpani

Peter Kogan

Percussion

Richard Brown
John Kinzie
Brian Prechtl
Wiley Arnold Sykes
Richard Weiner

Harp

Courtney Hershey Bress

Keyboard

Adelle Eslinger Runnicles

Librarian

Robert Stiles

Personnel Manager

Richard Brown

Inside the Music: La Belle Époque – Music from 1890–1914

Tuesday, August 12 at 8pm | Walk Festival Hall

Andrew Palmer Todd, *host*

Charles Martin Loeffler (1861–1935)	<i>from</i> Two Rhapsodies for Oboe, Viola, and Piano (1901) II. La cornemuse (The Bagpipe)	12'
	Martin Schuring, <i>oboe</i> Philippe C. Chao, <i>viola</i> Andrew Palmer Todd, <i>piano</i>	
Antonín Dvořák (1841–1904)	String Quartet No. 12 in F major, op. 96 “American” (1893) Allegro ma non troppo Lento Molto vivace Finale: Vivace ma non troppo	26'
	Anne-Marie Terranova, <i>violin</i> Patrick Neal, <i>violin</i> Abhijit Sengupta, <i>viola</i> David Garrett, <i>cello</i>	
Charles Ives (1874–1954)	Violin Sonata No. 2 (c. 1914) Autumn: Adagio maestoso–Allegro moderato In the Barn: Presto–Allegro moderato The Revival: Largo–Allegretto	15'
	Ralph Matson, <i>violin</i> Francesco Lecce-Chong, <i>piano</i>	

Sponsored by Margot Walk & Jerry Freeland

GTMF Presents: Performance Today

Wednesday, August 13 at 8pm | Walk Festival Hall

Fred Child, *host*

Wolfgang Amadeus Mozart (1756–1791) Oboe Quartet in F major, K. 370 (1781) 14'
Allegro
Adagio
Rondeau: Allegro
Elizabeth Koch Tiscione, *oboe*
Jay Christy, *violin*
Yang-Yoon Kim, *viola*
Charae Krueger, *cello*

Johannes Brahms (1833–1897) *from* String Quartet No. 3 in B-flat major, op. 67 (1875) 10'
I. Vivace
Sarah Schwartz, *violin*
Eva Cappelletti Chao, *violin*
Ben Ullery, *viola*
Amy Leung, *cello*

Intermission

Ofer Ben-Amots (b. 1955) *from* The Odessa Trio (2008–2014) 14'
I. A Prayer (Elohenu Ve'lohey Avotenu)
III. Intermezzo: Tango Dorfman
Karen Kinzie, *violin*
Amy Leung, *cello*
Scott Holshouser, *piano*

Maurice Ravel (1875–1937) La Valse (1920) 13'
Donald Runnicles, *piano*
Adelle Eslinger Runnicles, *piano*

Sponsored by Diane & Don Siegel



Fred Child of *Performance Today*

Fred Child is the host of American Public Media's *Performance Today (PT)*, the most-listened-to classical music radio show in America. Fred 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 *PT'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 ground-breaking "Spring for Music" concerts from Carnegie Hall.

Mr. Child's music reviews and reports have appeared on NPR's *All Things Considered* and *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 private pilot.



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Chamber Music

Thursday, August 14 at 8pm | Walk Festival Hall

Wolfgang Amadeus Mozart
(1756–1791)

Oboe Quartet in F major, K. 370 (1781)
Allegro
Adagio
Rondeau: Allegro

14'

Elizabeth Koch Tiscione, *oboe*
Jay Christy, *violin*
Yang-Yoon Kim, *viola*
Charae Krueger, *cello*

Robert Schumann
(1810–1856)

Frauenliebe und-leben (A woman's love and life), op. 42 (1840) 25'
Seit ich ihn gesehen (Since I saw him)
Er, der Herrlichste von allen (He, the noblest of all)
Ich kann's nicht fassen, nicht glauben (I cannot grasp or believe it)
Du Ring an meinem Finger (You, ring upon my finger)
Helft mir, ihr Schwestern (Help me, sisters)
Süßer Freund, du blickest mich verwundert an (Sweet friend, you gaze)
An meinem Herzen, an meiner Brust (At my heart, at my breast)
Nun hast du mir den ersten Schmerz getan (Now you have caused me
pain for the first time)

Kelley O'Connor, *mezzo-soprano*
Donald Runnicles, *piano*

Intermission

Johannes Brahms
(1833–1897)

String Quartet No. 3 in B-flat major, op. 67 (1875) 34'
Vivace
Andante
Agitato–Trio–Coda
Poco allegretto con variazioni

Sarah Schwartz, *violin*
Eva Cappelletti Chao, *violin*
Ben Ullery, *viola*
Amy Leung, *cello*

Sponsored by Cammie & Andy Watson

Festival Orchestra: Magnificent Mahler

Friday, August 15 at 8pm | Walk Festival Hall

Saturday, August 16 at 6pm | Walk Festival Hall

Kelley O'Connor, *mezzo-soprano*

Donald Runnicles, *conductor*

Gustav Mahler
(1860–1911)

Rückert Lieder (1901–1902)

Ich atmet' einen linden Duft! (I breathed a gentle fragrance!)

Liebst du um Schönheit (If you love for beauty)

Blicke mir nicht in die Lieder (Do not look at my songs)

Ich bin der Welt abhanden gekommen (I am lost to the world)

Um Mitternacht (At midnight)

20'

Kelley O'Connor, *mezzo-soprano*

Intermission

Gustav Mahler

Symphony No. 5 (1901–1902)

Trauermarsch

Stürmisch bewegt, mit größter Vehemenz

Scherzo

Adagietto

Rondo: Finale

75'

Maestro Donald Runnicles sponsored by Sylvia Neil & Dan Fischel

Festival Orchestra sponsored by Marge & Gilman Ordway

Soloist Kelley O'Connor sponsored by Barbara & Pat McCelvey

Friday performance sponsored by Patty & Dick Jaquith

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

Closing Night Stage Party sponsored by Robin & Bill Weiss

Magnificent Mahler Program Notes

By Steven Ledbetter ©

Gustav Mahler

Five Rückert Songs (1901–1902)

Gustav Mahler was born in Kalischt (Kalište) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He composed his five independent settings of texts by Friedrich Rückert during the late summer of 1901 and the summer of 1902. Each is scored for a different ensemble. In the order in which they will be performed here, the instrumentation is as follows: Ich atmet' einen linden duft! flute, oboe, clarinet, two bassoons, three horns, harp, celesta, violins, and violas; Liebst du um Schönheit: two oboes, two clarinets, two bassoons, four horns, harp, and strings. Blicke mir nicht in die Lieder: one each of flute, oboe, clarinet, bassoon, and horn, plus harp and muted strings; Ich bin der Welt abhanden gekommen: oboe, English horn, two clarinets, two bassoons, two horns, harp, and strings; Um Mitternacht: two each of flutes, oboes (one an oboe d'amore), clarinets, bassoons (plus contrabassoon), four horns, two trumpets, three trombones, tuba, timpani, harp, and piano, but no strings.

Mahler's settings of the poetry of Friedrich Rückert (1788–1866) are closely bound up with work on his Fifth Symphony, begun in 1901 and completed the following year. Rückert was a professor of Asian languages who occasionally brought a fresh viewpoint, derived from eastern poetry and thought, into his work. But Mahler was attracted to a particular side of his output—some 428 poems expressing, with an extraordinary variety of theme and mood, his devastation at the death of two of the poet's children, one of whom was named Ernst. Mahler had lost a brother of the same name in childhood. Rückert's poetry thus exercised a strong attraction, and he used it as the basis of his finest cycle, *Kindertotenlieder* (“Songs on the Death of Children”), for which he carefully selected five poems from Rückert's voluminous outpouring, and also for a separate collection of five Rückert songs.

The two Rückert collections exploit a new kind of orchestration from Mahler—or rather an intensification of his tendency to treat the orchestra as an immensely varied series of chamber ensembles. They also mark his new interest in a highly contrapuntal texture, inspired by his study of the late Beethoven quartets and the works of Bach. The emphasis on expressive melody, whether in the voice part or in the accompanying instruments, makes these lieder intimate and direct despite the orchestral accompaniment.

Gustav Mahler

Symphony No. 5 (1901–1902)

Mahler began writing his Fifth Symphony in 1901 and completed it the following year. He himself conducted the premiere in Cologne on October 18, 1904. The score calls for four flutes, two piccolos, three oboes and English horn, three clarinets, D clarinet, and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, tam-tam, slapstick, glockenspiel, harp, and strings.

Mahler's first four symphonies, all written in the nineteenth century, are all inspired by or based on songs, especially the songs of the collection of folk poetry known as *Des Knaben Wunderhorn* (*The Youth's Magic Horn*). By the turn of the century, Mahler had stopped drawing upon that source for good, though with one last glimpse in the finale of the Fifth Symphony. His next songs were settings of the poet Rückert, including his finest cycle, *Kindertotenlieder*, which he started before he began work on the symphony. The Fifth is the first purely orchestral symphony since No. 1, with no vocal parts and no hint of musical shapes dictated by song.

The group of three instrumental symphonies—Nos. 5, 6, and 7—reveal Mahler's growing interest in the independence of the instrumental lines, in a highly contrapuntal texture. He more frequently uses small subsections of the orchestra, as if the entire ensemble consisted of an immensely varied series of chamber groups. The Fifth was written under the specific influence of Beethoven's late quartets, which Mahler described to a friend as “far more polyphonic than his symphonies,” and of the intricate tonal counterpoint to J.S. Bach, whose work he studied for hours on end.

Mahler drafted the first two movements during the summer of 1901 at his newly built retreat in the Austrian resort town of Maiernigg. The remainder had to wait, because the opera season was starting, and his duties in Vienna left him little time to compose during the winter. But when he got back to the symphony the following summer, he was a different man. At a dinner party on November 7 he met Alma Schindler, a composition student and a young woman of spectacular beauty and self-assurance. Within three weeks Mahler was talking of marriage and almost against her will Alma was realizing that “He's the only man who can give meaning to my life, for he far surpasses all the men I've ever met.” By December 9, Alma had accepted him. When they married on March 9, Alma was already pregnant.

In some respects, two people can hardly have been less well suited to each other, whether by age, temperament, character, or interests. Mahler was passionately in love with her, but overbearing in his demands that she entirely devote her attention to him, even to the point of giving up composition. Alma was

capricious, flirtatious, and conceited, though also intelligent and witty, musical, capable of great generosity and petty meanness. Yet virtually everything Mahler wrote for the rest of his life was composed for her. Indeed, the famous Adagietto movement of the Fifth Symphony was his confession of love, according to the conductor Willem Mengelberg, who insisted that both of them told him this was so.

The symphony is laid out in five movements, though Mahler grouped the first two and the last two together, so that there are, in all, three “parts” tracing a progression from tragedy to an exuberant display of contrapuntal mastery and a harmonic progression from the opening C-sharp minor to D major.

The opening movement has the character of a funeral march, rather martial in character, with a trumpet fanfare and a drum-like tattoo of the strings and winds at the outset. The Trio is a wild, almost hysterical outcry in B-flat minor gradually returning to the tempo and the rhythmic tattoo of the opening. The basic march returns and ends with a recollection of the first song from *Kindertotenlieder*, which Mahler was almost certainly composing at the same time. The second trio, in A minor, is more subdued and given largely to the strings. Last echoes of the trumpet fanfare bring the movement to an end.

The second movement, “Stormy, with the utmost vehemence,” takes the frenetic outbursts of the first movement as its basic character and contrasts them with a sorrowful march melody in the cellos and clarinets. They alternate three times. A premature shout of triumph is cut off, and the main material returns. The shout of triumph comes back briefly as a chorale in D (the key that will ultimately prevail), but for now, the movement ends in hushed mystery.

Mahler told Natalie Bauer Lechner that the scherzo was to represent “a human being in the full light of day, in the prime of his life.” It moves with great energy, often as a lilting and whirling waltz with a featured solo horn, sometimes by turns sardonic, boisterous, even brutal.

The last part begins with the famous Adagietto, once almost the only movement of Mahler’s music that was heard with any frequency. When Mahler wrote it, he was recalling the musical worlds created for the second song of *Kindertotenlieder* and *Ich bin der Welt abhanden gekommen*, though he does not use either song to shape this exquisitely restrained movement. The melody grows in sweeping arches to a climactic peak that is not hammered with fortissimos but whispered as if with bated breath.

Mahler builds his finale as a grand rondo in which, after an opening horn call, a bassoon quotes a phrase from one of Mahler’s *Wunderhorn* songs, *Lob des hohen Verstandes*, which describes a singing contest the outcome of which is controlled by a don-

key. Good-natured satire of academic pedantry is the point of the song, and Mahler here undertakes his own cheerful demonstration of counterpoint, the academic subject par excellence in music theory, treated in a wonderfully exuberant and free wheeling way. He is concerned to build up a symphonic structure, alluding to the theme of the Adagietto with music of a very different spirit. The climax of the symphony brings back the chorale theme from the second movement, the one earlier passage in all that tragic realm that hinted at the extroversion of D major, now finally achieved and celebrated with tremendous zest.

Steven Ledbetter

Author of Program Notes

Steven Ledbetter is a scholar, writer, lecturer, and conductor who served as Musicologist and Program Annotator for the Boston Symphony Orchestra from 1979 to 1998. In addition to writing for many orchestras, chamber ensembles, and other musical institutions throughout the United States, he has written the notes for nearly 200 recordings. Mr. Ledbetter is in great demand as a lecturer on all periods of classical music as well as the musical theater for many organizations in the Boston area and beyond.

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Kelley O'Connor, mezzo-soprano

This marks GRAMMY Award-winning mezzo-soprano Kelley O'Connor's Grand Teton Music Festival debut. Ms. O'Connor has emerged as one of the most compelling artists of her generation. During the 2013-14 season, the California native's impressive calendar includes John Adams' *The Gospel According to the Other Mary* with Grant Gershon conducting the Ravinia Festival Orchestra; the world premiere of John Harbison's *Crossroads* with the Saint Paul Chamber Orchestra conducted by Edo de Waart; Peter Liberson's *Neruda Songs* with The Gothenburg Symphony Orchestra led by Joana Caerneiro; and Beethoven's Ninth Symphony with Alan Gilbert and the New York Philharmonic.

Ms. O'Connor collaborated with Maestro Runnicles earlier this year at the Atlanta Symphony Orchestra for Brahms' *Alto Rhapsody*. Internationally in recent seasons, Ms. O'Connor's debuts include the Proms Festival and the BBC Symphony Orchestra in performances of Mahler's Eighth Symphony. She has received unanimous international, critical acclaim for her numerous performances as Federico García Lorca in Osvaldo Golijov's *Ainadamar*.

Ms. O'Connor created the role of Lorca for the world premiere at Tanglewood, 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. She reprised her "musically seductive, palpably charismatic" (*Washington Post*) portrayal of Lorca in the world premiere of the revised edition of *Ainadamar* at the Santa Fe Opera in a new staging by Peter Sellars during the 2005 season. The *New York Times* notes, "Ms. O'Connor's...coffee-colored voice—elegantly focused with a touch of earth—is both direct and insinuating."

A black and white photograph of a conductor on a stage, facing a large audience. The conductor is in the foreground, gesturing with his right hand. The audience fills the background, and the stage is lit with spotlights. The text "CENTER FOR THE ARTS" is overlaid in green and white at the top left of the image.

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Week 7 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
Patrick Neal
Robert Davidovici
Barbara Scowcroft
Sarah Schwartz
Rebekah Johnson
Heather Kurzbauer
Helen Nightengale
Dimitri Lazarescu
Sha
Joan Christenson
Holly Mulcahy

Violin II

Jennifer Ross
Jay Christy
Marina Brubaker
Lorien Benet Hart
Eva Cappelletti Chao
Mary Corbett
Edward Wu
Jennifer Gordon Levin
Lois Finkel
Anne-Marie Terranova
Chunyi Lu
Karen Kinzie

Viola

Reid Harris
Susan Gulkis Assadi
Brant Bayless
Valerie Heywood
Ben Ullery
Roberta Zalkind
Abhijit Sengupta
Lucina Horner
Yang-Yoon Kim
Philippe C. Chao
Kristen Linfante

Cello

Joel Noyes
Marcia Peck
David Garrett
Charae Krueger
Janet Steinberg
Sofia Zappi

Cello cont.

Amy Leung
Julia Sengupta
Judith McIntyre Galecki
Krisanthy Desby

Bass

Paul Ellison
Robert Barney
Fred Bretschger
Richard Barber
Sidney King
David Williamson
Wilbur "Skip" Edwards

Flute

Angela Jones-Reus
John Thorne

Piccolo

Carole Bean
Alice Kogan Weinreb

Oboe

Elizabeth Koch Tiscione
Barbara Bishop

Oboe d'Amore

Martin Schuring

English Horn

Martin Schuring

Clarinet

Gregory Raden
David Pharris

Bass Clarinet

Thomas LeGrand

Bassoon

Sue Heineman
Sharon Kuster

Contrabassoon

Steven Braunstein

Horn

Gail Williams
Gabrielle Webster
Michael Gast
Robert Lauver
Nancy Goodearl
Jonathan Ring

Trumpet

Mark Inouye
Charles Daval
Jennifer Marotta
Jim Vassallo

Trombone

Michael Mulcahy
Larry Zalkind

Bass Trombone

Jared Rodin

Tuba

Craig Knox

Timpani

Peter Kogan

Percussion

Richard Brown
John Kinzie
Brian Prechtl
Richard Weiner

Harp

Paula Page

Keyboard

Scott Holshouser

Librarian

Robert Stiles

Personnel Manager

Richard Brown

Festival Musicians Spotlight



John Kinzie

Celebrating his 25th year playing with the Grand Teton Music Festival, John Kinzie lets everyone in his home state of Colorado know that GTMF is “one of the best orchestras in the country.” Mr. Kinzie recalls the day that Richard Brown called him to join the Festival twenty-five years ago. The call was entirely unexpected, but every year since he has been glad he picked up!

John started playing percussion in the fourth grade when instruments were introduced to his school. By then, he already had a start in music, having studied piano with his mother. He quickly took to percussion, though, and loves it to this day. He enjoys the variety it allows for and appreciates practicing each and every one of the different percussion instruments.

Kinzie enjoys being a part of GTMF as he gets to play with Maestro Runnicles and the amazing soloists that collaborate with the orchestra each summer. Equally important to him is the collegiality he experiences with the other Festival Orchestra musicians. He notes that when they meet again, they pick up “right where we were the previous year, as if time has not moved.”



Wilbur “Skip” Edwards

Wilbur “Skip” Edwards first heard about the Grand Teton Music Festival twenty-five years ago from a fellow musician he was performing with in the Phoenix Symphony. His colleague encouraged him to send a tape to Ling Tung in 1989, and Maestro Tung liked what he heard.

When asked about his favorite aspects of the Festival, Mr. Edwards notes, “The music is excellent, which is a given,” and he loves the camaraderie among the bassists in particular. They all bring impressively high-quality basses, which means he gets to try out a wide variety of top-notch instruments each summer. Skip was drawn to the bass when he was “tall enough to hold it up.” He started out playing the clarinet and piano, but when he discovered the bass line, music really clicked for him. From the bass to the baritone sax and tuba, he finds low-clef instruments both intriguing and satisfying.

For Skip, the Grand Teton Music Festival is more like a family than any other orchestra where he has played. In the summer he notes that musicians are playing music together, hiking together, and then grilling dinners together; and then they get up each morning to do it all again.

When he tells people back in Ohio where he gets to spend his summers and explains that it’s near Yellowstone, they all want to come too. He did recently have a neighbor travel to Jackson Hole that got to see him perform. He describes that evening as “over the top” for all involved. His friends from back home loved the Tetons, he said, and, as always, “Walk Festival Hall sounded fantastic.”



Roger Oyster

Roger Oyster got a call from former Music Director Ling Tung in 1988 asking him to be a part of the Grand Teton Music Festival. He had just been appointed Principal Trombonist in the St. Louis Symphony.

Oyster came to play the trombone somewhat circuitously, having started his musical career playing the euphonium (a valved instrument also known as the “tenor tuba”), in the United States Marine Band in Washington, D.C., for six years. While there, he started studying trombone and taking auditions; he left “The President’s Own” band in 1987 and has been playing the trombone as an orchestral musician ever since.

Roger says that when something musical happens, the trombone is “always involved in a crucial, indispensable way.” For him, “The most dramatic, heroic, and often the most moving parts of classical orchestral works just wouldn’t be the same without the trombone.”

When asked about his favorite memories of his years at the Grand Teton Music Festival, Roger notes that the question is a bit like being asked, “What is the best part of winning the Lotto?” “For the musicians,” he says, “the Festival is the best possible combination of an artist retreat and summer camp for adults.” He notes that everyone involved with the Festival has quite a bit of fun during the summer, and that “the fun is not just an added benefit of the Festival, but also something that positively impacts the joy of music making at GTMF in a truly significant way.”

When he is back home in Missouri, Roger lets everyone know that “The Tetons are the most beautiful things they’ve never seen and that the Grand Teton Music Festival makes the best music they’ve never heard.” He tells anyone who will listen that a journey to Jackson and the Grand Teton Music Festival is a trip worth taking.



Jennifer Humphreys

Jennifer Humphreys, a rising cello star, joins GTMF for her inaugural season this summer. The daughter of two musician parents, Jennifer started playing instruments at an early age. She first picked up the violin at age six, but soon switched to the cello after seeing Yo-Yo Ma perform.

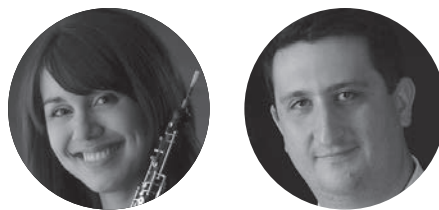
Today, Humphreys loves the cello for its versatility. She says with the cello, “It feels just as natural to sing a beautiful melody as it does to back everyone up with a bass line or support with an inner voice.”

Jennifer joined the cello section of the Atlanta Symphony Orchestra in January 2011. Humphreys was Assistant Principal Cello of the Charlotte Symphony for two seasons before coming to Atlanta. She has served as Principal Cellist of the National Repertory Orchestra and the National Orchestral Institute and in 2004, traveled to Graz, Austria, to participate in the American Institute for Musical Studies. An active chamber musician, Jennifer previously played with the Lechuza String Quartet in residence at the Grand Teton Music Festival. Humphreys studied at Interlochen Arts Academy and Rice University, where she was a student of Lynn Harrell, Brinton Smith, and Chris French.

When asked what she is most excited about in joining the Grand Teton Music Festival, Humphreys notes, “I am thrilled to be able to work with such talented and respected musicians from across the country, under the baton of the esteemed Maestro Runnicles. ... And, I get to experience all this artistic fulfillment surrounded by the stunning Grand Tetons in Jackson Hole—truly one of the most beautiful places on the planet!”

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Jaren & Ben Atherholt

Jaren & Ben Atherholt, recently married, learned of the Grand Teton Music Festival separately, but now get to make the journey to the Tetons together each summer. Jaren found out about GTMF while at Rice University and has been coming “to perform with this wonderful orchestra” for the past six seasons.

Ben’s first GTMF experience was years earlier. When he was in elementary school he came to Jackson with his father, Festival Musician Robert Atherholt. The Festival “has been an exciting part of [his] life” for as long as he can remember, and this will be his 5th summer as a member of the Festival orchestra.

Jaren and Ben are both thrilled that while at GTMF, they get to perform with their family. With Jaren and her father-in-law both playing oboes, Ben on the bassoon and his step mother, Melissa Suhr, playing the flute, it is truly a family affair.

Jaren began playing the oboe when she was nine years old in Fairbanks, Alaska. The band director tried to get her to start out on the flute or clarinet, but she was determined to only play the oboe because it was so unique. Through the years, her fascination with the distinct aspects of the oboe has only grown. She feels “it is incredible that the craft of reed making is still extremely necessary to play the oboe. In an age of iPhones and Facebook, we oboists have to sit at our desk and make reeds the old-fashioned way, in pursuit of the sound and music making we strive for.”

Ben started playing the bassoon and contrabassoon his freshman year of high school upon entering the High School for the Performing and Visual Arts in Houston. He enjoys the versatility of the bassoon and contrabassoon, and appreciates the ability these instruments have to “add unique color to the orchestra.” From the start of his musical career, Ben has “loved the challenge of always trying to improve,” and notes that “spending summers at GTMF inspires him to continue to grow.”

Jaren and Ben spend the rest of their year in New Orleans where they say, “many people already know about GTMF.” When they talk about it, people usually ask, “How can I participate too?” Jaren remembers one concert in the Tetons that Thomas Wilkins conducted. She says that he described the Grand Teton Music Festival by saying it was “like the NBA All-Star Team—where all of the best musicians from around the country come together in one of the most beautiful settings on earth and make incredible music together.” Now that is how she and Ben describe the Festival too.

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Sha

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Northwestern University
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Juan de Gomar

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Dallas Symphony Orchestra, Principal
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Josh Phillips

Milwaukee Orchestra
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Music Academy of the West, Faculty
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TRUMPETS CONT.



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Pittsburgh Ballet Orchestra, Principal;
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Charles Geyer

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Baroque; Chicago Chamber Musicians
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Mark Inouye

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Adam Luftman

San Francisco Opera Orchestra, Principal;
San Francisco Ballet Orchestra, Principal;
San Francisco Conservatory, Faculty
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Music of the Baroque
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Matthew Sonneborn

Naples Philharmonic, Principal
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Houston Opera Orchestra, Principal
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Trombone; Butler University, Music of the
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From Beethoven's Shadow by Jonathan Biss

Pianist Jonathan Biss makes his Grand Teton Music Festival debut this summer with a performance of Beethoven's Piano Concerto No. 4 in G major on August 8 and 9, 2014. Artistically, Mr. Biss is especially close to Beethoven's music; he recently released Volume 2 of a decade-long project to record all of the Beethoven Sonatas. This endeavor began when Biss turned thirty and will end when he turns forty. In addition to teaching at the Curtis Institute of Music and his widely known courses on Beethoven's piano sonatas through Coursera.org, Mr. Biss is an engaging and compelling writer. Below is an excerpt from his Kindle Single, which is available at Amazon.com.



The word “wonderment” goes a long way towards conveying my own feelings about Beethoven's music. It was the dominant sensation when I first heard Serkin's *Appassionata* on a cassette tape in the car, at age 9. It was again at the forefront when I discovered the *Grosse Fuge*, a year or two later, in a recording by the Budapest Quartet.^f (I can remember, vividly, that my immediate reaction was that the piece was totally incomprehensible, and that I *had* to hear it again, right away; years later, after countless hearings, and even a number of performances of Beethoven's own arrangement of the piece for piano four-hands, it seems only slightly more comprehensible, and remains as irresistible as ever.) And it was an actual sensation, felt in my whole body, when I had that first encounter with the complete cycle of piano sonatas at age 13.

Those were all listening experiences. When I am the one playing—that is to say, when my relationship to the music becomes tactile and is complicated by questions of self-expression—the sensation becomes exponentially more powerful. This sort of awe, while a very intense thing to live with, is not in any way negative; in fact, it is probably essential, given my conviction that the search for something unreachable is part of this music's expressive DNA. But at the same time, it creates a very practical difficulty: once you come to the conclusion that something is unreachable, how—and when—do you decide to reach for it? If one is, by definition, never really *ready* to play all the Beethoven Sonatas, when is the moment to say, “Ready or not, here I come?”

In trying to answer this troublesome question, I again resort to a negative definition: It may be impossible to know that you are ready to take on such a project, but it is emphatically possible to know that you *aren't* ready. For most of my life—probably since the Peabody cycle—I've known that I've wanted to play the 32 Beethoven Sonatas. What I've known, to be more precise, is that this body of music is more important to me than just about any other, and that I want—feel compelled—to spend my life interrogating it. And while the open-ended study of music can be a

wonderful, wonderful thing, one's relationship with a piece invariably takes on new dimensions after public performance. There are probably many reasons for this—again, there is the tactile aspect of music-making, so vital to an instrumentalist, which will always receive more emphasis when a performance looms—but above all it is because these works exist to be *communicated*, and thus there are things to be known about them that one simply cannot know without experiencing that communication. And so, when a concert presenter in a major American city asked me, aged 23, to play the 32 sonatas, I should have been thrilled. And in fairness, I was sort of thrilled. At the same time, though, I was absolutely plagued with doubt. So plagued that nothing—not putting off the start of the project for three years, or spreading the concerts over a longer period—could make me feel that the enormous fear I felt was unjustified.

Some of the sources of the fear were probably intangible, but others were plenty tangible. First of all, at that point I'd played no more than 10 of the sonatas, including just one of the last five. (While it would be wrong to say that the earlier works are *easier*—on a purely physical level, for one, some of them are enormously uncomfortable to play—the late sonatas are composed in a language, or languages, so unprecedented, unique and seemingly inscrutable, that coming to terms with them seems to me a greater bridge to be crossed.) While I'd always assumed—to whatever extent I'd thought it through—that when I got around to performing the whole cycle there would be certain sonatas I'd still need to learn, making the leap when I still had 22 sonatas to go seemed to involve a degree of hubris.

A second reason, closely related to but ultimately independent from the first, is that experience has taught me that the physical and mental preparation of a piece of music can take you only so far: Putting the piece away for a time, letting it rest while the mind and fingers are occupied with other things, often leads to more development than the actual, quantifiable work does. Time and time again, I've struggled with something—the shape

of a phrase, the handling of a transition—in a work that is new to me, searched and searched for a solution that seemed organic, and found that nothing I tried sounded natural—nothing passed the “rightness” test. But then, after leaving the piece for a period of several months, sometimes really not even thinking about it at all, the same passage has somehow, through some kind of osmosis, resolved itself, and no longer poses a question at all. (Or rather, to go back to Schnabel once again, having answered one question, it now poses a new one.) It can be frustrating knowing that this process has no shortcuts, but ultimately it has led me to the conclusion that I simply should not perform a work immediately after learning it; much better to let it percolate first, away from the pressurized atmosphere of the concert hall, which tends to force the performer to fall back on what works—even if it doesn’t work too well¹. And if I had accepted that offer when I was 23, there would have been no way around the reality that I would need to play many of the sonatas immediately after learning them.

Then there was a third reason, which goes beyond the Beethoven Sonatas themselves: Performing the cycle when I still had so many sonatas to learn would have meant a degree of immersion in that music so extreme, it would have all but excluded the possibility of my learning anything else at a time in my life when I should have been musically omnivorous. This is partially, of course, a question of my musical development at large: It would have been a very bad decision to have taken on the complete Beethoven Sonatas and in the process moved away from other music—the Mozart concerti, or Schumann’s solo works, for example—which was arguably as important to me, and which would become vastly more difficult to learn if I postponed it too long. But it also played directly into the question of my readiness to take on the project itself. Beethoven’s music is so exceedingly easy to program in part because it represents such a watershed in the history of music: To a remarkable extent, all the music that precedes it (certainly in the classical era) seems to be leading up to it, and all the music that has come since exists in response. Haydn’s will to surprise, to invent, and Mozart’s way of finding expressive possibilities *everywhere* (how different they are from one another!) are among the roots of Beethoven’s music, which grows from them in ways neither prior master could have envisioned. And one would have to go outside the central European tradition to find music written after 1827 that does not grapple with the essential aspects of Beethoven’s music—the fierce independence; the architectural asymmetry, with enormous works resisting any resolution until their final movements; the harmonic boldness, which precipitated the slow collapse of the tonal system; the grit. And even farther afield, he looms large: With music as various as Kirchner and Kurtág, Janáček and Takemitsu, he might not be central, but one quality or another of the music points backward toward him; he is always in the room. And so, deciding to spend the bulk of several years of my life with Beethoven, without having addressed such a huge volume of great music with so much to say about him, seemed not only inadvisable, but irresponsible.

Seven years later, what has changed? I will make this series of recordings over a nine-year period, which naturally makes the prospect somewhat less daunting. And a significant side effect of this pacing is that my relationship with Beethoven while I am preparing the recordings will be immersive but not exclusive; his music will exist not in a vacuum, but in conversation with his predecessors and followers (or rather, precedents and consequents). Still, my decision to dive into this undertaking when I could not bring myself to commit to it when it was offered to me, relatively recently, on a plate represents a significant shift. Particularly as what I am committing to now is not just performances of the sonatas, but recordings—recording, as described, being the most fraught, disorienting process in a musician’s life.

First, the straightforward answers: The 10 sonatas I’d played as of 2004 have now become 18, drawn from all periods of Beethoven’s compositional career. While it is true that each sonata poses decidedly unique questions and problems—to refer to the Beethoven Sonatas as a “body of music” is misleading, given the extent to which each sonata is a self-contained emotional universe—the percentage of this music I’ve now played makes me feel that I am at least reasonably well acquainted with both his musical personality and his ever-evolving musical language. This feeling is bolstered by the amount of Beethoven I’ve played beyond just the sonatas (many other isolated solo works; all of the concerti; most of the chamber music), and the time I’ve spent listening to and studying the symphonies and, especially, the string quartets. The latter, even more than the sonatas, often seem to me to be Beethoven’s most personal statements, and perhaps because they are written for instruments Beethoven did not have a physical relationship with, it is in these pieces that earthly concerns—practicality for the player, comprehensibility for the listener—seem furthest from his mind, freeing him to write both some of his most consoling and his most harrowing music. The late quartets in particular often seem to be beyond human understanding, and yet to engage with them is to feel that you *know* Beethoven, somehow.

And in these past seven years, I also learned plenty of other music, from Bach and Händel to new works—in several cases, ones composed specifically for me, which gave me invaluable insight into the creative process from which I, as an interpreter, am one enormous degree removed—and of course, a vast quantity in between the two. I learned a huge amount of Mozart, which taught me about Beethoven not through their similarities but through their staggering differences. In short: Mozart, a theatrical composer if there ever was one, writes about the real world; Beethoven writes about an idealized world. Beethoven’s admiration for Mozart was enormous, which makes it all the more interesting that the drama of his music is drawn from such utterly different sources than Mozart’s. While Mozart’s music so often suggests conversation, Beethoven’s is most often written in one immensely strong voice. Where Mozart’s temperament is quicksilver, Beethoven’s is steadfast. And where Mozart is so often willing to interrupt the narrative of a work if inspiration takes him in a different direction, Beethoven’s music is nearly always relentlessly argued, never straying significantly from the business of resolving the central questions it poses.

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I learned a great deal of Schubert, and was repeatedly struck by the way this musical genius with a personality so fundamentally different from Beethoven's was still profoundly influenced by him. There are some very specific instances of this debt—the last movement of Schubert's *A Major Sonata*, D. 959 hews far too closely to the finale of Beethoven's Op. 31, no. 1, in form and even in specific gestures, for it to be an accident^g—but it is the monumentality and the individualism Schubert pursued in his late works that really show what the example of Beethoven provided him with. The material is utterly different in character, and the *use* of the material is no more similar—where Beethoven develops and insists, Schubert wanders and dreams—but the breadth of Schubert's vision and the nerve he needed to realize it show beyond doubt how closely he had studied Beethoven.

I learned much of Schumann's piano music, and found that even German music's most original and unanticipated voice is in conversation with Beethoven. The poetry, the ear for detail both bizarre and exquisite and the talent for glorious non sequitur are all Schumann's own, but the sense of striving and the use of music as diary—as a means of working through life's terrors and dissatisfactions—are straight out of Beethoven. I played many of Brahms' great works, and was moved by the obviously crushing weight that this master, born six years after Beethoven's death, felt in the form of the need to *be* Beethoven, and the subsequent difficulty he had merely being his own, great self. (Brahms may have carried this burden more heavily than others, but Beethoven cast the same shadow over the entire nineteenth century.) Furthermore, it was through Brahms that I discovered something equally true of Beethoven: that the presence of rigor is in no way an impediment to the expression of passion, and that the craft of composition, while no *substitute* for inspiration, is absolutely essential if the inspiration is to have any impact at all.

I learned the works of Schoenberg and his contemporaries, and felt more strongly all the time that while Beethoven never could have imagined this music, it was a natural consequence of the trail he blazed. Schoenberg spoke about his need to “emancipate” dissonance with the 12-tone system he built, and Beethoven's music, in its daring, so destabilized the diatonic system, the road towards atonality was in a sense already paved by the time he wrote his last works. And of course, Schoenberg's attempt to create an entirely new language, which he did with tremendous fanfare and, one can now say, six decades after his death, limited success, makes Beethoven's late period seem more awe-inspiring than ever. For where Schoenberg's serial works juxtapose passages of great nostalgic beauty with music which is both leaden and obviously “constructed,” Beethoven's late style, while no less linguistically removed from all that came before it, is seamless enough to accommodate some of the most profound statements of western civilization. To play one of Schoenberg's piano works directly before Beethoven's Op. 109—as I've done on a number of occasions—is to make the rather astonishing discovery that the Beethoven is not only more satisfying, but more daring and *modern* than the Schoenberg. The latter's music is often complex, but it is a complexity that one can work through; the mystery of Beethoven remains inexplicable.

It's not just that my study of all of this music felt somehow related to Beethoven—in many cases, it seemed to be *leading* me to him. As I could feel the weight of the preoccupation these giants had with Beethoven, my own preoccupation became increasingly intense. The Beethoven Sonatas, always the holy grail as far as I was concerned, gradually became something else as well: the orbit around which my other fascinations moved. The more I widened my musical sphere, the more central he seemed. I repeat: He was always in the room.

^f The recording in question was their Sony performance (the CD also includes the Op. 59, no. 3 and *Harp Quartets*), but the aforementioned Library of Congress performance remains magnificent.

¹ This is truest of all with recording, which tends to shine a light on the performer's uncertainty, and consequently makes reliance on prepackaged solutions very tempting. So when I go into the recording studio, my policy is that I must have already gone through this cycle—a period of work followed by a period of rest—twice with the piece in question.

^g Richard Goode's recordings of both the Beethoven and the Schubert are marvelous, and both are available on Nonesuch. The similarities are so striking, it is fascinating to listen to the two back to back.

From the Kindle Single Beethoven's Shadow by Jonathan Biss, published by RosettaBooks.



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Grand Teton Music Festival is governed by a Board of Directors who volunteer their time in support of our mission. As a labor of love, the Directors are responsible for helping determine the strategic and policy direction of the organization. We are incredibly grateful to our dedicated Board President, Margot Walk, who has shepherded this Festival over the past four years and to President-Elect, Sylvia Neil, who will ensure GTMF will thrive in years to come when her term begins this August.

Margot Walk, Board President, looks forward to her 48th Season at Grand Teton Music Festival

Margot Walk came along for the trip when her first husband, Ling Tung, was invited to guest conduct at a music festival in Jackson Hole in the summer of 1967, and her life has never been the same. A few summers earlier, in 1962, the Festival had performed its first season of concerts as part of the Jackson Hole Fine Arts Foundation led by Consuelo von Gontard. Along with friends like Marion Buchenroth and composer George Huffsmith, von Gontard thought it high time for this place of extraordinary beauty to be home to a vibrant culture.

In 1968, Ling Tung became Music Director of the Grand Teton Music Festival, and he and Margot dedicated themselves to the cause of making a lasting institution from the original inspiration of great music in the grandeur of the Tetons. For over two decades, Margot was the business manager of the Festival. Since 1988, she has served in various capacities on the board and is winding up a four-year term as Board President this summer.

Looking closely, one can see Margot's involvement in each stage of the Festival's evolution. What continues to inspire her is that so many people on stage and in the audience have made the mission of the Festival their own. Year after year, wonderful musicians come to perform, and year after year, many people make gifts to provide the financial foundation for a sustainable future.

Marion Buchenroth notes that "Margot is absolutely one of the most dedicated people I know. Without Margot," she says, "it's unlikely the Festival would be as large as it is today." Margot herself counts on many more years in the company of the Festival's musicians and supporters."

Sylvia Neil, President-Elect, inherits the mantle for Season 54 and beyond

Incoming Board Chair Sylvia Neil has loved the magic of music and musical instruments since she was a little girl. She was particularly fascinated by a playmate's mom in her neighborhood who was a virtuosic pianist, so her parents bought her a piano for her 8th birthday.

Ms. Neil first journeyed to the Tetons with her husband, Dan Fischel, who had come to the Tetons when he was a little boy with his father who loved music. Fischel grew up, bought property in Jackson Hole, and fell in love with the Grand Teton Music Festival. Dan introduced Sylvia to the Festival, and for the last fifteen summers they have attended virtually every weekend concert.

Her fondest memories through these years have been "sitting in Walk Hall and being transported to the very mountaintops by the music." Ms. Neil is thrilled to be sponsoring Maestro Runnicles this summer. She sees him as a consummate artist, an international star, and a dear friend. Ms. Neil tells everyone in Chicago and wherever her travels take her that the Grand Teton Music Festival is a "must destination for all music lovers worldwide."

Marion Buchenroth, Lifetime Achievement Award

From the early days of the Festival through today, Marion Buchenroth has been a champion for the Grand Teton Music Festival. For her continued commitment and support through the years she will be receiving this year's GTMF Lifetime Achievement Award.

Ms. Buchenroth remembers the early days of the Grand Teton Music Festival. She tells of a time, which, from our digital vantage point, seems more distant than it is, when Jackson was cut off from the rest of the world for more than half of every year. There were no radio or television stations with signals strong enough to reach the valley. There were no newspapers, and roads closed after the first big snow each year, locking Jackson and its residents in and the rest of the world out for at least four months a year. Upon first moving to Jackson, Ms. Buchenroth taught for the public school district and realized quite quickly that the children had little to do in the evenings and on weekends except get into trouble. The only places open were bars and saloons, and in the town she was quickly learning to call home, Ms. Buchenroth wanted to help change that.

From the start, Ms. Buchenroth worked for the Arts Guild, which helped to support the Grand Teton Music Festival. She has amazing stories of standing on the corner by the Wort Hotel making sure everyone passing by heard as much as possible about the Grand Teton Music Festival. She remembers setting up tables on the Town Square to sell anything and everything to raise funds. "If someone thought of it, even if it was the silliest thing anyone could imagine," she says, "they would sell it because they wanted to make sure the Music Festival had the financial support to continue."

Ms. Buchenroth also tells of one night in the music tent in Teton Village when the wind was so strong it became a part of the concert. Strong gusts started early, making the lights swing to and fro, and blowing the musicians' scores up into whirlwinds. A cold front was ushered in too, but the musicians played on, literally battling to be heard. According to Buchenroth, that concert is forever ingrained in the minds of anyone who was present. "There may have been more people on stage than in the audience for some of GTMF's earliest concerts," she says, "but there was always a serious amount of heart and drive to make and hear superb music."

Through the years, Buchenroth worked tirelessly to ensure that the musicians could return to the Tetons every summer. All year long, she took on the duty of reminding the town of Jackson that the Festival would be back each summer. During the long Wyoming winters, when free-flowing music in the verdant mountains might have seemed the farthest thing from reality, Marion reminded everyone that the Grand Teton



Music Festival was alive and well. She made sure the Festival had not only a pulse, but also a beating heart from January through December each year.

Today, Ms. Buchenroth still attends concerts at Walk Festival Hall on a regular basis. During one intermission last summer, she spoke with two visitors to town seated next to her. They told her that they "never imagined it would be *this* good," and she glowed with pride in recounting their reaction. When asked if she has experienced any concerts that stand out as favorites, Marion is too overcome with how good they all are to choose one. She says she cannot count the number of times she has slowly stood up from her seat and strolled out of Walk Festival Hall thinking, "That was the most beautiful concert I have ever heard." She says in that post-concert shuffle she will often look around and realize that the rest of the audience is feeling that way too. Concerts at the Grand Teton Music Festival are so moving, Buchenroth says, that when leaving the hall, "It is really quite often people can hardly speak."

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We thank everyone who has generously contributed time, talent, services, donations, and auction lots to make the 2014 Jackson Hole Wine Auction a success. This annual event raises significant funds to support the Grand Teton Music Festival, local music education and community programs. We would like to recognize the leadership of our committees, and the talents of our featured guests who made this three-day extravaganza unforgettable.

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On Saturday, September 6, 2014, the Jackson Hole community will gather in a celebration of philanthropy at Old Bill's Fun Run, the most innovative fundraiser in the nation. Over the past seventeen years, this event has helped local charities raise over \$100 million and has touched the lives of thousands. Please make Grand Teton Music Festival your organization of choice this year at Old Bill's Fun Run. We are pleased to acknowledge donors who made gifts through Old Bill's Fun Run in September 2013. Thank you for remembering Grand Teton Music Festival!

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The Festival extends a heartfelt thank you to donors who support Music In The Hole, our community celebration on the 4th of July. These donors make gifts that support this free concert, which the entire community enjoys!

Donations to Music In The Hole are accepted year-round. Contact Anna Dobbins at 307.732.9967.

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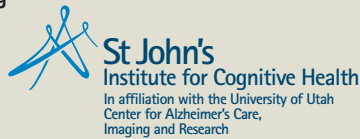


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In 2013, Grand Teton Music Festival was the recipient of a generous and humbling bequest from the estate of Pike and Sue Sullivan. The gift brought the Festival's endowment funds to more than \$10 million. In appreciation of the Sullivan's generosity, we have created **The Sullivan Society** in their honor. This society commemorates benefactors who create bequests, charitable trusts, and other planned gifts to leave lasting legacies for the Grand Teton Music Festival.

Whether as a straightforward bequest, a charitable gift annuity, or a more complex trust arrangement, planned gifts support the Festival's long-term fiscal stability.

Planned gifts of all sizes demonstrate your deep commitment to our Festival as they provide continuing financial support. Members of our Sullivan Society, through their thoughtful foresight and generosity, play a key role in ensuring our long-term growth and continued success. Those listed below have pledged to support Grand Teton Music Festival through planned gifts.

If you have also included us 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.

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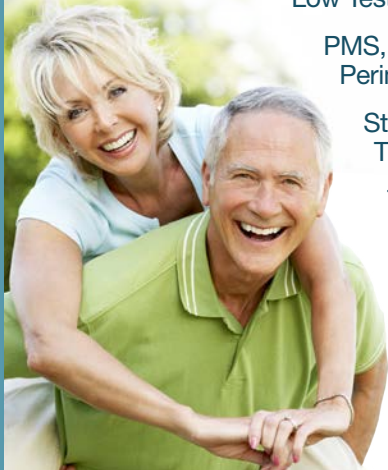
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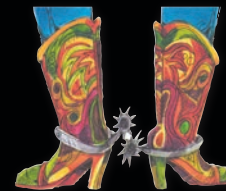
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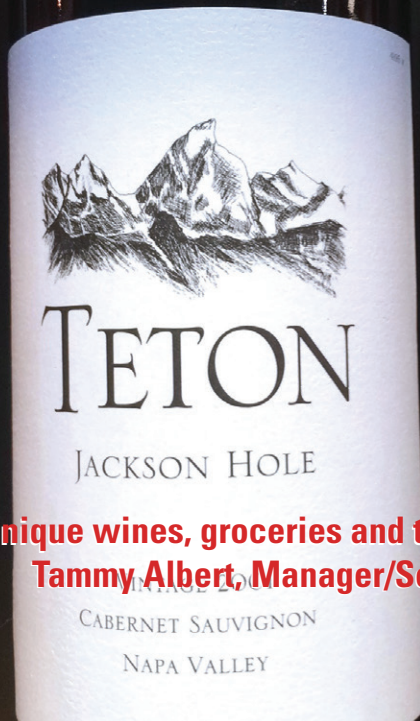


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	Tuesday	Wednesday	Thursday	Friday	Saturday
WEEK 1	July 1	July 2	July 3	July 4	July 5
			Festival Orchestra: <i>Made in America</i>	Festival Orchestra: <i>Music In The Hole</i>	Festival Orchestra: <i>Made in America</i>
			Walk Festival Hall 8pm	Walk Festival Hall 6pm	Walk Festival Hall 6pm
			Sarah Chang <i>violin</i>	Doug LaBrecque <i>vocalist</i>	Sarah Chang <i>violin</i>
			Donald Runnicles <i>conductor</i>	Donald Runnicles <i>conductor</i>	Donald Runnicles <i>conductor</i>
	July 8	July 9	July 10	July 11	July 12
WEEK 2	Inside the Music: <i>DIY</i>	GTMF Presents: <i>The Harlem Quartet</i>	Chamber Music	Festival Orchestra: <i>Celebrating Strauss</i>	Festival Orchestra: <i>Celebrating Strauss</i>
	Walk Festival Hall 8pm	Walk Festival Hall 8pm	Walk Festival Hall 8pm	Walk Festival Hall 8pm	Walk Festival Hall 6pm
	Roger Oyster <i>host</i>	Llamar Gavilán <i>violin</i>		Heidi Melton <i>soprano</i>	Heidi Melton <i>soprano</i>
		Melissa White <i>violin</i>		Donald Runnicles <i>conductor</i>	Donald Runnicles <i>conductor</i>
		Jaime Amador <i>viola</i>			
		Matthew Zalkind <i>cello</i>			
	July 15	July 16	July 17	July 18	July 19
WEEK 3	Inside the Music: <i>Who Dat?</i>		Chamber Music	Festival Orchestra: <i>Fantasy & Fantasia</i>	Festival Orchestra: <i>Fantasy & Fantasia</i>
	Walk Festival Hall 8pm		Walk Festival Hall 8pm	Walk Festival Hall 8pm	Walk Festival Hall 6pm
	Roger Oyster <i>host</i>			Colin Currie <i>percussion</i>	Colin Currie <i>percussion</i>
				Sebastian Lang- Lessing <i>conductor</i>	Sebastian Lang- Lessing <i>conductor</i>
	July 22	July 23	July 24	July 25	July 26
WEEK 4	Inside the Music: <i>Originals</i>	GTMF Presents: <i>Anderson & Roe Piano Duo</i>	Chamber Music	Festival Orchestra: <i>Images of Europe</i>	Festival Orchestra: <i>Images of Europe</i>
	Walk Festival Hall 8pm	Walk Festival Hall 8pm	Walk Festival Hall 8pm	Walk Festival Hall 8pm	Walk Festival Hall 6pm
	Roger Oyster <i>host</i>	Greg Anderson <i>piano</i>		Simone Porter <i>violin</i>	Simone Porter <i>violin</i>
		Elizabeth Joy Roe <i>piano</i>		Donald Runnicles <i>conductor</i>	Donald Runnicles <i>conductor</i>

	Tuesday	Wednesday	Thursday	Friday	Saturday
	July 29	July 30	July 31	August 1	August 2
WEEK 5	<p>Inside the Music: <i>Haydn in London</i></p> <p>Walk Festival Hall 8pm</p> <p>Nicholas McGegan <i>host</i></p>	<p>GTMF Presents: <i>National Youth Orchestra of the U.S.A.</i></p> <p>Walk Festival Hall 8pm</p> <p>Gil Shaham <i>violin</i></p> <p>David Robertson <i>conductor</i></p>	<p>Chamber Music</p> <p>Walk Festival Hall 8pm</p>	<p>Festival Orchestra: <i>Haydn Seek</i></p> <p>Walk Festival Hall 8pm</p> <p>Elizabeth Koch Tiscione <i>oboe</i></p> <p>Laura Ardan <i>clarinet</i></p> <p>Christopher Millard <i>bassoon</i></p> <p>Gail Williams <i>horn</i></p> <p>Nicholas McGegan <i>conductor</i></p>	<p>Festival Orchestra: <i>Haydn Seek</i></p> <p>Walk Festival Hall 6pm</p> <p>Elizabeth Koch Tiscione <i>oboe</i></p> <p>Laura Ardan <i>clarinet</i></p> <p>Christopher Millard <i>bassoon</i></p> <p>Gail Williams <i>horn</i></p> <p>Nicholas McGegan <i>conductor</i></p>

	August 5	August 6	August 7	August 8	August 9
WEEK 6	<p>Inside the Music: <i>Simply Classical</i></p> <p>Walk Festival Hall 8pm</p> <p>Barbara Scowcroft <i>host</i></p>		<p>Chamber Music</p> <p>Walk Festival Hall 8pm</p>	<p>Festival Orchestra: <i>Latin Beats & Pure Biss</i></p> <p>Walk Festival Hall 8pm</p> <p>Jonathan Biss <i>piano</i></p> <p>Miguel Harth-Bedoya <i>conductor</i></p>	<p>Festival Orchestra: <i>Latin Beats & Pure Biss</i></p> <p>Walk Festival Hall 6pm</p> <p>Jonathan Biss <i>piano</i></p> <p>Miguel Harth-Bedoya <i>conductor</i></p>

	August 12	August 13	August 14	August 15	August 16
WEEK 7	<p>Inside the Music: <i>La Belle Époque</i></p> <p>Walk Festival Hall 8pm</p> <p>Andrew Palmer Todd <i>host</i></p>	<p>GTMF Presents: <i>Performance Today</i></p> <p>Walk Festival Hall 8pm</p> <p>Fred Child <i>host</i></p>	<p>Chamber Music</p> <p>Walk Festival Hall 8pm</p>	<p>Festival Orchestra: <i>Magnificent Mabler</i></p> <p>Walk Festival Hall 8pm</p> <p>Kelley O'Connor <i>mezzo-soprano</i></p> <p>Donald Runnicles <i>conductor</i></p>	<p>Festival Orchestra: <i>Magnificent Mabler</i></p> <p>Walk Festival Hall 6pm</p> <p>Kelley O'Connor <i>mezzo-soprano</i></p> <p>Donald Runnicles <i>conductor</i></p>

Find concert information and purchase tickets at gtmf.org or call 307.733.1128.

The Fritz Box Office

Open June 24 through August 16, 2014
10am–5pm, Monday–Saturday
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