

# GRAND TETON MUSIC FESTIVAL

SEASON  
60  
2021

**JULY 2–AUGUST 21**

MUSIC DIRECTOR SIR DONALD RUNNICLES

JACKSON HOLE, WYOMING





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# WELCOME

TO THE 60TH SEASON OF  
THE GRAND TETON MUSIC FESTIVAL!

It is hard to express adequately the joy and excitement I feel as I write these words. Mere months ago, our Festival remained an aspiration, at best a fervent hope. As darkness and silence descended on concert halls and stages over a year ago, a chastened and challenged world faced an unimaginable crisis. How different silence can seem—even as there is the serene silence of the mountains, there is the silence of emptiness and fear. How glorious and cathartic it will be to break the silence, to perform music again with and for you, our beloved audience, at the Walk Festival Hall. Thank you for your tireless support and loyalty. We simply would not be here without YOU.

Since our 2020 season fell victim to the pandemic, we are thrilled that many of the artists who were to have appeared last summer will be with us for our anniversary season. Guest conductors Stéphane Denève and Miguel Harth-Bedoya make welcome returns; in addition, we are delighted to welcome Maestro Gemma New, a rising star in the conducting firmament. The music of three important new composers will be featured. GTMF is proud to have co-commissioned Jessie Montgomery's 2021 work *Five Freedom Songs* sung by soprano Julia Bullock. We're also proud to present *Bonecos de Olinda* by Brazilian-American Clarice Assad and the world premiere of *The Deciding Machine* by Australian-American Melody Eötvös. We are thrilled to welcome back three soloists who have made such an impact on our audiences and orchestra alike—Leila Josefowicz, Yefim Bronfman and James Ehnes. The remarkable young cellist Sheku Kanneh-Mason will also make his Festival debut in the Dvořák Cello Concerto.

The Grand Teton Music Festival Orchestra defines our storied Festival. It is one of the finest ensembles in the world. I marvel every year at what these brilliant musicians achieve over these bucolic summer weeks. How fitting in this historic 60<sup>th</sup> season to feature three of our musicians—Angela Jones-Reus, Elisabeth Remy Johnson and Michael Mulcahy—as soloists in concertos by Wolfgang Amadeus Mozart and Carl Vine.

Whether in the spectacular world of film music, opera, symphonic repertoire, classic and contemporary, virtuosic solo concertos and, of course, some of the world's finest chamber music, all performed by our superlative orchestra, we hope you will relish anew the alchemy of the live concert experience.

We have missed you—welcome home to the Grand Teton Music Festival.

Gratefully, humbly,

Donald Runnicles



# WELCOME

TO THE 60TH SEASON OF  
THE GRAND TETON MUSIC FESTIVAL!

On behalf of our Board of Directors, dedicated staff, and passionate musicians, we are delighted to present our 60<sup>th</sup> Summer Festival. Normally, there is a playbook for launching a season—but not this year. Over the past year and a half, our organization has replaced the overused words of this time like *uncertain* and *unprecedented* with *brave* and *steady*. The Grand Teton Music Festival Orchestra will be one of the first orchestras in the country to perform as a full ensemble both indoors and outdoors since the pandemic unfolded 18 months ago. For many of our musicians, it will be the first time they've played in a full ensemble in well over a year. What a reason to celebrate!

This year we are thrilled to present our opening weekend (July 2-6) outdoors on the lawn at the Center for the Arts in downtown Jackson. Starting on July 14, the Festival moves indoors to Walk Festival Hall for performances to reduced capacity audiences for six weeks. To ensure greater numbers can experience our celebrated Festival Orchestra, we have added Thursday night performances to the weekends Music Director Sir Donald Runnicles is on the podium.

Also new to Thursday is our *Gateway Series*, featuring world-class guest artists performing programs that will *take you on an adventure* beyond symphonic music. Presentations include the genre-defying string trio *Time For Three* (July 22), the Grammy®-winning ensemble *Third Coast Percussion* (July 29), and *Broadway Through the Ages* (August 5) with pianist Andy Einhorn and vocalists Andrea Ross and Ryan Vona.

Our beloved *Chamber Music* series, programmed and performed by our very own Festival Orchestra musicians, returns to Walk Festival Hall on Wednesday evenings. Only at the Grand Teton Music Festival are you able to see this exceptional configuration of the country's finest orchestral musicians performing together in these unique ensembles.

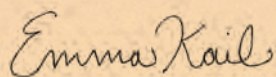
*GTMF On the Road* – a free community concert program – makes its inaugural appearance this year, presenting various chamber music concerts in parks and other outdoor venues throughout the valley. These concerts spotlight the talent of Festival Orchestra musicians in inspiring locales in partnership with local non-profits. For a schedule of public events, visit [gtmf.org/ontheroad](http://gtmf.org/ontheroad).

“The Grand Teton Music Festival Orchestra will be one of the first orchestras in the country to perform as a full ensemble both indoors and outdoors since the pandemic unfolded 18 months ago. For many of our musicians, it will be the first time they’ve played in a full ensemble in well over a year. What a reason to celebrate!”

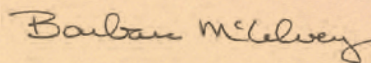
The long-anticipated first notes of the orchestra in Jackson this summer mark the return of the Festival, live and in-person, but we are very proud to have bridged the intermission for our audience and community with digital programming during the pandemic. Recorded in New York, Chicago, Houston, Salt Lake City, and Atlanta, *GTMF On Location*, a digital chamber music series featuring small ensembles, was recorded and produced remotely in the home cities of Festival Orchestra musicians and then shared for free online. We subsequently have repackaged these performances into short, engaging, and educational videos geared towards younger audiences. *Musical Road Trips* is now available on our YouTube channel.

Our work is and always has been fueled by a passion for music and community. With your continued support, we will continue to steward the Grand Teton Music Festival for future generations. Thank you for being part of our celebration this season, welcoming the Festival home to Jackson.

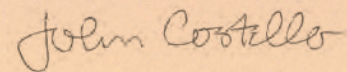
Here’s to another 60 years of world-class music in the mountains!



Emma Kail  
EXECUTIVE DIRECTOR



Barbara McCelvey  
BOARD CO-CHAIR



John Costello  
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Stacey Peterson is the featured artist for the  
Grand Teton Music Festival's 60<sup>th</sup> Season

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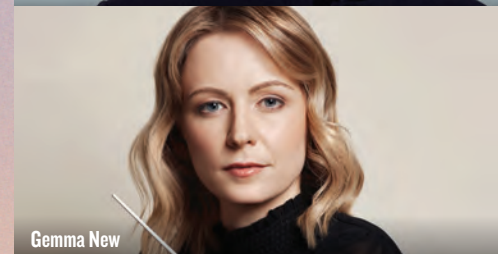
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Cover artwork, entitled “Last Light, Cathedral Group,” was created by Stacey Peterson, [staceypeterson.com](http://staceypeterson.com). Ms. Peterson’s artwork is available locally at Turner Fine Art.

# OPENING WEEK

Opening Week events are held at the Center for the Arts Park in downtown Jackson.

Lawn seats for kids 17 and under are free; tickets required.

## Film Music Spectacular

Friday, July 2 at 6 PM

Donald Runnicles, conductor  
Jeff Counts, host

## Family Concert: Once Upon a Time at the Movies

Saturday, July 3 at 4 PM

Jerry Hou, conductor  
Meaghan Heinrich, GTMF Education Curator and host

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
WEEK 2	<p>GRAND TETON MUSIC FESTIVAL 2021</p> <h1>SUMMER SCHEDULE</h1> <p>“One of America’s most impressive music festivals.”</p> <p>BBC MUSIC MAGAZINE</p> <p>Events will be held at Walk Festival Hall unless otherwise noted</p> <p>Open rehearsals are held at 10 AM on 3 Thursdays (July 15, August 12 &amp; August 19) and 3 Fridays (July 23, July 30 &amp; August 6)</p> <p>Visit <a href="http://gtmf.org/ontheroad">gtmf.org/ontheroad</a> for a schedule of free education concerts to be presented at outdoor venues throughout the Festival.</p> <p><i>*The August 14 and August 21 Festival Orchestra concerts will be streamed online, with free access. Details at <a href="http://gtmf.org">gtmf.org</a>.</i></p> <p><i>Programs, dates and guest artists subject to change.</i></p> <p>TICKETS &amp; INFORMATION</p> <p><b>gtmf.org</b> 307.733.1128</p>			<p><b>Chamber Music: Poulenc, Mozart, Bruch &amp; Grieg</b> July 14 at 8 PM</p>
WEEK 3				<p><b>Chamber Music: Dohnányi &amp; Rota</b> July 21 at 8 PM</p>
WEEK 4				<p><b>Chamber Music: Bach, Beethoven &amp; More</b> July 28 at 8 PM</p>
WEEK 5				<p><b>Chamber Music: Schumann &amp; Beethoven</b> August 4 at 8 PM</p>
WEEK 6				<p><b>Chamber Music: Brahms Piano Quartet &amp; More</b> August 11 at 8 PM</p>
CLOSING WEEK				<p><b>Chamber Music: Shostakovich, Bruch &amp; Schubert</b> August 18 at 8 PM</p>
7				

## Patriotic Pops

Sunday, July 4 at 6 PM

Donald Runnicles, conductor  
Capathia Jenkins, vocalist

## A Night at the Opera

Tuesday, July 6 at 6 PM

Donald Runnicles, conductor  
Heidi Stober, soprano  
Irene Roberts, mezzo-soprano  
Brian Jagde, tenor  
Thomas Lehman, baritone



### THURSDAY

**Festival Orchestra:  
Pictures at an Exhibition**

July 15 at 8 PM

Donald Runnicles, conductor  
Sheku Kanneh-Mason, cello

**NEW Gateway Series:  
Time For Three**

July 22 at 8 PM

**NEW Gateway Series:  
Third Coast Percussion**

July 29 at 8 PM

**NEW Gateway Series:  
Broadway Through the Ages**

August 5 at 8 PM

**Festival Orchestra:  
Bronfman Plays Beethoven**

August 12 at 8 PM

Donald Runnicles, conductor  
Julia Bullock, soprano  
Yefim Bronfman, piano

**Festival Orchestra:  
Tchaikovsky Season Finale**

August 19 at 8 PM

Donald Runnicles, conductor  
Leila Josefowicz, violin

### FRIDAY

**Festival Orchestra:  
Pictures at an Exhibition**

July 16 at 8 PM

Donald Runnicles, conductor  
Sheku Kanneh-Mason, cello

**Festival Orchestra:  
Mozart & Tchaikovsky**

July 23 at 8 PM

Miguel Harth-Bedoya, conductor  
Angela Jones-Reus, flute  
Elisabeth Remy Johnson, harp

**Festival Orchestra: Britten & Elgar**

July 30 at 8 PM

Gemma New, conductor  
Michael Mulcahy, trombone

**Festival Orchestra:  
Barber Violin Concerto**

August 6 at 8 PM

Stéphane Denève, conductor  
James Ehnes, violin

**Festival Orchestra:  
Bronfman Plays Beethoven**

August 13 at 8 PM

Donald Runnicles, conductor  
Julia Bullock, soprano  
Yefim Bronfman, piano

**Festival Orchestra:  
Tchaikovsky Season Finale**

August 20 at 8 PM

Donald Runnicles, conductor  
Leila Josefowicz, violin

### SATURDAY

**Festival Orchestra:  
Pictures at an Exhibition**

July 17 at 6 PM

Donald Runnicles, conductor  
Sheku Kanneh-Mason, cello

**Festival Orchestra:  
Mozart & Tchaikovsky**

July 24 at 6 PM

Miguel Harth-Bedoya, conductor  
Angela Jones-Reus, flute  
Elisabeth Remy Johnson, harp

**Festival Orchestra: Britten & Elgar**

July 31 at 6 PM

Gemma New, conductor  
Michael Mulcahy, trombone

**Festival Orchestra:  
Barber Violin Concerto**

August 7 at 6 PM

Stéphane Denève, conductor  
James Ehnes, violin

**Festival Orchestra:  
Bronfman Plays Beethoven\***

August 14 at 6 PM

Donald Runnicles, conductor  
Julia Bullock, soprano  
Yefim Bronfman, piano

**Festival Orchestra:  
Tchaikovsky Season Finale\***

August 21 at 6 PM

Donald Runnicles, conductor  
Leila Josefowicz, violin

Baroness Consuelo von Gontard, Paul von Gontard Jr,  
Baron Paul von Gontard, Adolph von Gontard, early 1950.

SEASON  
60  
2021



# CELEBRATING 60 SEASONS IN 2021

THE RICH HERITAGE OF THE GRAND TETON MUSIC  
FESTIVAL BY DINA MISHEV

**In 1959, what is today the Grand Teton Music Festival was born at the kitchen table of Baroness Consuelo von Gontard's Melody Ranch house.** The group gathered around the table had the audacious goal of bringing culture—classical music, visual arts, film, dance—to the valley, which at the time had less than 2,000 residents and only two paved streets (Cache Street and Broadway Avenue in downtown Jackson; everything else was gravel). Cowboys frequented the Million Dollar Cowboy Bar, and tied their horses out front. The year 1959 was six years before the Jackson Hole Ski Corp opened its first ski lift and was less than a decade after the establishment of the boundaries of Grand Teton National Park that we know today. By 1962, the group, now officially named the Fine Arts Guild, had secured a performance space and funding, recruited musicians, and hired local Ernest Hagan, who had studied in Europe with Clemens Krauss of the Vienna Philharmonic and the Munich State Opera, and in the US with the American Symphony Orchestra League and the Los Angeles Philharmonic, as music director. The first symphony concert was July 17 of that year.

A music festival was only part of the founding group's plan: In addition to two orchestra concerts a week, the 1962 Fine Arts Festival included a film festival, an art show, art classes and Native American dance performances. The second week of the Festival featured George Hufsmith, a local who made his living selling insurance and who had received a master's degree in music composition from the Yale University Music School, as a guest conductor. The symphony performed two of Hufsmith's own compositions, including *Teton Mural*. A front-page article in the *Jackson Hole Guide*

stated, "The composition portrays the varying moods of the Teton Mountains, and is extremely interesting and forceful." The concert was also covered by *The New York Times*.

The freshman Fine Arts Festival was a resounding success with audiences. More than 10,000 people attended the various events, including Col. John Glenn, who hadn't yet become the first man to walk on the moon, but whose vacation in Jackson Hole was improved by the surprise of the valley being home to a summer symphony orchestra. As popular as the Festival was though, its costs far exceeded ticket sales. Generous donors stepped up to cover the budget shortfall. Not known at that time was that it would be donors who kept the Music Festival going year after year.

In 1968, Shanghai-born and Curtis Institute of Music-trained conductor Ling Tung was appointed music director, a position he held until 1996. The following year was a turning point for the orchestra. Major patron Baroness von Gontard passed away; Maestro Tung approached the owners of the Jackson Hole Ski Corp about gifting the Festival a rent-free site in Teton Village on which they could erect a concert tent; and it was decided the Music Festival had grown to a point that it should be its own entity, separate from the Fine Arts Festival. The Grand Teton Music Festival was born.

The 1969 season was dedicated to von Gontard and, because JH Ski Corp agreed to Tung's request, it was the last season that the Festival Orchestra was not based in Teton Village. From 1970 through 1973, the Festival Orchestra played under a big, blue carnival



Baroness Consuelo von Gontard



Ernest Hagen, first Music Director, opening season, 1962 in the old Jackson-Wilson High School gym



George Hufsmith, noted composer, early visionary of the Festival, Jackson Hole resident, conducted the first symphony

tent at the base of the ski resort. While the Festival was happy to have a home at the feet of the Tetons, it was obvious from the start that the tent was not ideal: shortly after it was put up for the first time, a gust of wind blew it down, pulling the stakes completely out of the ground. (Going forward, metal cables secured to logs buried several feet underground were used to fasten the tent.) The tent did not again blow down, but after only one summer out in the unrelenting high-altitude sun, was severely damaged. The Festival would be lucky to get four years out of it.

Thanks to the ingenuity and hard work of local saddle makers, the Festival got exactly four years out of the tent. This was just enough time for Festival supporters to fundraise for, design and build a concert hall. Festival Hall, renamed Walk Festival Hall at the close of the 1990 season in honor of the Walk Family's many contributions to the Festival, was an intimate space with surprisingly superb acoustics and seats for an audience of 750. The Festival Orchestra held its first concert there in 1974, its 13<sup>th</sup> season.

Since its inception the Festival Orchestra benefitted from world-renowned guest conductors, from American composer Ferde Grofé to Zubin Mehta. Grofé, who guest conducted during the inaugural season, said of the Festival Orchestra, "After conducting many major orchestras, I am amazed at the quality of the Festival Symphony. The orchestra is first-class." Mehta guest conducted the Festival Orchestra for one week in 1986, when he was music director of the New York Philharmonic. The program he conducted included Mahler's Third Symphony. At the conclusion of his guest appearance he said, "One of the world's great orchestras is hidden in a small town in Wyoming."

Journalist Richard Anderson has covered the GTMF for the *Jackson Hole News* and then for the *Jackson Hole News & Guide* since the late 1990s. He first heard of the Festival in the early 1990s when he was compiling a visitors' guide to the valley for the *Jackson Hole Guide*. "One afternoon Jeff Woodruff came by and starts telling me about the GTMF and that I needed to make sure it was included in the visitors' guide," Anderson says. (Woodruff was the Festival's Artistic Administrator at the time.) "My first reaction was, 'Yeah, an orchestra in Wyoming.' I totally laughed it off." But then Anderson, who grew up in a musical household, went to a Festival concert. "I wasn't laughing anymore. It was a moving experience and obviously a pretty extraordinary ensemble." Since the late 1990s, Anderson hasn't taken a year off from covering the Festival and, as he learned more about the Festival's history and interviewed more Festival musicians, has come to see the Festival as "the foundation upon which the arts community here was built. The Festival established Jackson Hole as a place where you can go horseback riding or for a hike, and then sit down for a classical concert. Because of the Festival, the valley isn't just an outdoor paradise, but a cultural oasis. At this point—celebrating its 60<sup>th</sup> anniversary—it is a Jackson Hole institution, a key part of the community."

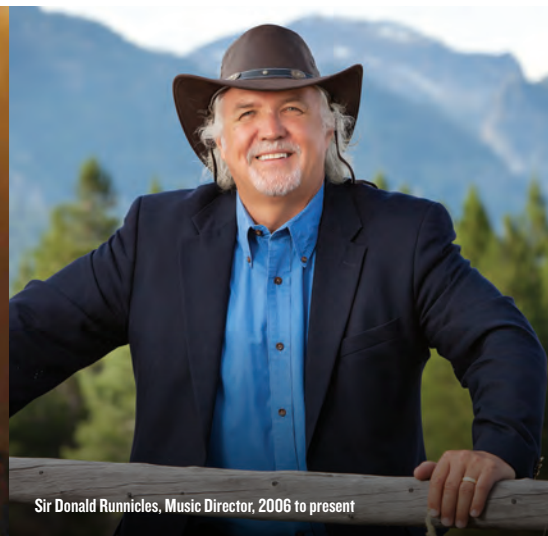
It's not just because it jump-started the valley's cultural scene that the Festival is beloved by Jackson Hole residents and visitors. Maestro Tung wasn't only interested in Festival musicians producing first-class music, but also that the Festival have a collegial atmosphere. He saw the Festival Orchestra as a group of friends making music together for friends. Subsequent Festival Maestros Eiji Oue (1997 to 2003) and Sir Donald Runnicles (2006 to present) have continued this.



Margot Walk and Ling Tung, late 1960



Eiji Oue, Music Director, 1997-2003



Sir Donald Runnicles, Music Director, 2006 to present



“The most special thing about the Festival are the colleagues,” says violist Susan Gulkis Assadi, who has played under Maestros Tung, Oue and Runnicles. “It really feels like an extended family.”

Festival donors and patrons experience this feeling too, and, during Festival Orchestra performances, find it magnified by the intimacy of Walk Festival Hall. GTMF Board Member Ari Rifkin says, “The super special thing about the GTMF is the atmosphere. Walk Hall is phenomenal and allows for a relationship between the musicians and the audience that doesn’t exist anywhere else I’ve found. At the GTMF, I feel like the Orchestra is playing just for me.” Rifkin has had season tickets to the Festival for 18 years, always requesting a seat in the first row. “The sound travels better when you go a little higher, but in the first row in Walk Festival Hall I can see the hands of the musicians, especially when there are visiting piano players. Where else can you get that close?”

Journalist Anderson agrees. “The phenomenon of the audience and musicians being so close welcomes the audience into the action and allows them and the musicians to form relationships,” he says. While interviewing musicians over the last two decades, Anderson says they have told him that when they look out into the audience, they see friends. “You can’t overstate the sense of community—among musicians and between musicians and the audience—that has developed,” he says. “For the Festival to have had to take a hiatus last year was a crushing blow to the musicians and to Jackson Hole, but it’s back this summer, and hopefully we’ll have it for another 60 years.”

“The Festival Orchestra is an all-star orchestra, and equal to the level of music there is this goodwill and friendship and feeling of family we have towards one another. It’s an incredibly special thing.”

JOAN DERHOVSEPIAN  
VIOLA, GTMF 22 YEARS

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# MUSICIANS IN THE MOUNTAINS

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SUMMER 2021 ISN'T  
ONLY THE 60TH SEASON  
OF AN ORCHESTRA, BUT  
OF A FAMILY.

“The Grand Teton Music Festival has not only been a part of my career, but also of my life,” says Susan Gulkis Assadi, a violist with the Festival Orchestra since 1994. “It really feels like an extended family—we all come together because we love music, Jackson Hole, and each other. We’re inspired to play better. The Festival is something I don’t think is replicated in other places anywhere. Magic happens when we all arrive each summer.”

Gulkis Assadi isn’t alone in feeling this way. “Once a musician starts coming, they want to keep coming,” says percussionist and Orchestra Personnel Manager Richard Brown, who performs with the Festival Orchestra for his 45<sup>th</sup> season this summer. Even with 45 seasons under his belt, Brown is not the most senior Festival musician. This summer marks cellist Marcia Peck’s 50<sup>th</sup> GTMF season. Flutist Julia Bogorad-Kogan returns to the Festival for her 41<sup>st</sup> season this summer. Five other musicians have performed 40 or more seasons with the GTMF: violinists Jennifer Ross and Dan Rizner, husband-and-wife trumpet players Barbara Butler and Charles Geyer, and harpist Rachel Van Voorhees Kirschman. And 21 musicians coming this summer have played with the Festival for more than 30 seasons.

But the Festival Orchestra is not composed entirely of veterans. “Due to understandable fluctuation of availability from season to season of our players, we often have openings affording us the chance of inviting new musicians,” Brown says. “Through this mild turnover we are introduced to terrific new talent.” This summer, 220 musicians will cycle in and out over the course of the seven-week season. “Regardless of how many weeks we’re at the Festival, it’s never enough,” says violist Joan DerHovsepian, who first came to the festival in 1998 and

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CONTINUED

whose husband, bassist Erik Gronfor, has been coming since 1999. “The Festival Orchestra is an all-star orchestra, and equal to the level of music there is this goodwill and friendship and feeling of family we have towards one another. It’s an incredibly special thing.”

Gulkis Assadi and DerHovsepien, who play in the Seattle and Houston Symphonies respectively, have become close friends over their years at the Festival. “Her presence at the Festival is one of my favorite things about it,” DerHovsepien says about Gulkis Assadi. Gulkis Assadi’s two daughters, now 16 and 18, grew up spending summers with DerHovsepien’s daughter, who is 16 this summer. The two families get together for dinners and hikes. “The Festival makes great music, but for the musicians it is so much more,” Gulkis Assadi says. There are even second-generation members of the Festival Orchestra: Ben Ullery, the viola-playing son of flutist Bogorad-Kogan and bassoonist Chuck Ullery, played several seasons with the Festival Orchestra. This summer marks the third at the Festival for violist Amy Pikler, the daughter of 18-year Festival veteran Charlie Pikler, also a violist. “Every summer it’s like seeing cousins, aunts and uncles,” Gulkis Assadi says. “Just imagine playing in an orchestra with the supportive, warm environment of a family.”

Over its 60-year history, more than 3,000 musicians have been a part of the Festival family. Musicians have come from dozens of home orchestras including most major metropolitan orchestras, like the Metropolitan Opera Orchestra, the Los Angeles Philharmonic, and the National Symphony Orchestra. (This summer’s Orchestra includes musicians from 80 orchestras and 55 institutions of higher learning.) Playing with the Festival Orchestra helps musicians in their home orchestra.

Gulkis Assadi says the Festival nourishes her musically and spiritually. In a 2011 article in *The Wall Street Journal* about the Festival’s 50<sup>th</sup> anniversary, Gail Williams, a professor at Northwestern University who played with the Chicago Symphony for nearly two decades and the Festival Orchestra for 29 years said, “we come here for two months so we can survive the next 10.”

“Magic happens when we all arrive each summer.”

SUSAN GULKIS ASSADI  
VIOLA, GTMF 23 YEARS

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## GRAND TETON MUSIC FESTIVAL: LOOKING TOWARDS THE FUTURE

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Never an organization to rest on its laurels, while honoring its history, the Grand Teton Music Festival also looks to the future.

“The obstacle of COVID-19 forced us to experiment with new ways of engagement that we already knew we wanted to embark on,” says Emma Kail, who started as GTMF Executive Director on September 1, 2020. “The pandemic was difficult for arts organizations across the country, but the Festival looked at it as an opportunity. There were things we wanted to do that allowed audiences to engage with us in different ways; COVID-19 encouraged us to try them sooner rather than later—specifically, our digital presence.”

While there was not an in-person Festival last summer, a handful of Festival musicians who were able to safely travel to the valley came together to perform *Music from the Mountains*, seven nights of online performances over two weeks. Inspired by *Music from the Mountains*’ success, GTMF General Manager Jeff Counts came up with the idea for a digital winter chamber music series, *GTMF On Location*. This series featured small ensembles recorded and produced remotely in interesting locations in the home cities of Festival musicians. The series was so popular with Festival musicians and audiences that even as life returns to normal and in-person performances resume, it will continue.

“If this 18 months taught us anything, it is that music doesn’t just live in a concert hall,” Kail says.

The first *On Location* concert was performed and recorded on November 17, 2020, at New York City’s St. Bartholomew’s Church, which was founded in 1835 and designated a National Historic Landmark in 2016. The concert was dedicated to the staff and first responders at St. John’s Health in Jackson. Festival musicians Stephanie Mortimore (piccolo), Bruno Eicher (violin), Ling Ling Huang (violin), Mary Hammann (viola), Kari Jane Docter (cello), and Paolo Bordignon (harpsichord) played a program featuring works by Elgar, Bach, Ko, and Beethoven. This was the first time these musicians, who are largely members of the Metropolitan Opera Orchestra, had played a concert in eight months.

“They loved it and so did audiences,” Kail says. Other *On Location* concerts were performed and recorded in Chicago, Houston, Salt Lake City and Atlanta. “All of the concerts were filmed in gorgeous locations, in places new to our audience and, in some cases, venues new for our musicians,” Kail says. And the concerts opened the Festival up to a worldwide audience. “It was interesting to see who was tuning in from where,” Kail says. “Most of the audience watched the performances from elsewhere than Jackson Hole.” With five concerts recorded by May 2021, the Festival was able to repackage segments of each performance into 20-minute educational videos conceived by the Festival’s Education Curator, Meaghan Heinrich. *Musical Road Trips*, a new digital education series, is available on the Festival’s YouTube channel. Designed for young listeners, each program includes interactive activities, interviews with Festival musicians and animation.

Kail plans to continue to add videos to the series over the course of the next year. “In November, I remember watching my seven- and five-year-old sons watch our first *On Location* stream and immediately start dancing

around the kitchen to Vivaldi – they were so hungry for a musical experience and I wanted their friends and classmates to have the same access and opportunity. My kids have grown up around music and love it – it’s so important for us to take intentional steps to create our future audience and Jackson’s next generation of music lovers.” Meaghan Heinrich visits Jackson this summer to host the Festival’s free, full-orchestra family concert on July 3.

The success of *On Location* and *Musical Road Trips* inspired the Festival to offer livestreaming for the final two Saturday performances this summer. Visit [gtmf.org](http://gtmf.org) for details. To further expand access to its programs, the Festival has worked with Wyoming Public Radio, which you can listen to online at [wyomingpublicmedia.org](http://wyomingpublicmedia.org), to air delayed audio broadcasts of all of the Festival’s summer performances. WyomingPBS will also be airing several recorded performances from this summer during the fall months.

To hear performances from the Festival’s deep archives, Season Four of *Live from the Grand Teton Music Festival* debuts on public radio stations across the country in 2021. Each season features 13 one-hour programs hosted by Maestro Donald Runnicles and Festival General Manager Jeff Counts. Each program includes recordings of performances by the Festival Orchestra with Runnicles sharing tales and musical anecdotes from his storied career. *Live from the GTMF* is also available as a podcast on Apple Podcasts and Spotify.

Kail says, “The Festival has helped music to be a part of our community’s lives for many years. Finding ways to continue our mission during this difficult time has helped us reflect our values and also make bold decisions on how we deliver on our mission in the future.”



*On Location, Salt Lake City*



## MUSIC FROM THE MOUNTAINS

*Music from the Mountains, Summer 2020*

*With thanks to Bruce Morley for his help with cataloging archival photos.*



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A close-up portrait of Sir Donald Runnicles, a man with grey hair and a goatee, looking directly at the camera. The background is dark and out of focus.

GRAND TETON MUSIC FESTIVAL

# THE DONALD RUNNICLES MUSICAL ARTS SCHOLARSHIP COMPETITION

The 2021 competition will be held on July 19 and will feature six students competing for scholarship awards of \$25K, \$15K and \$10K.

The Grand Teton Music Festival is proud to announce the 4<sup>th</sup> Annual Scholarship Competition in honor of Music Director Sir Donald Runnicles. The competition is open to graduating high school seniors from Wyoming, Idaho, and Montana who will pursue their primary studies in music (classical, jazz, or other) at an accredited four-year college with a music program recognized by the National Association of Schools of Music, or a conservatory with a widely recognized national profile such as The Juilliard School, Curtis Institute of Music, or the New England Conservatory.

Visit our website for the July 19 event schedule.

[gtmf.org/communityengagement](https://gtmf.org/communityengagement)

THE SULLIVAN SOCIETY

# LEAVE A LEGACY

In 2013, the Grand Teton Music Festival was the recipient of a generous and humbling bequest from the estate of Pike and Sue Sullivan. You, too, can leave a lasting legacy to help ensure that the Festival's long-term growth and fiscal stability are secure. Through thoughtful foresight and generosity, members of the Sullivan Society play a vital role in supporting our continued success for years to come.

**If you have included GTMF in your estate plans or would like to discuss planned giving opportunities, please contact Andy Mahoney, Acting Development Director, at 307.732.9962 or [mahoney@gtmf.org](mailto:mahoney@gtmf.org).**



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[tetoncounty100.com](http://tetoncounty100.com)

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+ *Executive Committee Member*

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A TRIBUTE TO

# JIM & ELAINE WOLFENSOHN

Jim and Elaine Wolfensohn, taken from us so abruptly last year, were unique—two charismatic and magnetic personalities who, as tireless advocates of humanitarian causes, together transformed lives around the globe. Notwithstanding her devotion and dedication to Jim as his health and mobility inexorably deteriorated, Elaine belied her octogenarian status as she brimmed over with travel plans, with books to read, music to learn, community initiatives to support, lives to change. That she is no longer with us remains a profound shock.

Classical music was their passion. We met in Jackson Hole in 2003 through an invitation to an afternoon of chamber music at their home where Jim, an accomplished cellist, made music with a number of Festival musicians. Already I marveled at the special bond between our musicians and the Wolfensohns, a premonition of how that relationship would blossom and bear great fruit.

Like so many in our orchestra and in our summer community, Jackson Hole was a refuge to Elaine and Jim—an oasis, a source of rejuvenation and reflective inspiration. They chose to make a home in this bucolic valley as a serene antidote to their intense and busy lives in the big city, whether New York or Washington,

Paris or Sydney. Their belief in and joyous support of the GTMF was not mere local enthusiasm. Through a plethora of long and lasting friendships with some of the finest musicians in the world today, Elaine and Jim recognized and appreciated the superlative standard of our musicians and the alchemy to be experienced in Walk Festival Hall. Their infectious fondness for our musicians and guest artists was often reciprocated. How glorious it was to make music in their gorgeous home, amongst such friends, colleagues and fellow supporters of our Festival.

I give thanks for our deep friendship. I will miss our conversations, our long walks along the Snake and the eclectic hours spent at their dinner table.

Elaine and Jim would often visit briefly backstage after performances—generous and glowing, they radiated and embodied that profound gratitude we all have for our Festival and friends.

Their radiant and eternal presence will continue to be my inspiration.

— *Sir Donald Runnicles*



IN MEMORIAM:

# MARION BUCHENROTH

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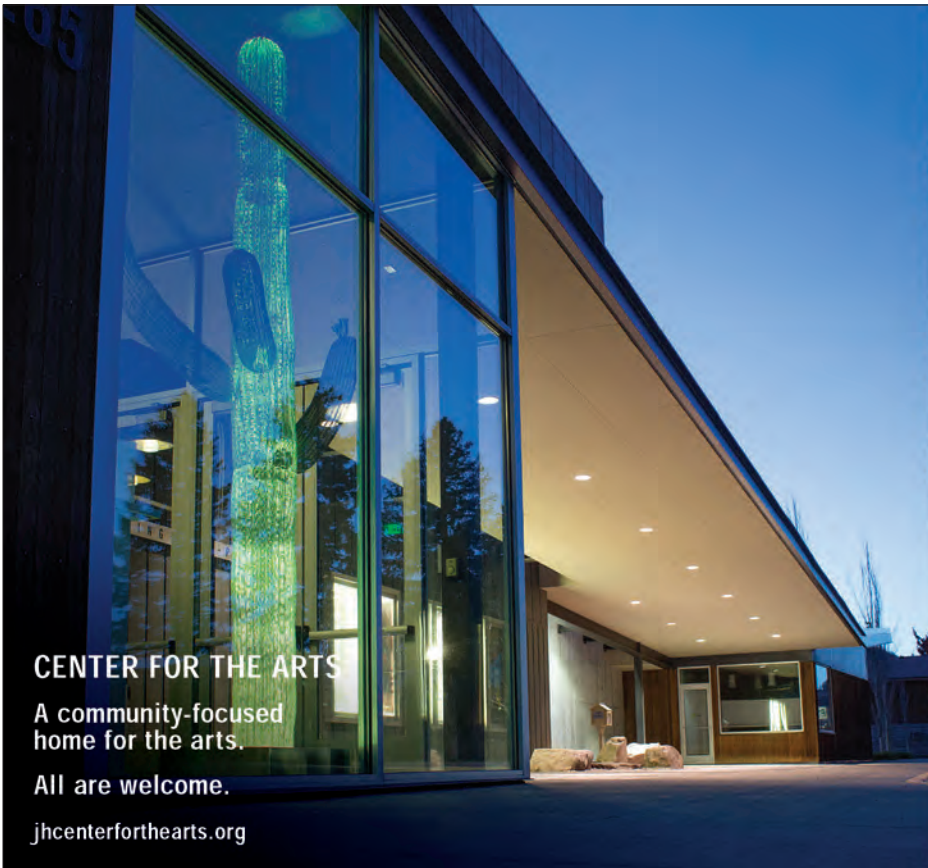
Marion Buchenroth, who passed away September 27, 2020 surrounded by her four children, Carol, Cindy, Anne, and Buck, helped to change the culture and complexion of Jackson Hole by virtue of her promotion of music and the arts. She was a founding member of the Fine Arts Guild, which supported the creation of the Grand Teton Music Festival and the annual Fine Arts Festival; a founding board member of the National Museum of Wildlife Art; and she served on the boards of the Library, Community Foundation, and Jackson Hole Historical Society. She was the only person to maintain her Fine Arts Guild membership from its founding in 1962 until its dissolution in 2007. (It was dissolved only because the many events and organizations it helped get off the ground, including the GTMF and Dancers' Workshop had become self-sustaining.)

Buchenroth, who was born in Cheyenne, grew up in eastern Wyoming, and graduated from the University of Wyoming, moved to the valley in 1951, when she was newly married and Jackson was still a very small town. Growing up, music had been an outlet for her—she played the saxophone—and had broadened her world view. Arriving in Jackson, she wanted to give her new community access to what had done so much

for her, and gave her time and talents to making a successful music festival in the Tetons.

As the Festival grew, Buchenroth continued to be a tireless fundraiser and ambassador for it, and hosted dinner parties that daughter Cindy says, “brought very different people together and got them to listen to each other.” Carol, the eldest of Buchenroth’s children, says, “She saw the talents in people and brought groups together that would accomplish something amazing.” Buchenroth also did whatever needed doing. “You name it, my mother did it,” Anne says, remembering her mother handing out tickets to the early concerts on the Town Square, and serving watermelon and cider at chamber music concerts.

While Buchenroth never drew attention to her role in the Grand Teton Music Festival’s success, she was immensely proud of it and loved that it grew to become a beloved part of Jackson Hole’s cultural fabric. She was a season ticket holder and went to three or four concerts a week until she moved from Jackson to Boulder, Colorado in 2015. She went to classical music concerts in Colorado but Cindy says, “her heart was with the Grand Teton Music Festival. It was just part of her.”



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# OUTDOOR CONCERTS

Center for the Arts Park in Downtown Jackson

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**FILM MUSIC  
SPECTACULAR**

Friday, July 2 | 6 PM  
Sir Donald Runnicles,  
conductor

*Reserved \$25; Lawn \$10*

**FREE FAMILY CONCERT:  
ONCE UPON A TIME  
AT THE MOVIES**

Saturday, July 3 | 4 PM  
Jerry Hou, conductor  
Meaghan Heinrich,  
host/narrator

*Free G/A seating;  
tickets required*

**PATRIOTIC POPS**

*Presented by  
Rocky Mountain Bank*  
Sunday, July 4 | 6 PM  
Sir Donald Runnicles,  
conductor  
Capathia Jenkins,  
vocalist

*Reserved \$25; Lawn \$10*

**A NIGHT AT THE OPERA**

Tuesday, July 6 | 6 PM  
Sir Donald Runnicles,  
conductor  
Vocal soloists

*Reserved \$25; Lawn \$10*

**gtmf.org**  
307.733.1128

# GENERAL INFORMATION

## BOX OFFICE

### Fritz Box Office at Walk Festival Hall

Open through August 21, 2021  
For 2021 Box Office hours,  
please visit [gtmf.org/ticket-info](http://gtmf.org/ticket-info).  
Tickets are also available online  
or by phone.

**gtmf.org**  
307.733.1128

## GTMF ADMINISTRATIVE OFFICES

175 South King Street, Suite 200  
PO Box 9117  
Jackson, WY 83002

## EVENT VENUES

### Walk Festival Hall

3330 West Cody Lane  
Teton Village, WY 83025  
307.733.1128

Lot parking and valet available for orchestra concerts

### Festival Tent at Center for the Arts Park

265 South Cache Street  
Jackson, WY 83001  
Public parking nearby

## ADA INFORMATION

All event venues are ADA-compliant. To arrange ADA-accessible parking, early seating, lift assistance, or other services, please call 307.733.1128 to speak with a member of the box office staff.

## HEARING LOOP

Walk Festival Hall is equipped with an assistive listening system that allows audience members with hearing aids to receive a direct audio feed from the sound system by activating the built-in, T-coil setting in their device. For assistance with activating a hearing loop, please speak with an usher. This service was generously donated by Barbara & John Vogelstein.

## CONCESSIONS & MERCHANDISE

Visit the Hartley Pavilion for light food and beverages one hour prior to performances and during intermission on Wednesday through Saturday evenings. In celebration of the Festival's 60<sup>th</sup> season, we will have GTMF-branded merchandise available for sale on our website ([gtmf.org/store](http://gtmf.org/store)).



## OUTDOOR CONCERTS

Celebrate the Fourth of July with the Patriotic Pops concert at the Center for the Arts Park in downtown Jackson with patriotic favorites such as the *Armed Forces Salute* and *Stars and Stripes Forever*. Music Director Sir Donald Runnicles leads the Festival Orchestra in this popular concert packed with fun for the whole family. Three other outdoor performances to be held at the Center for the Arts Park include a Film Music Spectacular on July 2, a free family concert on July 3, and A Night at the Opera on July 6. For details, visit [gtmf.org](http://gtmf.org).

## FESTIVAL ORCHESTRA

Festival Orchestra concerts (three Thursdays at 8 PM, six Fridays at 8 PM and six Saturdays at 6 PM) are the cornerstone of the Grand Teton Music Festival season. Led by internationally renowned conductor Sir Donald Runnicles, these concerts present the very best of symphonic music. World-class guest artists and guest conductors are also featured.

## OPEN REHEARSALS

On three Thursdays at 10 AM (July 15, August 12 and August 19) and three Fridays at 10 AM (July 23, July 30 and August 6), enjoy a behind-the-scenes look as the conductor and orchestra rehearse for the weekend Festival Orchestra concerts.



# CONCERTS & EVENTS

There is something for everyone at the Grand Teton Music Festival, with an exciting lineup of orchestra performances, chamber music, presented artists, community concerts, lectures, and family-friendly events.

## PRECONCERT TALKS

Before each Thursday, Friday and Saturday Festival Orchestra concert at Walk Festival Hall, Festival Musicians present educational introductions to the evening's performance. Learn before you listen, with lectures beginning at 7 PM on Thursdays and Fridays and 5 PM on Saturdays in the Barbara Furrer Goodman Memorial Garden near Walk Festival Hall's north entrance.

## CHAMBER MUSIC

Featuring a small ensemble of players, these masterfully curated programs showcase core classical repertoire, and a few surprises, performed by members of GTMF's world-class Festival Orchestra. Chamber concerts are on Wednesday evenings at 8 PM, July 14 through August 18. Details at [gtmf.org](http://gtmf.org).

## NEW GATEWAY CONCERT SERIES

The new GTMF Gateway Series features presented world-class artists from a variety of musical genres. The series reflects the Jackson area's "gateway to adventure," with access to national parks plus vast and diverse opportunities to explore. In 2021, Gateway Concerts will be held in Walk Festival Hall at 8 PM on three Thursday evenings: July 22 (Time For Three), July 29 (Third Coast Percussion) and August 5 (Broadway Through the Ages). Details at [gtmf.org](http://gtmf.org).

## FREE STREAMED CONCERTS

The August 14 and August 21 Festival Orchestra concerts will be streamed online, with free access. Details will be shared at [gtmf.org](http://gtmf.org).

## GTMF ON LOCATION SERIES

In 2020-21, GTMF was pleased to present *GTMF On Location*, a five-concert digital chamber music series featuring small ensembles, recorded and produced remotely in the home cities of Festival Orchestra musicians across the country. Featured cities include New York, Chicago, Houston, Salt Lake City, and Atlanta. The series creates opportunities for more intimate artistic access to GTMF musicians who comprise some of the best musicians from the best orchestras across the United States. Each free program is premiered on GTMF's YouTube Channel and Facebook page and is available for on-demand viewing.


See the following **Community Engagement** pages for more programs and events.



Barbara Furrer Goodman Memorial Garden near Walk Festival Hall

# COMMUNITY ENGAGEMENT

GTMF's mission to provide exhilarating musical experiences goes beyond presenting concerts at Walk Festival Hall. We're committed to engaging with our community through interactive programs that reach people of all ages.

A young girl with short brown hair is the central focus, playing a golden trumpet. She is wearing a light blue t-shirt with colorful patterns and a name tag. In the background, two women in blue t-shirts with "GRAND TETON" printed on them are watching her. The background is a white wall with repeating logos for the Grand Teton Music Festival.

“The Grand Teton Music Festival is building bridges in Jackson and beyond through partnerships, access and engagement. Via our free programming, in-person and online, and supporting local music education and young musicians, the Festival is committed to enriching lives in our community through extraordinary musical experiences.”

MATT LUSINS, CHAIR OF EDUCATION AND COMMUNITY ENGAGEMENT COMMITTEE,  
GTMF BOARD OF DIRECTORS



## FREE FAMILY CONCERT – ONCE UPON A TIME AT THE MOVIES

GTMF will present a free family concert on Saturday, July 3 at 4 PM at the Festival Tent at the Center for the Arts Park in downtown Jackson. At this informal one-hour event, families with children of all ages are invited to enjoy music from popular movies, performed by Festival musicians. Free general admission tickets are available at [gtmf.org](http://gtmf.org). (Tickets are required.)

## “ON THE ROAD” COMMUNITY CONCERTS

GTMF *On the Road* is a new initiative by the Grand Teton Music Festival to bring live classical music education to audiences in Teton County and the surrounding communities through free concerts performed by Festival Orchestra musicians. *GTMF On the Road* aims to make the art forms of classical and jazz music accessible by breaking down favorites in the genres and introducing audiences of all ages to basic musical concepts. For a schedule of public events, visit [gtmf.org/ontheroad](http://gtmf.org/ontheroad).



## THE DONALD RUNNICLES MUSICAL ARTS SCHOLARSHIP COMPETITION

The Grand Teton Music Festival is proud to present the 4<sup>th</sup> Annual Scholarship Competition in honor of Music Director Sir Donald Runnicles. The competition is open to graduating high school seniors from Wyoming, Idaho, and Montana who will pursue their primary studies in music (classical, jazz, or other) at an accredited four-year college with a music program recognized by the National Association of Schools of Music, or a conservatory with a widely recognized national profile such as The Juilliard School, Curtis Institute of Music, or the New England Conservatory.

GTMF adjudicators will select six semi-finalists from a pool of pre-screen auditions to perform for a panel of three professional musician judges at Walk Festival Hall in Teton Village, WY. The date of the Scholarship Competition semi-finals and finals will be Monday, July 19 (see schedule at [gtmf.org/communityengagement](http://gtmf.org/communityengagement)). Scholarship awards are \$25K, \$15K and \$10K.

## BACKSTAGE PASS

*Backstage Pass* is an online interview segment featuring Festival musicians hosted by GTMF Associate Conductor Jerry Hou and violinist Eva Cappelletti Chao. The segments are produced, edited, and shared on GTMF's Facebook and YouTube pages. *Backstage Pass* connects audiences to beloved orchestra musicians and builds community throughout the year. Past interviews are available to watch on YouTube.

## MUSICAL ROAD TRIPS

GTMF's *Musical Road Trips* is an animated educational video series for elementary school students that explores the world of classical music. Music teacher and host Meaghan Heinrich explores music from each of GTMF's *On Location* concerts and teaches students about the music through different activities like dancing, singing, drawing, etc. Each episode also features an exclusive interview with one of the musicians from each of the concerts. *Musical Road Trips* episodes can be viewed on the GTMF YouTube channel.

## TETON MUSIC SCHOOL/GTMF EDUCATION PARTNERSHIP

Teton Music School and Grand Teton Music Festival are partnering to support Teton County School District and Systems of Education's programming at local elementary schools. Systems of Education is a community collective that brings together organizations in Jackson to take collective action in support of educational needs and opportunities. Based on this partnership, teachers made 40+ visits to local classrooms, providing weekly music enrichment activities to more than 400 elementary students since October 2020. Instructors led hour-long sessions in basic music theory, instrument skills, historical content, songwriting, vocal technique, and improvisation. This summer, GTMF musicians will also be involved with Teton Music School's summer camp for strings, including clinics, camp attendance at GTMF rehearsals, and chamber music performances.

## STRINGFEST

StringFest unites orchestra students from local schools for an intensive weeklong workshop led by an expert clinician. The clinic gives students the opportunity to learn alongside a broader set of peers and concludes with a concert showcasing their newly refined skills and talents. *Due to the COVID-19 pandemic, StringFest was cancelled this year. We look forward to offering this program in 2022.*

## SYLVIA NEIL SUMMER AMBASSADORS PROGRAM

Created in 2018, the Sylvia Neil Summer Ambassadors program immerses local student musicians in the Festival experience. These dedicated young musicians work with staff to serve as helping hands during Festival Orchestra performances and have the exclusive opportunity to go behind the scenes with the musicians during Festival Orchestra rehearsals. *Due to the COVID-19 pandemic, the Ambassadors Program was cancelled this year. We look forward to offering this program in 2022.*

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# FREE FAMILY CONCERT



**ONCE UPON A TIME AT THE MOVIES**  
**SATURDAY, JULY 3, 4 PM**  
**Center for the Arts Park**

Festival Orchestra  
Jerry Hou, conductor | Meaghan Heinrich, host/narrator

A storytelling-focused, interactive experience designed for kids and families, this shortened concert features well-known music from the movies.

Event is free and open to the public; tickets are required.

**gtmf.org**  
307.733.1128

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# 2021 SEASON SPONSORS

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THE GRAND TETON MUSIC FESTIVAL'S MOST GENEROUS SUPPORTERS ENSURE EACH SEASON UPHOLDS THE HIGHEST ARTISTIC IDEALS. THEIR PHILANTHROPIC LEADERSHIP CREATES A FOUNDATION FOR THIS CHERISHED INSTITUTION TO BE AT THE FOREFRONT OF CLASSICAL MUSIC LOCALLY, NATIONALLY AND INTERNATIONALLY.

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**Peter Fenton and Kate Greer**

**Ari Rifkin, in memory of Leonard Rifkin**





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MUSIC DIRECTOR

# SIR DONALD RUNNICLES

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Sir Donald Runnicles is Music Director of the Grand Teton Music Festival, General Music Director of the Deutsche Oper Berlin (DOB), and Principal Guest Conductor of the Atlanta Symphony Orchestra. He was recently named Conductor Emeritus of the BBC Scottish Symphony Orchestra, having served as its Chief Conductor from 2009-2016. Maestro Runnicles enjoys close and enduring relationships with several of the most significant opera companies and orchestras, and is especially celebrated for his interpretations of Romantic and post-Romantic symphonic and opera repertoire which are core to his musical identity.

As General Music Director of Deutsche Oper since 2009, Runnicles has primary responsibility for the musical forces of this historic company, which produces each season an average of 25 productions and more than 200 performances. He also regularly conducts concerts with the Atlanta Symphony Orchestra and Sydney Symphony Orchestra. His previous posts include Music Director of the San Francisco Opera (1992-2008), Principal Conductor of the Orchestra of St. Luke's (2001-07), and General Music Director of the Theater Freiburg and Orchestra (1989-93).

Maestro Runnicles' extensive and award-winning discography includes complete recordings of Wagner's *Tristan und Isolde*, Britten's *Billy Budd*, Humperdinck's *Hänsel and Gretel*, Janáček's *Jenůfa*, Bellini's *I Capuleti e i Montecchi*, Mozart's *Requiem*, Orff's *Carmina Burana*, and most recently, Aribert Reimann's new opera *L'invisible*, released in May 2018. In 2021, he was nominated for a GRAMMY® award for Best Opera Recording for his work with the Deutsche Oper Berlin on "Der Zwerg" (*The Dwarf*).

Sir Donald Runnicles, OBE was born and raised in Edinburgh, Scotland. He was appointed OBE in 2004, and holds honorary degrees from the University of Edinburgh, Royal Scottish Academy of Music and Drama, and San Francisco Conservatory of Music. In 2020, he was knighted for his service to music, as part of the Queen's Birthday Honours.

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ASSOCIATE CONDUCTOR

# JERRY HOU

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Recognized for his dynamic presence, insightful interpretations, versatility, and commanding technique, Taiwanese-American conductor Jerry Hou was appointed Associate Conductor of the Atlanta Symphony Orchestra starting at the beginning of the 2020-21 season. He made his debut with the orchestra last November in a special concert with double bassist Xavier Foley and returned to make his subscription debut in April, stepping in on short notice for a program of Mozart, Mendelssohn, and Boulogne with violinist Augustin Hadelich. In September 2021, Hou will lead the ASO in special concerts at the beginning of the season to welcome audiences back to Symphony Hall.

In the summer of 2018, Hou led to much acclaim the opening concerts of the Grand Teton Music Festival, in a program of Copland with Senator Alan Simpson, Aaron Jay

Kernis, and Rachmaninoff's First Piano Concerto with renowned soloist Daniil Trifonov. Known for his flexibility in many styles and genres, he has conducted a wide range of repertoire from classical to contemporary. In the spring of 2019, Hou led performances of a new collaboration between composer Steve Reich and artist Gerhart Richter to commemorate the opening of New York City's new performing arts space and center for artistic invention, The Shed.

A leading interpreter and conductor of contemporary music, he has collaborated with internationally acclaimed composers such as Steve Reich, John Adams, Steven Stucky, John Harbison, George Lewis, Bernard Rands, Kate Soper, Andrew Norman, Anna Clyne, Gyorgy Kurtag, Helmut Lachenmann, Unsuk Chin, Brett Dean, Mark Anthony-Turnage, and Peter Eötvös. Hou has conducted leading contemporary music groups Ensemble Modern, Ensemble Signal, Remix Ensemble, Musiqqa, and Alarm Will Sound. He has conducted the Atlanta Symphony, Dallas Symphony, Houston Symphony, St. Louis Symphony, Grand Teton Music Festival Orchestra, Orchestra of St. Luke's, BBC Scottish Symphony Orchestra, National Arts Centre Orchestra, Orchestra of Teatro Colon, among others. Hou is on the faculty of Rice University's Shepherd School of Music in Houston, Texas.

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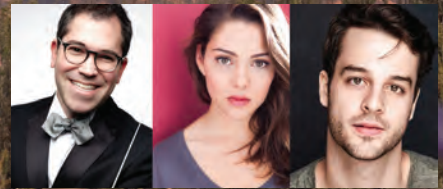


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**August 4**  
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2021 Summer Season

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Calendars**

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JULY 21  
JULY 28

AUGUST 4  
AUGUST 11  
AUGUST 18

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FEATURING

VOCALIST  
**CAPATHIA JENKINS**

SOPRANO  
**HEIDI STOBER**

MEZZO-SOPRANO  
**IRENE ROBERTS**

TENOR  
**BRIAN JAGDE**

BARITONE  
**THOMAS LEHMAN**

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# WEEK 1

**Film Music Spectacular**

FRIDAY, JULY 2 AT 6 PM

**Family Concert: Once Upon a Time  
at the Movies**

SATURDAY, JULY 3 AT 4 PM

**Patriotic Pops**

SUNDAY, JULY 4 AT 6 PM

**A Night at the Opera**

TUESDAY, JULY 6 AT 6 PM



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FESTIVAL ORCHESTRA

# FILM MUSIC SPECTACULAR

Friday, July 2, Festival Tent at Center for the Arts Park

Sir Donald Runnicles, conductor

Jeff Counts, host

**R. Strauss**  
(1864–1949) *Also sprach Zarathustra* (introduction)

**J. Strauss II**  
(1825–1899) *On the Beautiful Blue Danube*, Op. 314

**Mozart**  
(1756–1791) *Concerto for Clarinet in A Major, K. 622*  
II. Adagio

Eugene Mondie, clarinet

**Rossini**  
(1792–1868) *William Tell Overture* (finale)

**Ponchielli**  
(1834–1886) *Dance of the Hours*

**Morricone**  
(1928–2020) "Gabriel's Oboe" from *The Mission*

Jaren Atherholt, oboe

**Wagner**  
(1813–1883) *Ride of the Valkyries*

SPONSORS

Maestro Donald Runnicles sponsored by Peter Fenton and Kate Greer  
Performance sponsored by Bill & Mary Linn Wecker  
GTMF's Business Partner for this performance is Teton Motors  
Festival Tent concerts sponsored by Nancy & David Donovan

## INTERMISSION

**Young**  
(1900–1956)

**Theme from *Shane***

**John Williams**  
(b. 1932)

**Theme from *Schindler's List***

David Coucheron, violin

**Barry**  
(1933–2011)

***Out of Africa***

**John Williams**  
(b. 1932)

***The Raiders March* from *Raiders of the Lost Ark***

**E. Bernstein**  
(1922–2004)

**Main Title from *To Kill a Mockingbird***

**Jeff Tyzik**  
(b. 1951)

***The Great Westerns Suite***

FESTIVAL ORCHESTRA

# ONCE UPON A TIME AT THE MOVIES

Saturday, July 3, Festival Tent at Center for the Arts Park

Jerry Hou, conductor

Meaghan Heinrich, GTMF Education Curator  
and host

**R. Strauss**  
(1864–1949)

*Also sprach Zarathustra* (introduction)

**J. Strauss II**  
(1825–1899)

*On the Beautiful Blue Danube*, Op. 314

**Rossini**  
(1792–1868)

*William Tell Overture* (finale)

**Wagner**  
(1813–1883)

*Ride of the Valkyries*

**Morricone**  
(1928–2020)

“Gabriel’s Oboe” from *The Mission*

Jaren Atherholt, oboe

**Ponchielli**  
(1834–1886)

*Dance of the Hours*

**John Williams**  
(b. 1932)

Main Title from *Star Wars*

SPONSORS

Performance sponsored by The Jerry and Marilyn Handler Foundation and Matt & Erin Lusins  
GTMF’s Business Partner for this performance is Outpost  
Festival Tent concerts sponsored by Nancy & David Donovan



GRAND TETON MUSIC FESTIVAL

# 60<sup>TH</sup> SEASON MERCHANDISE

If you love our 60<sup>th</sup> Season artwork, check out our online store, featuring apparel, travel mugs, water bottles, tote bags, aprons, notebooks, posters and more! GTMF receives 10% of each item purchased.

Our 2021 Season artwork, entitled "Last Light, Cathedral Group," was created by Stacey Peterson, [staceypeterson.com](http://staceypeterson.com). Ms. Peterson's artwork is available locally at Turner Fine Art.



[gtmf.org/store](http://gtmf.org/store)

FESTIVAL ORCHESTRA

# PATRIOTIC POPS FEATURING CAPATHIA JENKINS

PRESENTED BY ROCKY MOUNTAIN BANK

Sunday, July 4, Festival Tent at Center for the Arts Park

Sir Donald Runnicles, conductor

Capathia Jenkins, vocals

**James Stephenson**      *Fanfare for Democracy*  
(b. 1969)

**Bernstein**      *Three Dance Episodes from On the Town*  
(1918–1990)

**Sousa**      *The Washington Post March*  
(1854–1932)

**Gould**      *American Salute*  
(1913–1996)

**Johnny Mercer**      *Something's Gotta Give*  
(1909–1976)  
(arr. by Tony DeSare)

**Arlen**      *Get Happy*  
(1905–1986)  
  
Capathia Jenkins, vocalist

**Traditional**      *Yankee Doodle*  
(arr. Gould)

SPONSORS

Maestro Donald Runnicles sponsored by Peter Fenton and Kate Greer  
Guest Artist Capathia Jenkins sponsored by Andy & Cammie Watson  
Performance sponsored by Chris Fussner and Jack & Carole Nunn  
Festival Tent concerts sponsored by Nancy & David Donovan  
Presented by Rocky Mountain Bank



<b>John Williams</b> (b. 1932)	<b><i>A Prayer for Peace</i></b>
<b>Jimmy Dunne</b>	<b><i>America (Lives in Me)</i></b>
<b>Gershwin</b> (1898–1937)	<b><i>Summertime</i></b>  Capathia Jenkins, vocalist
<b>James Kessler</b> (b. 1947)	<b><i>A Grand Teton Postcard</i></b>
<b>Traditional</b> (arr. Hayman/James Kessler)	<b><i>Armed Forces Salute</i></b>
<b>Bates &amp; Ward</b> (1859-1929 / 1848-1903) (arr. Shoup)	<b><i>America the Beautiful</i></b>
<b>Berlin</b> (1888–1989) (arr. James Kessler)	<b><i>God Bless America</i></b>  Capathia Jenkins, vocalist
<b>Tchaikovsky</b> (1840–1893)	<b><i>1812 Overture</i></b>

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Santa Cruz, CA

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[bachfestival.org](http://bachfestival.org)  
Carmel, CA

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LA JOLLA  
MUSIC SOCIETY  
SUMMERFEST  
[ljms.org](http://ljms.org)  
La Jolla, CA

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MAINLY MOZART  
FESTIVAL  
[mainlymozart.org](http://mainlymozart.org)  
San Diego, CA

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[musicatmenlo.org](http://musicatmenlo.org)  
Atherton, CA

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## Idaho

SUN VALLEY  
MUSIC FESTIVAL  
[svmusicfestival.org](http://svmusicfestival.org)  
Ketchum, ID

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## Colorado

ASPEN MUSIC FESTIVAL  
and SCHOOL  
[aspenmusicfestival.com](http://aspenmusicfestival.com)  
Aspen, CO

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BRAVO! VAIL  
[bravovail.org](http://bravovail.org)  
Vail, CO

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COLORADO  
MUSIC FESTIVAL  
[coloradomusicfestival.org](http://coloradomusicfestival.org)  
Boulder, CO

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STRINGS MUSIC FESTIVAL  
[stringsmusicfestival.com](http://stringsmusicfestival.com)  
Steamboat Springs, CO

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## New Mexico

SANTA FE CHAMBER  
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[santafechambermusic.com](http://santafechambermusic.com)  
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Enjoy concerts this summer both  
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## CAPATHIA JENKINS

### Vocals

Capathia Jenkins starred as Medda in the hit Disney production of *Newsies* on Broadway. She made her Broadway debut in *The Civil War*, where she created the role of Harriet Jackson. She then starred in the Off-Broadway 2000 revival of *Godspell*, where she wowed audiences with her stirring rendition of *Turn Back, O Man*, which can still be heard on the original cast recording. She returned to Broadway in *The Look of Love* and was critically acclaimed for her performances of the Bacharach/David hits. Jenkins then created the roles of The Washing Machine in *Caroline, Or Change* and Frieda May in *Martin Short: Fame Becomes Me*, where she sang *Stop the Show* and brought the house down every night.

In 2007 she went back to Off-Broadway and starred in *(mis)Understanding Mammy: The Hattie McDaniel*

*Story*, for which she was nominated for a Drama Desk Award. She was also seen in Nora Ephron's *Love, Loss, and What I Wore*.

An active concert artist, Jenkins has appeared with orchestras around the world including the Cleveland Orchestra, Houston Symphony, Pittsburgh Symphony (with Marvin Hamlisch), National Symphony, Atlanta Symphony, Seattle Symphony, Utah Symphony, Minnesota Orchestra, San Antonio Symphony, Memphis Symphony, Nashville Symphony, Toledo Symphony, Colorado Symphony, Toronto Symphony, Edmonton Symphony, Calgary Philharmonic, Kansas City Symphony, San Diego Symphony and the Hong Kong Philharmonic. She was a soloist with the Festival Český Krumlov in the Czech Republic. In 2011 Jenkins had the great honor of performing in the Broadway Ambassadors to Cuba concert as part of the Festival De Teatro De La Habana.

[capathiajenkins.com](http://capathiajenkins.com)

FESTIVAL ORCHESTRA

# A NIGHT AT THE OPERA

Tuesday, July 6, 2021, Festival Tent at Center for the Arts Park

Sir Donald Runnicles, conductor  
 Heidi Stober, soprano  
 Irene Roberts, mezzo-soprano

Brian Jagde, tenor  
 Thomas Lehman, baritone

**Bizet**

(1838–1875)

**Carmen (exerpts)**

Prelude

*“L’amour est un oiseau rebelle” (Habanera)*

*“Je dis que rien ne m’épouvante”*

*“Près des remparts de Séville” (Seguidilla and Duet)*

*Entr’acte*

*“Je vais danser... La fleur que tu m’avais jetée”*

*“Votre toast, je peux vous le rendre” (Toreador Song)*

**Verdi**

(1813–1901)

**La Traviata (exerpts)**

Prelude

*“Oh! Qual pallor!”*

*“Un dì, felice, eterea”*

*“È strano!... Ah fors è lui... Sempre libera”*

*“Lunge da lei... De’ miei bollenti spiriti”*

*“Di Provenza il mar...”*

*“Libiamo ne’ lieti calici” (Brindisi)*

**SPONSORS**

Maestro Donald Runnicles sponsored by Peter Fenton and Kate Greer

Guest Artists Thomas Lehman, Irene Roberts, Heidi Stober, and Brian Jagde sponsored by Beth & Ben Wegbreit

Performance sponsored by Carol Franc Buck Foundation, Melissa & Gary Harvey, and Lynn & Don Larson

Festival Tent concerts sponsored by Nancy & David Donovan



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May 22 – August 22

**UN/NATURAL SELECTIONS:**  
*Wildlife in Contemporary Art*

June 5 – October 3

**VALUED SPECIES:**  
*Animals in the Art of  
Andy Warhol and Ai Weiwei*

June 26 – October 16

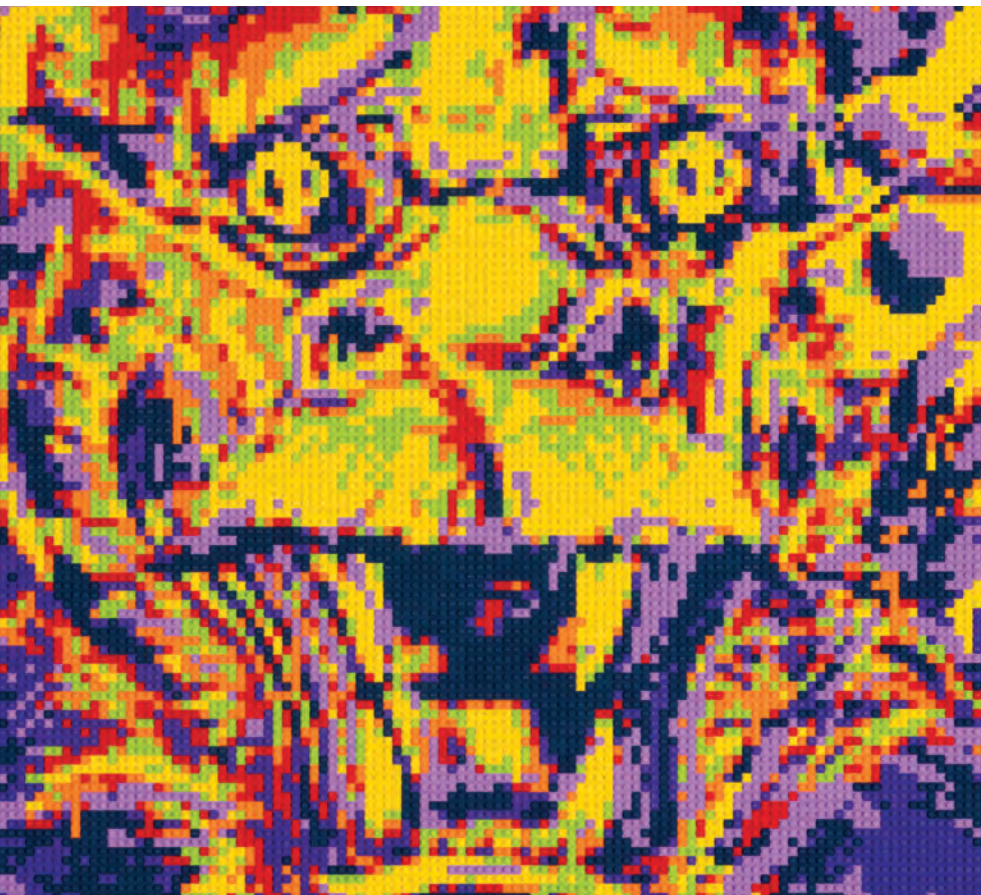
**WOVEN TOGETHER:**  
*Art and Arachnids*

September 10 – October 2

**WESTERN VISIONS® 2021**  
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TOP: © Penelope Gottlieb, *Hemerocallis fulva*—detail, 2016. Gift of the 2019 Blacktail Gala, National Museum of Wildlife Art.

BOTTOM: Ai Weiwei, *ZodiacHeads in LEGO® - Dragon*—detail.



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## HEIDI STOBER

### Soprano

Stunning audiences with her sterling lyric voice and incisive stage personality, soprano Heidi Stober has established herself as a house favorite at leading companies on both sides of the Atlantic. Since her critically acclaimed debut at the Deutsche Oper Berlin in the autumn of 2008, Stober has cultivated a long-standing relationship with the company, with recent roles including Donna Elvira in *Don Giovanni*, Micaëla in *Carmen*, Liù in *Turandot* and Marguerite in *Faust*.

Future highlights include Micaëla in *Carmen* for Houston Grand Opera, Gretel in *Hansel and Gretel* for Lyric Opera of Chicago and Zdenka in *Arabella* at the Teatro Real in Madrid.

During the curtailed 2019-20 season, Stober appeared as Gretel for San Francisco Opera and Despina for the Metropolitan Opera. Other recent appearances include Zdenka in *Arabella* and Angelica in *Orlando* for San Francisco Opera, Dalinda in *Ariodante* for the Lyric Opera of Chicago, Antigone in Enescu's *Oedipe* for Dutch National Opera (house debut) and a return to the Deutsche Oper Berlin as Pamina, Micaëla and Donna Elvira. Concert appearances included Stravinsky's Cantata for the Los Angeles Philharmonic, conducted by Esa-Pekka Salonen.

Stober made her Metropolitan Opera debut in the 2011-12 season as Gretel in *Hansel and Gretel* conducted by Robin Ticciati, and has returned to the company in recent years in this role and as Pamina in *Die Zauberflöte*. Stober also holds strong relationships with Houston Grand Opera, where she has performed Cleopatra in *Giulio Cesare*, Susanna in *Le nozze di Figaro*, Musetta in *La bohème*, Atalanta in *Xerxes*, and Miss Thompson/Helen Milla/Adelaide Mills in the world premiere of Ricky Ian Gordon's *The House*

*without a Christmas Tree*. She has also had many roles with Santa Fe Opera, including Sandrina in *La finta giardiniera*, Musetta in *La bohème*, Zdenka in *Arabella*, and Ada in the world premiere of Theodore Morrison's *Oscar*. Other notable operatic engagements include Norina in Laurent Pelly's production of *Don Pasquale* and Johanna in *Sweeney Todd* for San Francisco Opera; Valencienne in *The Merry Widow* at the Lyric Opera of Chicago, conducted by Sir Andrew Davis; and Ada in Theodore Morrison's *Oscar* for Opera Philadelphia.

Highlights on the concert platform include *Messiah* with the New York Philharmonic; Mozart's Requiem and the world premiere of Stephen Hartke's Symphony No. 4, conducted by Gustavo Dudamel for the Los Angeles Philharmonic; Mahler Symphony No. 4 with the Milwaukee Symphony Orchestra, conducted by Edo de Waart; Anne Trulove in *The Rake's Progress* with the St. Paul Chamber Orchestra; Barber's *Knoxville: Summer of 1915* with the Oslo

Philharmonic and the Rundfunk-Sinfonieorchester Berlin; Beethoven Symphony No. 9 with the Baltimore Symphony; Handel's *Messiah* with the Hong Kong Philharmonic; *Carmina Burana* with the Houston Ballet; Mahler Symphony No. 4 with the Rundfunk-Sinfonieorchester Berlin, conducted by Mark Wigglesworth; and a solo recital at Carnegie Hall. Stober's professional training took place at the Houston Grand Opera Studio, and she holds degrees from Lawrence University and the New England Conservatory.

[heidistober.com](http://heidistober.com)



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PICTURED: CELLIST KARI JANE DOCTER, FESTIVAL MUSICIAN OF 14 YEARS



## IRENE ROBERTS

### Mezzo-Soprano

American mezzo-soprano Irene Roberts continues to enjoy international acclaim as a singer of exceptional versatility and vocal suppleness. A resident artist with the Deutsche Oper Berlin, Roberts' many roles this season include the title in *Carmen*, Marguerite in *La Damnation de Faust*, Nicklausse in *Les contes d'Hoffmann*, Fenena in *Nabucco*, and Dulcinée in *Don Quixote*. She recently made her debut at the Dutch National Opera as Nicklausse, and last summer made her debut at Teatro La Fenice in the role of Amneris in *Aida* and at the Macerata Opera Festival as the title role in *Carmen*.

Roberts has a close relationship with the San Francisco Opera where she made her debut in *Les*

*contes d'Hoffmann* in 2013. She has since returned as the title role in Calixto Bieito's US debut production of *Carmen*, and in the world premiere of Bright Sheng's *Dream of the Red Chamber*. Recent engagements have included *Le nozze di Figaro* and *Parsifal* at the Metropolitan Opera; *Don Giovanni*, *Madama Butterfly*, *Les contes d'Hoffmann*, and *Ariadne auf Naxos* at Palm Beach Opera; *L'Italiana in Algeri* with Lyric Opera of Kansas City; Marschner's *Der Vampyr* at New Orleans Opera; *Il barbiere di Siviglia* with Atlanta Opera; and Gounod's *Faust* with Lyric Opera Baltimore.

On the concert stage, Roberts embarked on a five-city tour of France in May 2017 with the Orchestre National d'Île-de-France as soloist for Rossini's *Stabat Mater* under the baton of Enrique Mazzola. Roberts made her debut at London's Wigmore Hall in 2016 in recital with tenor Bryan Hymel and pianist Julius Drake. Previous concert engagements include performances with Gustavo Dudamel and the Los Angeles Philharmonic at the Hollywood Bowl, Miami's New World Symphony led by Joshua Gersen, and at the US Naval Academy for its annual holiday presentation of Handel's *Messiah*.

Roberts studied at the University of the Pacific and the Cleveland Institute of Music, and is a graduate of the Young Artist Program at Palm Beach Opera. She won 2<sup>nd</sup> prize in the Advanced Division at the 41<sup>st</sup> Annual Palm Beach Opera Vocal Competition and was a finalist for the 2014 Richard Tucker Career Grant.

[irenerobertsmezzo.com](http://irenerobertsmezzo.com)





## BRIAN JAGDE

Tenor

American tenor Brian Jagde brings his dynamic vocalism and captivating dramatic presence to international stages in the 2020-21 season. In October, Brian Jagde makes his house debut at the Wiener Staatsoper as Turiddu in Mascagni's *Cavalleria rusticana*, followed by his first collaboration with the Shanghai Symphony Orchestra and Maestro Long Yu to record Mahler's *Das Lied von der Erde* for a Deutsche Grammophon release. This spring he made his debuts with Opera Philadelphia and Michigan Opera Theater and this summer he returns to Teatro di San Carlo in Naples, Italy.

The 2019-20 season included Jagde's staged role debut as Turiddu in a new production of *Cavalleria rusticana*

at the Dutch National Opera, and his debut as Des Grieux in Puccini's *Manon Lescaut* at San Francisco Opera, followed by performances of the role at the Deutsche Oper Berlin. Jagde returned to Lyric Opera of Chicago in early 2020 to sing Pinkerton in Puccini's *Madama Butterfly*.

In 2018-19 Brian Jagde returned to the San Francisco Opera as Cavaradossi in a new production of *Tosca*, and to London's Royal Opera House as Don José in Bizet's *Carmen*, followed by performances as Calaf in a new production of Puccini's *Turandot* at Palermo's Teatro Massimo. During the 2017-18 season, he made a spectacular debut as Der Fremde in a new Christof Loy production of Korngold's rarely performed *Das Wunder der Heliane* at Deutsche Oper Berlin, released on DVD and Blu-ray by Naxos.

Jagde is an Ambassador for Opera for Peace, an international non-profit organization promoting equality, diversity, and social justice through artistic collaboration, educational partnerships, and cultural exchanges.

He is a graduate of San Francisco Opera's Adler and Merola Programs.

[brianjagde.com](http://brianjagde.com)



## THOMAS LEHMAN

### Baritone

American baritone Thomas Lehman is a graduate of the Eastman School of Music and is currently a member of the ensemble at the Deutsche Oper Berlin.

At the Deutsche Oper, his recent appearances include the title role of *Il barbiere di Siviglia*, Count Almaviva in *Le nozze di Figaro*, Pantalon in *L'amour des trois oranges*, Valentin in *Faust*, Belcore in *L'elisir d'amore*, Guglielmo in *Così fan tutte*, Mathisen in *Le prophète* and Silvio in *Pagliacci*—a role which also marked his debut at the Teatro São Carlos, Lisbon, in the 2016-17 season.

In the 2019-20 season, he debuted at the Deutsche Oper as Renato in *Un ballo in maschera*, Marcello in *La bohème*, Lescaut in *Manon Lescaut*, as well as

Prince Yeletsky in a new production of *Pique Dame* and Lucifer in Rued Langgaard's *Antikrist*. Alongside these roles, he returns to the title role in *Barbiere* and makes his house debut at Theater Basel as Count Almaviva in *Le nozze di Figaro*.

Formerly a Young Artist at the Florida Grand Opera, Thomas appeared as Peter Niles in *Mourning Becomes Electra* and Ben in *The Telephone*.

He made his professional debut in 2010 as Guglielmo in *Così fan tutte* with the Delaware Valley Opera and has also appeared as a Studio Artist with the Chautauqua Opera. In Summer 2014, Thomas was a member of the Steans Institute at the Ravinia Festival in Chicago.

A strong proponent of a balance between concert words, art song and opera, Lehman has performed several recitals both in the United States and Europe.

[thomaslehmanbaritone.com](http://thomaslehmanbaritone.com)

**Violin****David Coucheron****Jennifer Ross**

Anastasia Agapova

Kelsey Blumenthal

Joan Cataldo

Joan Christenson

Judith Cox

Gina Davis

Tracy Dunlop

Laura Ha

Russell Hershow

Ling Ling Huang

Tomoko Iguchi

Sheela Iyengar

Dorris Dai Janssen

Rebekah Johnson

Yuka Kadota

Kana Kimura

Julianne Lee

Jessica Mathaes

Louise Morrison

Holly Mulcahy

Patrick Neal

Anne-Marie Terranova

**Viola****Charles Pikler**

Claudine Bigelow

Chiara Kingsley Dieguez

Lucina Horner

Suzanne LeFevre

Kristen Linfante

Amy Pikler

Rita Porfiris

Whittney Thomas

**Cello****Joel Noyes**

Gregory Clinton

Karen Freer

Judith McIntyre Galecki

Deborah Nitka Hicks

Amy Leung

Seoyoen Min

David Mollenauer

David Schepps

**Bass****Paul Ellison***Sponsored by**Beedee Ladd*

Charles DeRamus

Deborah Dunham

Erik Gronfor

Robin Kesselman

David Williamson

**Electric Bass****Marty Camino\*****Flute****Julia Bogorad-Kogan***Sponsored by**O'Ann Fredstrom &**Stuart Sugarman*

Marcia McHugh

Caitlyn Valovick-Moore

**Oboe****Jaren Atherholt**

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**Clarinet****Eugene Mondie***Sponsored by Barbara**& Stan Trachtenberg*

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**Bass Clarinet****Shannon Orme****Alto Saxophone****Mike Richards\*****Bassoon****Sue Heineman**

Kristen Sonneborn

**Contrabassoon****Juan de Gomar****Horn****Gail Williams***Sponsored by Gainor**& Joe Bennett*

Gabrielle Webster

Michael Gast

Edmund Rollett

Gavin Reed

**Trumpet****Barbara Butler**

Tetsuya Lawson

Charles Daval

Matthew Sonneborn

**Trombone****Roger Oyster**

Jay Evans

**Bass Trombone****Jared Rodin****Tuba****JáTtik Clark****Timpani****Michael Crusoe****Percussion***Percussion Section**sponsored by Sue**Sullivan***Richard Brown***Sponsored by Dale**& Jay Kaplan*

Riely Francis

Craig Hauschildt

Logan Seith\*

**Keyboard****Jason Hardink****Harp****Rachel Van Voorhees****Kirschman**

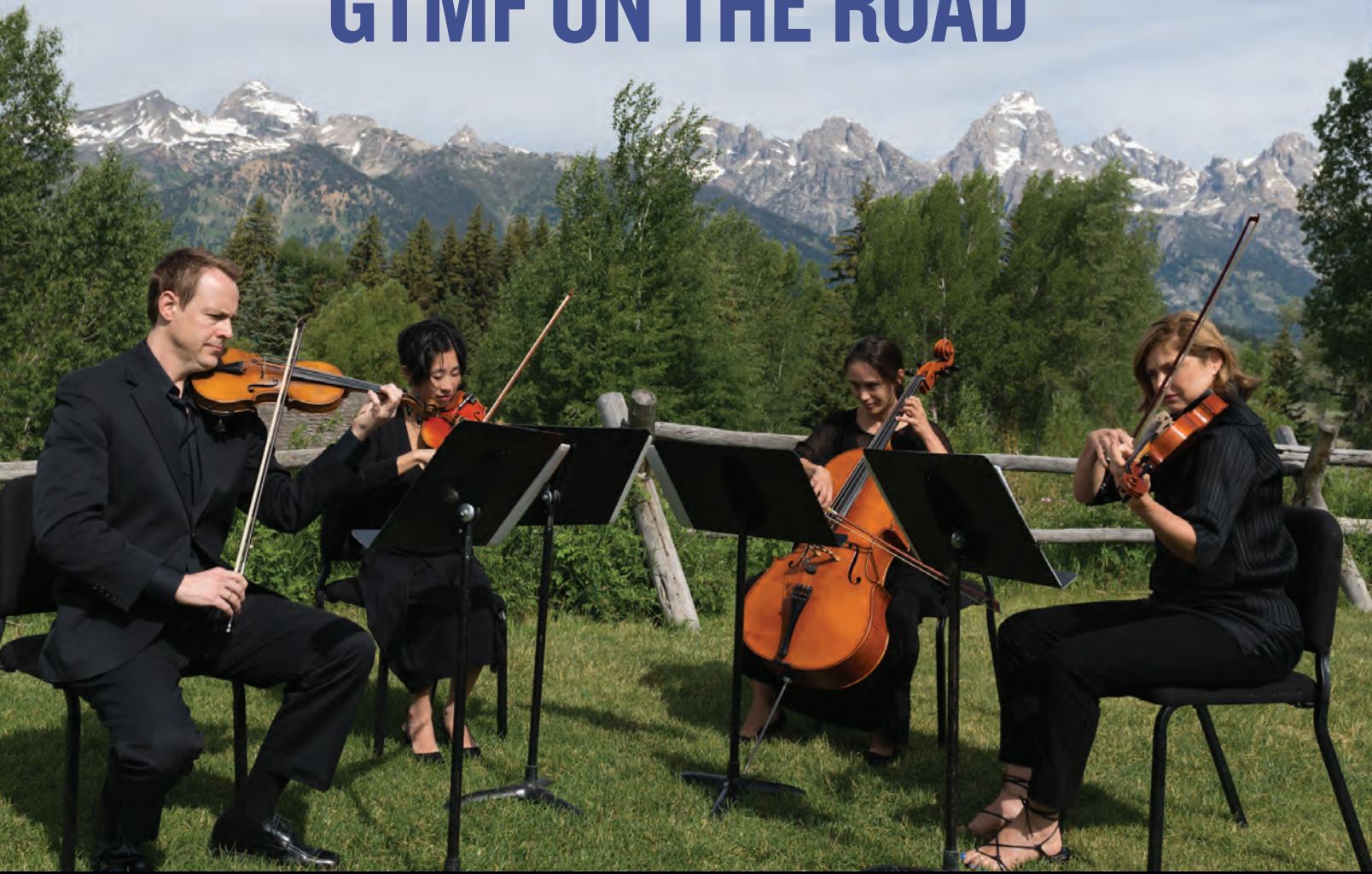
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***GTMF On the Road*** is a new initiative by the Grand Teton Music Festival to bring live classical music education to audiences in Teton County and surrounding communities through free concerts performed by Festival Orchestra musicians. ***GTMF On the Road*** aims to make the art forms of classical and jazz music accessible by breaking down favorites in the genres and introducing audiences of all ages to basic musical concepts.

Community partners in this initiative include Hole Food Rescue, Teton Literacy Center, Above and Beyond the Classroom in Teton Valley, One22 Resource Center, Teton Music School, St. John's Hospital, Teton County Public Library, Jackson Hole Public Art, Astoria Hot Springs, Jackson Hole Senior Center, National Museum of Wildlife Art, and Melvin Brewing.

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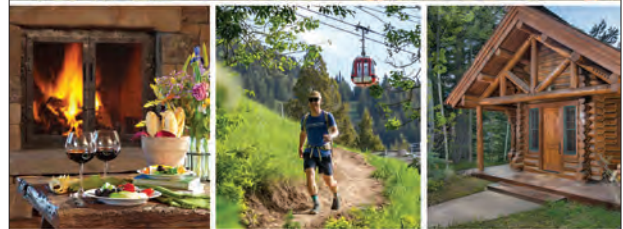
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CELLIST

**SHEKU KANNEH-  
MASON**

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# WEEK 2

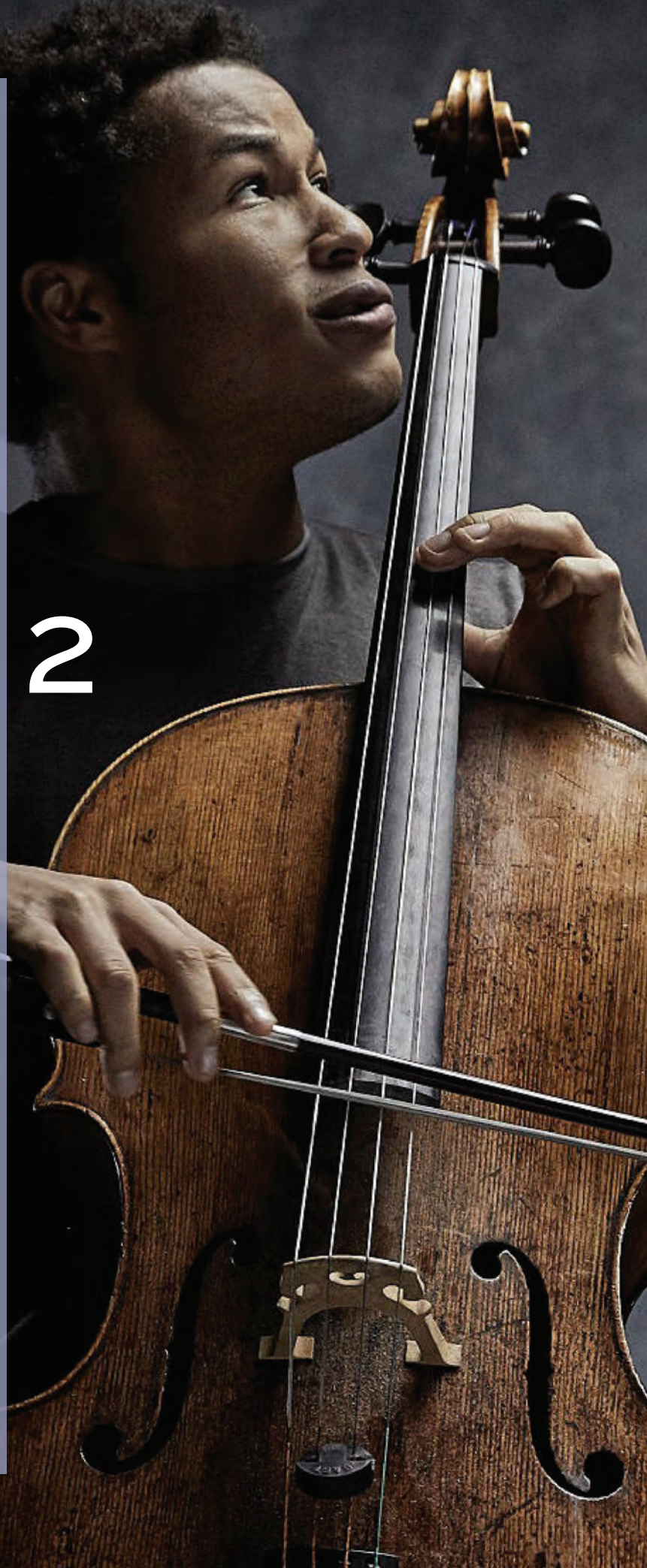
**Chamber Music: Poulenc, Mozart, Bruch  
& Grieg**

JULY 14 AT 8 PM

**Festival Orchestra: Pictures at an Exhibition**

JULY 15 & 16 AT 8 PM

JULY 17 AT 6 PM



# POULENC, MOZART, BRUCH & GRIEG

Wednesday, July 14 at 8 PM at Walk Festival Hall

<b>Poulenc</b> (1899–1963)	<b>Sonate pour cor, trompette et trombone</b> Allegro moderato Andante Rondeau  Edmund Rollett, horn Charles Daval, trumpet Roger Oyster, trombone	<b>8'</b>
<b>Mozart</b> (1756–1791)	<b>Clarinet Quintet in A Major, K. 581</b> Allegro Larghetto Menuetto Allegro con variazioni  Eugene Mondie, clarinet Patrick Neal, violin Anne-Marie Terranova, violin Chiara Kingsley Dieguez, viola Amy Leung, cello	<b>35'</b>
INTERMISSION		
<b>Bruch</b> (1838–1920)	<b>String Quintet in E-flat Major, Op. posth.</b> Andante con moto Allegro Andante con moto Andante con moto – Allegro ma non troppo vivace  Ling Ling Huang, violin Kelsey Blumenthal, violin Charles Pikler, viola Amy Pikler, viola Gregory Clinton, cello	<b>17'</b>
<b>Grieg</b> (1843–1907)	<b>String Quartet No. 1 in G minor, Op. 27</b> Un poco andante – Allegro molto ed agitato Romanze: Andantino Intermezzo: Allegro molto marcato - Più vivo e scherzando Finale: Lento - Presto al saltarello  Rebekah Johnson, violin Tomoko Iguchi, violin Suzanne LeFevre, viola Judith McIntyre Galecki, cello	<b>36'</b>

## SPONSORS

Performance sponsored by Peter Benoliel & Willo Carey  
This week's concerts sponsored by Janet & John Costello

# PICTURES AT AN EXHIBITION

Thursday, July 15 at 8 PM; Friday, July 16 at 8 PM; Saturday, July 17 at 6 PM; Walk Festival Hall

Sir Donald Runnicles, conductor

Sheku Kanneh-Mason, cello

WEEK 2

**Melody Eötvös**      ***The Deciding Machine* (World Premiere)**      **10'**  
(b. 1984)

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

Sheku Kanneh-Mason, cello

## INTERMISSION

**Mussorgsky**      ***Pictures at an Exhibition***      **35'**  
(1839–1881)  
(arr. for orch Ravel)  
*Promenade*  
*Gnomus*  
*Promenade*  
*The Old Castle*  
*Promenade*  
*Tuileries*  
*Bydlo*  
*Promenade*  
*Ballet of the Unhatched Chicks*  
*Samuel Goldenberg and Schmuyle*  
*The Market at Limoges*  
*Catacombs*  
*Cum mortuis in lingua mortua*  
*The Hut on Fowl's Legs*  
*The Great Gate of Kiev*

### SPONSORS

Maestro Donald Runnicles sponsored by Peter Fenton and Kate Greer  
Guest Artist Sheku Kanneh-Mason sponsored by Susan Jane & Nicholas J. Sutton  
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GTMF's Business Partner for this weekend's performances is First Republic Bank  
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# MELODY EÖTVÖS

## *The Deciding Machine*

### AT A GLANCE

**Born:** 1984

**Date of Composition:** GTMF Commission, 2020-21

**Instrumentation:** *The Deciding Machine* is scored for 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets (1 doubling bass clarinet), 2 bassoons (1 doubling contrabassoon), 4 horns, 2 trumpets, 2 trombones, timpani, percussion, harp and strings.

Wyoming: gorgeous vistas, mountains, national parks, recreation, adventure. Also: pioneering achievements in women's rights. "Wyoming granted women the right to vote in 1869, more than 50 years before suffrage and the first in the Union to do so" writes Australian-American composer Melody Eötvös of the thinking behind the Grand Teton Music Festival's commissioning of *The Deciding Machine*. "[Wyoming] was also—in 1825—the first to elect a female governor. And in 1920 Jackson Hole became the first town in the country to be governed by an all-female Town Council."

*The Deciding Machine* celebrates Augusta Ada King, Countess of Lovelace, Lord Byron's only legitimate daughter and a critical figure in the development of computers. Mathematician Ada Lovelace (1815-1852) met scientist



Charles Babbage in June 1833 and became fascinated with his "difference engine"—the forerunner of the modern computer. She is heralded as the first computer programmer via her published algorithm for calculating Bernoulli numbers on Babbage's "Analytical Engine"; the modern programming language Ada is named in her honor. Particularly important is her vision of computers as encompassing far more than mere

number-crunching, and thus it is altogether fitting that, given the ubiquity of computers in modern music-making, Eötvös' new work should focus on Lovelace's accomplishments.

## ANTONÍN DVOŘÁK

## Cello Concerto in B minor, Op. 104

## AT A GLANCE

**Born:** 1841**Died:** 1904**Date of Composition:** 1894

**Instrumentation:** Cello Concerto in B minor, Op. 104 is scored for 2 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 3 trombones, tuba, timpani, triangle, and strings.

Writing a cello concerto is no small challenge. The instrument's fine baritone voice is all too easily drowned out by even a modestly-sized ensemble, much less a full-scale late Romantic orchestra with its array of brass, woodwind, and percussion. But Antonín Dvořák, a superb craftsman and skilled orchestrator, was well up to the task—even though he had long claimed that the cello lacked the solo quality required for a concerto.

Dvořák composed more during his American years than just the “New World” Symphony or the “American” String Quartet, wonderful though those works are. His masterful Cello Concerto, bedrock repertory for the instrument, is also a product of his time in New York as Director of the National Conservatory, even if it partakes more of old world than new.

He may have been particularly inspired by his National



*Antonín Dvořák in 1882 - Gallica Digital Library*

Conservatory colleague Victor Herbert (1859–1924), nowadays remembered (if at all, sadly) for sweet but faded operettas such as *Babes in Toyland* and *The Red Mill*. But Herbert was a formidable musical presence in his day, composer of a wide range of works including the first-rate Cello Concerto No. 2 in E minor, Op. 30. A skilled cellist himself, Herbert was able to prove to Dvořák that such a concerto was indeed possible.

“The most beautiful one we have,” claims Michael Steinberg. “The success is brilliant, both in form and in dramatic expression,” writes ace British musicologist Sir Donald Francis Tovey. “Why on earth didn’t I know one could write a cello concerto like this?” Johannes Brahms is reported to have exclaimed. “If I’d only known, I’d have written one long ago!”

# MODEST MUSSORGSKY, ORCH. MAURICE RAVEL

## *Pictures at an Exhibition*

### AT A GLANCE

**Born:** Mussorgsky 1839, Ravel 1875

**Died:** Mussorgsky 1881, Ravel 1937

**Date of Composition:** 1874, orch. 1922

**Instrumentation:** *Pictures at an Exhibition* is scored for 3 flutes (2nd and 3rd doubling piccolo), 3 oboes (3rd doubling English horn), 2 clarinets, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones (1st doubling tenor tuba), tuba, timpani, percussion, 2 harps, celesta, and strings.

The familiar claim that great art cannot be created by committee is sorely challenged by *Pictures at an Exhibition*, an undisputed masterpiece that may have been written by a single composer but involved the significant contributions of an artist (Viktor Hartmann), an editor (Nikolai Rimsky-Korsakov) and a field of orchestrators (including Sir Henry Wood, Maurice Ravel and Leopold Stokowski).

*Pictures* is the work of an untrained, diamond-in-the-rough composer who wore his musical rusticity as a badge of honor and shunned the very idea of acquiring technical polish. In this he was typical of his immediate circle, a loose confederation of young Russian musicians who had adopted an aggressively nationalistic and anti-conservatory stance, at least in part as a defensive posture in

the face of public indifference to native composers.

Mussorgsky and the artist Viktor Hartmann met sometime around 1870. Their mutual devotion to nurturing a native Russian art encouraged the blossoming of a solid friendship, cut tragically short when Hartmann died in 1873 at the age of 39. A year later the influential critic Viktor Stasov helped to organize a showing of

Hartmann's works at the St. Petersburg Academy of Fine Arts. That exhibition inspired Mussorgsky to plunge into the composition of *Pictures at an Exhibition*, originally titled *Hartmann*. Six weeks later the work was finished, although it was never to be performed publicly during Mussorgsky's lifetime.

Music lovers are sometimes unaware that Mussorgsky wrote



*Modest Mussorgsky in 1876*

**Pictures at an Exhibition**

## CONTINUED

*Pictures* for solo piano; its history of orchestral transcription runs deep. In fact, the first known public performance of the work, in November 1891, was an abridged orchestration by Rimsky-Korsakov's student Mikhail Tushmalov. Since then, approximately 30 orchestral transcriptions have been made of *Pictures at an Exhibition*, as well as a cornucopia of versions for other media that range in size from a single accordion to a classical Chinese orchestra, in formality from a piano trio to a rock band, and in familiarity from a brass quintet to a balalaika ensemble.

Undoubtedly Maurice Ravel's masterful 1922 orchestration has become the de facto standard. Ravel typically orchestrated his own piano pieces, enabling him to approach *Pictures at an Exhibition* with the practiced hand of a seasoned master transcriber. Despite his fastidious disdain for Mussorgsky's crudity, Ravel was a bonafide Russophile who could not help but respond to *Pictures*' kaleidoscopic imagery. The celebrated result seamlessly blends two contrasting cultures in a milestone of orchestral writing, by far the most popular of the many *Pictures* transcriptions.

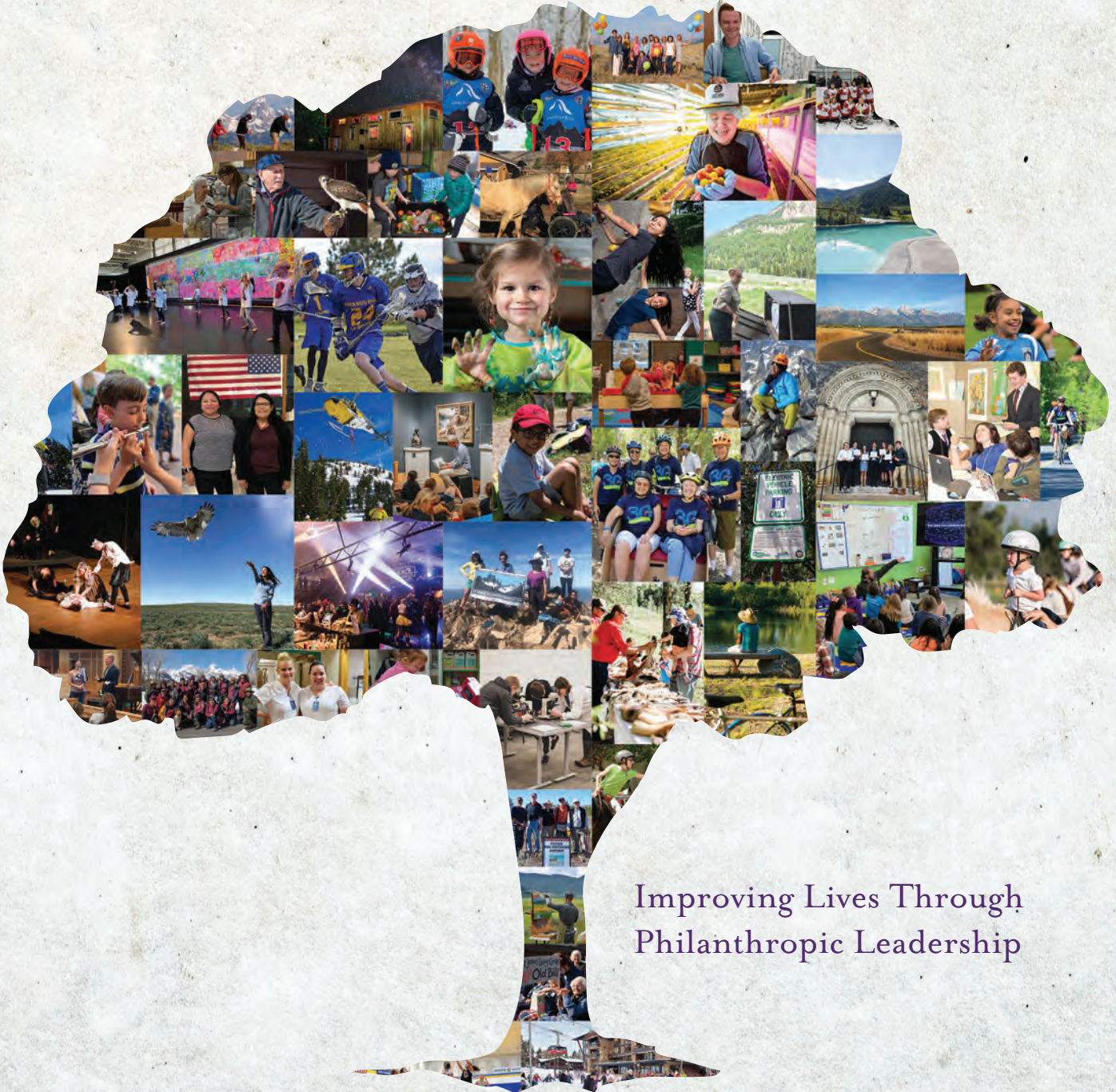
*Pictures at an Exhibition* charts the course of visitors strolling through a gallery of Hartmann's various paintings, sketches and architectural fantasies. A *Promenade* theme acts as a musical museum guide, accompanying us from picture to

picture as we make our way along. In the course of our tour we take in a panoply of subjects: a grotesque Christmas tree ornament (*Gnomus*); a ruined medieval castle (*Il vecchio castello*); children playing with their nurse in the Parisian *Tuileries*; a lumbering Polish oxcart (*Bydlo*); a ballet scene (*Ballet of the Unhatched Chicks*); two Jewish men, one rich, the other poor (*Samuel Goldberg and Schmuyle*); old women quarreling in *The Market at Limoges*; eerily glowing skulls in the Paris *Catacombs*; and a fantastical clock in the shape of the witch Baba Yaga's *Hut on Fowl's Legs*. The tour concludes with Hartmann's architectural plan for *The Great Gate of Kiev*, created for a competition to design a magnificent city gate in commemoration of Tsar Alexander II's narrow escape from assassination. The gate itself was never built, but Hartmann's design lives on in Mussorgsky's powerful portrait.

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## SHEKU KANNEH-MASON

### Cello

Winner of the 2016 BBC Young Musician competition, Sheku Kanneh-Mason is in great demand from orchestras and concert halls worldwide. He became a household name in May 2018 after performing at the wedding of the Duke and Duchess of Sussex at Windsor Castle. In January 2020, Kanneh-Mason released his second album, *Elgar*, featuring the Cello Concerto, which he recorded at Abbey Road Studios with Sir Simon Rattle and the London Symphony Orchestra. On its release, it reached No. 8 in the UK Official Album Chart, making Kanneh-Mason the youngest classical instrumentalist and the first cellist in history to reach the UK Top 10.

Kanneh-Mason has made debuts with orchestras such as the Seattle Symphony, the Orchestre Philharmonique de Radio France, Netherlands Chamber Orchestra at the Concertgebouw, the Atlanta Symphony, Japan Philharmonic, BBC Symphony, Royal Liverpool Philharmonic, London Philharmonic, Frankfurt Radio Symphony, and Baltimore Symphony orchestras. Forthcoming highlights include performances with the City of Birmingham Symphony, Toronto Symphony, BBC Scottish Symphony, and Stockholm Philharmonic orchestras.

Recent recital performances include Wigmore Hall, Zurich Tonhalle, Lucerne Festival, Festival de Saint-Denis, Théâtre des Champs Élysées Paris, Teatro della Pergola Florence, and a critically acclaimed tour of North America that took in Los Angeles, Berkeley, Vancouver, Ann Arbor, Boston, Baltimore, Philadelphia, and Kanneh-Mason's recital debut at Carnegie Hall in New York.

Kanneh-Mason is passionate about making music accessible to all and is an ambassador for Music Masters and Future Talent. During the COVID-19 lockdown in Spring 2020, Kanneh-Mason and his siblings performed in livestreams from their family home in Nottingham to audiences of hundreds of thousands.

Kanneh-Mason is currently a full-time ABRSM Scholarship student at the Royal Academy of Music, studying with Hannah Roberts. He began learning the cello at age six with Sarah Huson-Whyte and then studied with Ben Davies at the Junior Department of the Royal Academy of Music, where he held the ABRSM Junior Scholarship. A keen chamber musician, Kanneh-Mason performs with his sister, Isata, and brother, Braimah, as a member of the Kanneh-Mason Trio.

Kanneh-Mason was appointed a member of the Most Excellent Order of the British Empire (MBE) in the 2020 New Year's Honours List. He plays an Antonius and Hieronymus Amati cello c.1610, kindly on loan from a private collection.

[shekukannehmason.com](http://shekukannehmason.com)



## MELODY EÖTVÖS

### Composer

Melody Eötvös (1984) was born in the Southern Highlands, NSW, Australia. From the age of five she studied piano and music theory under her parents' tutelage and at eight began learning the cello, which coincided with her first experimentations in composition. Eötvös attended the Queensland Conservatorium of Music, Griffith University, where she studied composition with Stephen Leek and Dr. Gerardo Diríé, and completed her bachelor's degree in composition with honors.

Eötvös has been awarded the APRA Professional Development Classical Award in Sydney, the 3MBS National Composers Award, Soundstream National Composer Award (2012), a winner of the

Gallipoli Songs composition competition (2014), the Virginia B. Toulmin Foundation Orchestral Commission administered by the League of American Orchestras and the EarShot Foundation (world premiere: Carnegie Hall, October 2015), the Seattle Metropolitan Chamber Orchestra International Composition Competition (2016), and the orchestral prize for the Red Note Music Festival (2017). She has participated in numerous festivals and workshops internationally, the most recent being a collaboration with Musica Viva Australia, the Red Room and Claire Edwardes in Sydney, Australia (2013-15), the ACO Underwood New Music Readings (NYC), and the Aspen Music Festival and School (2015). Past teachers include Simon Bainbridge, David Dzubay and Claude Baker.

Current commissions include a major work for the Tasmanian Symphony, a guitar and cello work for Duo Atlas (France), and a suite of solo piano pieces. Eötvös will also be taking up a new academic position at the Melbourne Conservatorium of Music as lecturer in composition and aural skills.

Eötvös holds a Doctor of Music (2014) from Indiana University Jacobs School of Music and a Master of Music (2008) from the Royal Academy of Music, London.

[melodyeotvos.com](http://melodyeotvos.com)

## Violin I

**David Coucheron**  
**Jennifer Ross**  
 Anastasia Agapova  
 Kelsey Blumenthal  
 Joan Cataldo  
 Joan Christenson  
 Judith Cox  
 Gina Davis  
 Tracy Dunlop  
 Laura Ha  
 Russell Hershaw  
 Ling Ling Huang  
 Linda Hurwitz  
 Tomoko Iguchi  
 Sheela Iyengar  
 Dorris Dai Janssen  
 Rebekah Johnson  
 Yuka Kadota  
 Kana Kimura  
 Julianne Lee  
 Jessica Mathaes  
 Louise Morrison  
 Holly Mulcahy  
 Patrick Neal  
 Barbara Scowcroft  
 Ikuko Takahashi  
 Anne-Marie Terranova  
 Lydia Umlauf

## Viola

**Susan Gulkis Assadi**  
 Claudine Bigelow  
 Joan DerHovsepian  
 Chiara Kingsley Dieguez  
 Suzanne LeFevre  
 Kristen Linfante  
 Amy Pikler  
 Charles Pikler  
 Rita Porfiris  
 Rachel Swerdlow  
 Whittney Thomas

## Cello

**Joel Noyes**  
 Gregory Clinton  
 Karen Freer  
 Judith McIntyre Galecki  
 Deborah Nitka Hicks  
 Ilse-Mari Lee  
 Amy Leung  
 Seoyeon Min  
 David Mollenauer  
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 Bill Ritchie

## Flute

**Julia Bogorad-Kogan**  
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 Marcia McHugh  
 Stephanie Mortimore

## Oboe

**Jaren Atherholt**  
 Samuel Nemeč

## English Horn

**Martin Schuring**

## Clarinet

**Eugene Mondie**  
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 & Stan Trachtenberg*  
 Stephanie Key

## Bass Clarinet

**Shannon Orme**

## Alto Saxophone

**James Forger**

## Bassoon

**Sue Heineman**  
 Kristen Sonneborn

## Contrabassoon

**Juan de Gomar**

## Horn

**Gail Williams**  
*Sponsored by Gainor  
 & Joe Bennett*  
 Gabrielle Webster  
 Edmund Rollett  
 Kevin Haseltine  
 Gavin Reed

## Trumpet

**Conrad Jones**  
**Barbara Butler**  
 Charles Daval

## Trombone

**Roger Oyster**  
 Jay Evans

## Bass Trombone

**Jared Rodin**

## Tuba

**JáTtik Clark**

## Timpani

**Michael Crusoe**

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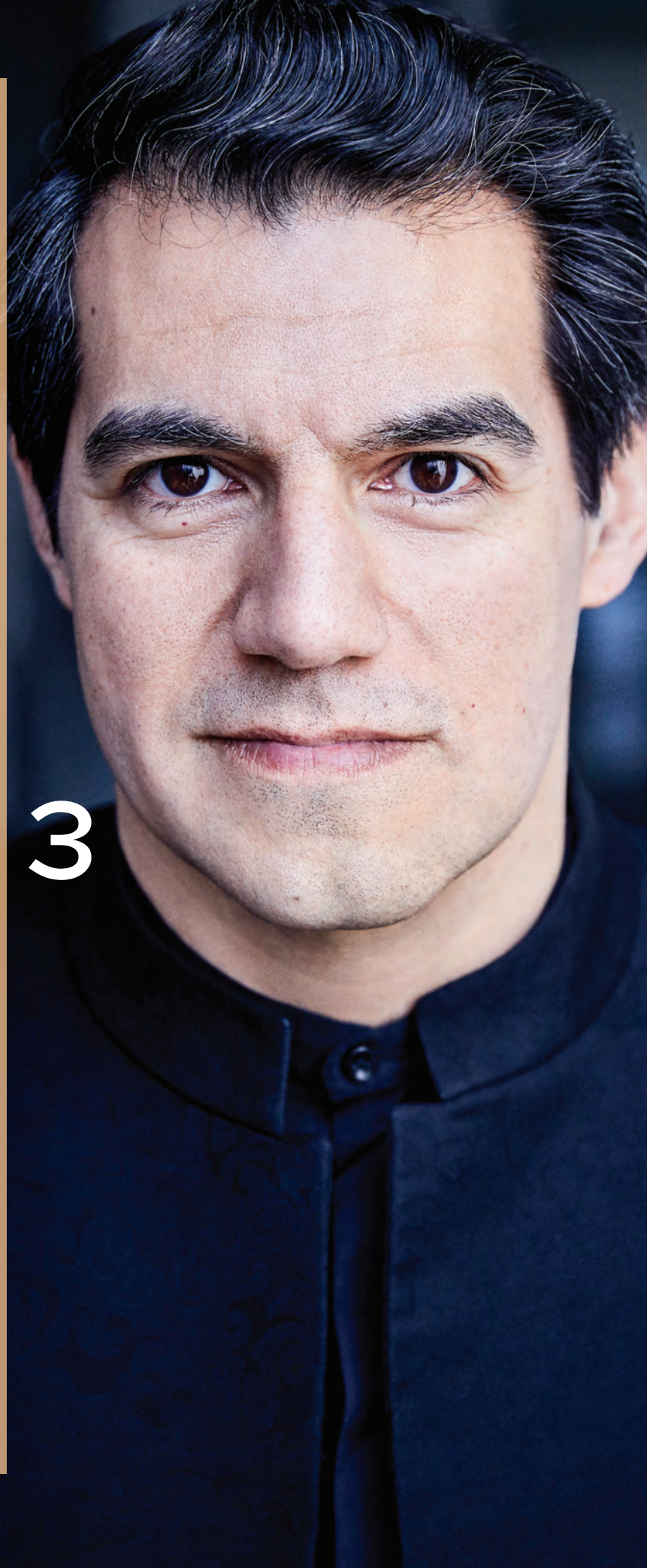
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# WEEK 3

**Chamber Music: Dohnányi & Rota**  
JULY 21 AT 8 PM

**NEW Gateway Series: Time For Three**  
JULY 22 AT 8 PM

**Festival Orchestra: Mozart & Tchaikovsky**  
JULY 23 AT 8 PM  
JULY 24 AT 6 PM



## DOHNÁNYI &amp; ROTA

Wednesday, July 21 at 8 PM at Walk Festival Hall

**Kinan Azmeh** *The Fence, the Rooftop, and the Distant Sea* 18'

(b. 1976)

Prologue  
*Ammonite*  
Monologue  
Dance  
Epilogue

Stephanie Key, clarinet  
David Mollenauer, cello

**Dohnányi** *Serenade in C Major, Op. 10* 22'

(1877–1960)

Marcia: Allegro  
Romanza: Adagio non troppo  
Scherzo: Vivace  
Tema con variazioni: Andante con moto  
Rondo (Finale): Allegro vivace

Eunice Keem, violin  
Joan DerHovsepian, viola  
Joel Noyes, cello

## INTERMISSION

**Rota** *Nonetto* 31'

(1911–1979)

Allegro  
Andante  
Allegro con spirito  
Canzone con variazioni  
Vivacissimo

Jerry Hou, conductor  
Stephanie Mortimore, flute  
Jaren Atherholt, oboe  
Laura Ardan, clarinet  
Sue Heineman, bassoon  
Gail Williams, horn  
Louise Morrison, violin  
Kristen Linfante, viola  
Karen Freer, cello  
Bill Ritchie, bass

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# TIME FOR THREE

Thursday, July 22, 2021 at 8 PM at Walk Festival Hall

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Charles Yang, violin and vocals  
Nicolas “Nick” Kendall, violin and vocals  
Ranaan Meyer, double bass and vocals

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The artists will perform works selected from the list below, and will announce the selections from the stage:

TF3, Liz Rose & Femke Weidema  
Traditional  
Jay Ungar  
Ranaan Meyer, Nicolas Kendall, Steve Hackman, Zachary De Pue  
The Verve  
Lennon & McCartney  
Nicolas Kendall, Zachary De Pue, Ranaan Meyer  
Bach / Arr. Steve Hackman & TF3  
Monti  
TF3  
TF3, Liz Rose & Femke Weidema  
Ranaan Meyer  
The Beatles  
Leonard Cohen  
Imogen Heap  
Ranaan Meyer  
TF3  
Ranaan Meyer / Arr. Ranaan Meyer & Rob Moose  
Lennon & McCartney / Arr. TF3 & Steve Hackman  
Rouse  
TF3, Liz Rose & Femke Weidema  
Guns N’ Roses  
King, Leiber & Mike Stoller  
Ranaan Meyer  
Traditional  
Maroon 5  
Bloodshy & Avant  
Steve Hackman / Arr. Steve Hackman

*All the Ways*  
*Amazing Grace*  
*Ashokan Farewell*  
*Banjo Love*  
*Bittersweet Symphony*  
*Black Bird*  
*Bradford Commission*  
*Chaconne in Winter*  
*Czardas*  
*Deanna*  
*Déjà vu*  
*Ecuador*  
*Eleanor Rigby*  
*Hallelujah*  
*Hide and Seek*  
*Jazz Riff*  
*Joy*  
*In the Dressing Room*  
*Norwegian Wood*  
*Orange Blossom Special*  
*Over*  
*Sweet Child of Mine*  
*Stand by Me*  
*Philly Phunk*  
*Shenandoah*  
*Sunday Morning*  
*Toxic Britney Spears*  
*Vertigo*

All works arranged by Time For Three unless otherwise noted.

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## TIME FOR THREE

Defying convention and boundaries, Time For Three stands at the busy intersection of Americana, modern pop and classical music. To experience Time For Three (TF3) live is to hear the various eras, styles, and traditions of Western music fold in on themselves and emerge anew. Bonded by an uncommon blend of their instruments fused together with their voices, Charles Yang (violin, vocals), Nicolas “Nick” Kendall (violin, vocals), and Ranaan Meyer (double bass, vocals), have found a unique voice of expression to share with the world.

Earning praise from NPR, NBC, *The Wall Street Journal* and the *Chicago Sun-Times* to name a few, the band has become renowned for their charismatic and energetic performances. Having graced the stages of Carnegie Hall, The Kennedy Center and The Royal

Albert hall, their inimitable and mutable style fits equally well in an intimate club setting, like Joe’s Pub in New York or Yoshi’s in San Francisco. In 2016, Time For Three was featured on the famed “Night of the Proms” tour, sharing the stage with such artists as Chaka Khan and Ronan Keating, playing arenas throughout several European countries. The trio has collaborated with artists as diverse as Ben Folds, Branford Marsalis, Joshua Bell, Aoife O’Donovan, Natasha Bedingfield, and Arlo Guthrie, and have premiered original works—written for the band—from composers Chris Brubeck and Pulitzer Prize-winners Jennifer Higdon and William Bolcom. An upcoming commission project includes a work by Pulitzer-Prize winning composer Kevin Puts. They’ve appeared on ABC’s *Dancing With The Stars*, and won an Emmy for “Time For Three In Concert,” produced by PBS. Yet for all their accolades and diverse experiences, the irrepressible band constantly hungers for new ones. In 2020, the band partnered with cellist and composer Ben Sollee to put together the soundtrack to the new Focus Features’ film *Land*, starring and directed by Robin Wright. The film first premiered at the Sundance Film Festival on January 31, 2021.

With a collection of new songs, the band has teamed up with GRAMMY®-winning songwriter Liz Rose and GRAMMY-winning producer Femke Weidema for new recordings released through Warner Music.

# MOZART & TCHAIKOVSKY

Friday, July 23 at 8 PM; Saturday, July 24 at 6 PM; Walk Festival Hall

Miguel Harth-Bedoya, conductor

Angela Jones-Reus, flute  
Elisabeth Remy Johnson, harp

WEEK 3

**Clarice Assad** *Bonecos de Olinda* 10'  
(b. 1978)

**Mozart** *Concerto for Flute and Harp in C Major, K. 299 (297c)* 30'  
(1756–1791)  
Allegro  
Andantino  
Rondeau: Allegro

Angela Jones-Reus, flute  
Elisabeth Remy Johnson, harp

INTERMISSION

**Kodály** *Dances of Galánta* 16'  
(1882–1967)  
Lento  
Allegro moderato  
Allegro con moto, grazioso  
Allegro  
Allegro vivace

**Tchaikovsky** *Capriccio italien, Op. 45* 15'  
(1840–1893)

SPONSORS

Guest Conductor Miguel Harth-Bedoya sponsored by Charlotte Stifel  
Festival Orchestra Soloist Angela Jones-Reus sponsored by Margot Walk/Maurice Walk Foundation for Education and the Arts, in memory of Marion Buchenroth  
Festival Orchestra Soloist Elisabeth Remy Johnson sponsored by Louise & Ralph Habermeld  
Performances sponsored by Bonnie & Mert Bell, Paul von Gontard, and Pat Wilson  
GTMF's Business Partner for this weekend's performances is Bessemer Trust  
This week's concerts are in memory of Marion Buchenroth

# CLARICE ASSAD

## *Bonecos de Olinda*

### AT A GLANCE

**Born:** 1978

**Date of Composition:** 2019

**Instrumentation:** *Bonecos de Olinda* is scored for 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings.

Consider that Clarice Assad has lived in Brazil, France, and the United States. Consider that she is fluent in three languages. Consider that she is a member of a wide-ranging musical family that includes guitarist/composers Sérgio and Odair Assad. Then just try to imagine her as a single-focus musician who does one thing exclusively. It just doesn't compute. No: performer and composer and teacher, Clarice Assad is a musician of panoramic scope, whose works draw their inspiration from the music of humanity in all its kaleidoscopic variety.

Assad tells us that "*Bonecos de Olinda* are giant hollow figures made of fabric, aluminum, paper, wood and fiberglass. They originated in medieval Europe and were used in processions in the form of Catholic saints. During colonial Brazil, they found their way into the country eventually becoming popularized as a staple of the carnival of Olinda, in the North



East state of Pernambuco. During carnival, these picturesque dolls often assume the identity of well-known historical figures and celebrities."

Assad's *Bonecos de Olinda*, written for the Boston Symphony Youth Orchestra, has been lauded as "a sunny and altogether danceable stunner with nary a dark cloud." Which is precisely what Assad had

in mind: "This piece was inspired by the carnival of Olinda, its rhythms and sounds; the relentless energy of that music which often puts people in a trance-like state when time seems to sit still."

# WOLFGANG AMADEUS MOZART

## Concerto for Flute and Harp in C Major, K. 299 (297c)

### AT A GLANCE

**Born:** 1756

**Died:** 1791

**Instrumentation:** Concerto for Flute and Harp in C Major, K. 299/297c is scored for flute, 2 oboes, 2 horns, harp, and strings.

WEEK 3

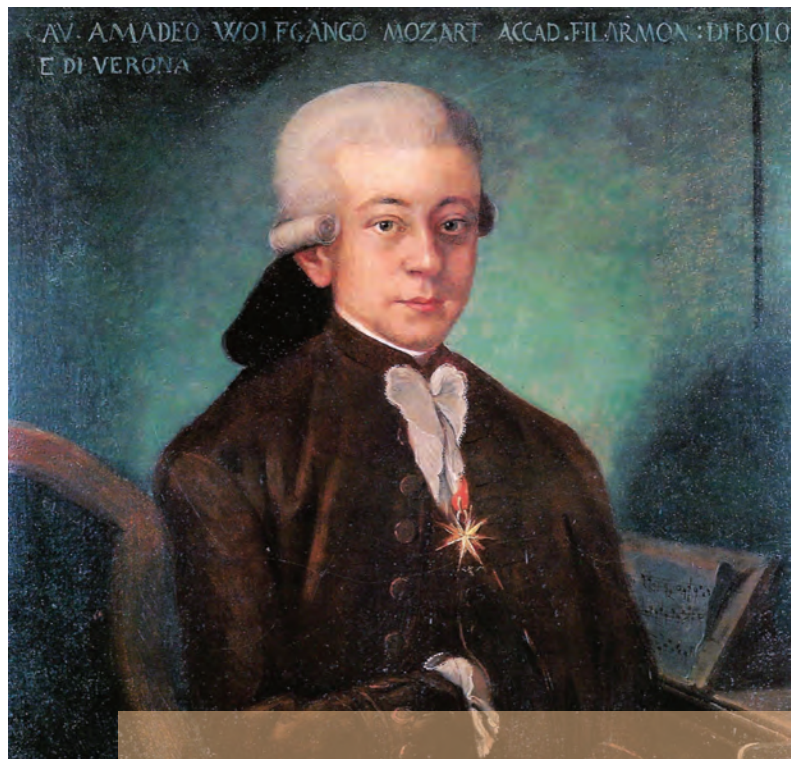
Mozart was typically the author of his own misfortunes. Careless with money and lacking everyday common sense, he was woefully overconfident in his ability to either charm or borrow his way out of trouble. Neither was possible during his disastrous 1778 job-seeking sojourn in Paris, where he faced polite but obdurate resistance, capped off by the sudden death of his mother, who had been serving as travel companion and chaperone for her emotionally yet-adolescent son.

And yet some marvelous music came from that nightmarish trip, in particular the Concerto for Flute and Harp in C Major, K. 299, the result of a commission from the Comte de Guise for both himself (flute) and his daughter (harp), who was Mozart's (unsuccessful) composition student. Mozart must have kept his frustration under wraps sufficiently as not to sour the commission. Then again, Monsieur le Comte stiffed Mozart when it came time to pay up.

The concerto is Mozart's only composition for harp. Whether or not that reflects any misgivings Mozart had about the instrument or the project, Mozart created an exquisite jewel that stands among his most beloved compositions.

Unusually for a Mozart concerto, each of the three movements features a cadenza, but Mozart did not write the music for any of them—providing ample opportunities for later composers

and performers alike. The opening *Allegro* provides a lesson in best-practices concerto writing for the era, both in its meticulous double-exposition form and in its careful balance between soloists and orchestra. The second-place *Allegretto* takes a disarmingly beguiling theme through a series of variations, and for the finish, a *Rondeau* (note the nod to French spelling) that blends high spirits with sweet lyricism.



Portrait of Mozart (1756–1791), 1777 (oil on canvas) by unknown artist.  
© International Museum and Library of Music



# ZOLTÁN KODÁLY

## *Dances of Galánta*

### AT A GLANCE

**Born:** 1882

**Died:** 1967

**Date of Composition:** 1933

**Instrumentation:** *Dances of Galánta* is scored for 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets in A, 2 bassoons, 4 horns, 2 trumpets, timpani, percussion, and strings.

Biographies of the eminent Hungarian composer Béla Bartók invariably describe his many trips, Edison cylinder recorder in tow, to the rural areas of Eastern Europe in search of authentic folk music. What is sometimes overlooked is that he wasn't alone on those expeditions: typically he was joined by his compatriot and friend Zoltán Kodály, whose musical evolution paralleled Bartók's in their shared early years but who wound up taking a notably different path. Whereas Bartók left pure nationalism behind and became a composer of universalist stature, eventually leaving Hungary amidst the growing horrors of WWII, Kodály stayed the course. He remained dedicated to the cause of a nationalist Hungarian music and remained at home, even through the terrible years following the war.

Kodály pursued a tripartite career as composer, teacher and ethnomusicologist, with notable successes in all three areas. His



achievements in teaching music to young children remain bedrock technologies to this day. As a composer he is less well known outside a bouquet of exquisite orchestral works, among which the *Dances of Galánta* have achieved solid repertory status. Kodály himself provided an excellent, if slightly stilted, commentary on the dances:

“Galánta is a small Hungarian market town known to travelers between Vienna and Budapest. The composer passed seven years of his childhood there. At that time there existed a famous gypsy band that has since disappeared.

This was the first ‘orchestral’ sonority that came to the ears of the child. The forebears of these gypsies were already known more than a hundred years ago. About 1800 some books of Hungarian dances were published in Vienna, one of which contained music ‘after several Gypsies from Galánta.’ They have preserved the old traditions. In order to keep it alive, the composer has taken his principal themes from these old publications.”

# PIOTR IL'YICH TCHAIKOVSKY

## *Capriccio italien*, Op. 45

### AT A GLANCE

**Born:** 1840

**Died:** 1893

**Date of Composition:** 1880

**Instrumentation:** *Capriccio italien* is scored for 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings.



Cabinet card portrait of Piotr Il'yich Tchaikovsky. © The New York Public Library Digital Gallery

In the wake of his disastrous marriage to Antonina Milyukova, an emotionally traumatized Tchaikovsky visited Rome in December of 1879, and found in the Italian spirit—as so many others have—balm for his wounded soul. To be sure, the Carnival celebrations sat poorly with him. “The last day, the madness and devilry of the crowd surpassed everything imaginable,” he wrote his brother. “As far as I was concerned, it was all just exhausting and irritating.” Nevertheless, his musician’s ear had been enchanted and he soon got busy sketching a composition that would celebrate his love for all things Italian.

In January 1880 he wrote his patroness Nadezhda von Meck: “I have already completed the sketches for an Italian fantasia on folk tunes,” which he went on to describe as “something like the Spanish fantasias of Glinka.” His enthusiasm was such that he wrote the work in about a week,

although he didn’t finish the orchestration until May. Tchaikovsky took down some of the tunes by ear, such as an opening brass fanfare from the Royal Cuirassiers barracks across the street from his hotel and consulted anthologies of Italian folk melodies for others. (At least that’s what he said. Intrepid investigators have come up mostly empty-handed as to his sources, save identifying the final *tarantella*.) The result is a scintillating medley of Italian tunes, organized more for effect than according to structural punctilio, a sustained *accelerando* that begins somewhat somberly but soon gives way to an overall mood of ebullience.

Nikolai Rubinstein conducted the premiere at the Russian Musical

Society in December 1880 with considerable success, although the ever-waspish César Cui—a wan talent and singularly unperceptive critic remembered mostly, if at all, for his obnoxious wisecracks—coughed up yet another of his backhanded compliments: “The *Capriccio* is certainly no work of art, but it is a valuable gift to the programs of open-air concerts.” But Cui was in the minority, then as now. Tuneful, energetic and engaging, the *Capriccio* never fails to captivate, its pacing well-nigh perfect, its orchestration utterly dazzling.

© Program notes by  
Scott Foglesong

DANCERS'  WORKSHOP

TOGETHER



S U M M E R 2 0 2 1

JUNE 18/19

CONTEMPORARY DANCE WYOMING

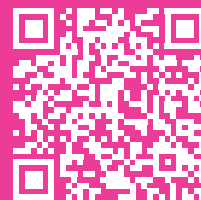
JULY 23/24

DAVID DORFMAN DANCE

JULY 27/28

NEW YORK CITY BALLET MOVES

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WEEK 3



# MIGUEL HARTH-BEDOYA

**Conductor**

Celebrating more than 30 years of professional conducting, Miguel Harth-Bedoya has recently concluded tenures as Chief Conductor of the Norwegian Radio Orchestra (seven seasons) and as Music Director of the Fort Worth Symphony Orchestra (20 seasons), where he now holds the title of Music Director Laureate.

With a deep commitment to passing his experience on to the next generation of conductors, he is the Director of Orchestral Studies at the University of Nebraska, Omaha, working to establish a groundbreaking Bachelor of Music program in orchestral conducting. He has also established The

Conducting Institute to teach the fundamentals of conducting to students ages high school and up, of all levels, through an intensive summer program, workshops, courses, and seminars.

Harth-Bedoya conducts orchestras worldwide such as the Chicago Symphony, Boston Symphony, Atlanta Symphony, Minnesota Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, Helsinki Philharmonic, Munich Philharmonic, London Philharmonic, BBC Orchestra, Birmingham Orchestra, National Orchestra of Spain, New Zealand Symphony, Sydney Symphony, NHK Symphony, and Tokyo Metropolitan Symphony Orchestra, among others.

Equally at home in opera, Harth-Bedoya has led traditional productions with The English National Opera, Canadian Opera, Minnesota Opera, and Bremen Opera, among others. He has also conducted the world premiere performances of Jennifer Higdon’s *Cold Mountain* at the Santa Fe Opera, and Osvaldo Golijov’s *Ainadamar* with the Cincinnati Opera and at the New Zealand Festival. Harth-Bedoya has an impressive discography of more than 25 recordings, including critically-acclaimed albums on Harmonia Mundi, Deutsche Grammophon, Decca, FWSOLive, LAWO, Naxos, and MSR Classics. He is the Artistic and Managing Director of Caminos del Inka, a non-profit organization dedicated to preserving the rich musical legacy of the Americas.

Born and raised in Peru, Harth-Bedoya received his Bachelor of Music degree from the Curtis Institute of Music and his Master of Music degree from The Juilliard School, both under the guidance of Otto-Werner Mueller.

[www.miguelharth-bedoya.com](http://www.miguelharth-bedoya.com)



## ANGELA JONES-REUS

Flute

Angela Jones-Reus is currently Professor of Flute at the University of Georgia Hugh Hodgson School of Music and Principal Flutist of the Grand Teton Music Festival Orchestra. She is active as a soloist, chamber artist, orchestral player and teacher with appearances throughout the United States, Europe, the United Kingdom, Asia and South America.

Among Jones-Reus' performances are a concert in Carnegie Hall with Jean Pierre Rampal and Julius Baker, a London debut recital at St. John's Smith Square, a Japan tour as soloist with the Stuttgart Chamber Orchestra and five performances—stepping in with one day's notice—of the Jacques Ibert Flute

Concerto with the San Remo Symphony Orchestra, in Italy.

In 1991 Jones-Reus won the Principal Flute position of the Stuttgart Philharmonic Orchestra, Germany, where she played until 2000. She performed with this orchestra extensively throughout Europe, the United Kingdom, Japan, the United States and South America and can be heard on recordings on over 12 labels including EMI Classics, ECM Records, Koch International and Naxos. Her solo compact disc entitled *Mostly French* was recorded in Prague with Virtuosi di Praga for the Koch International label.

Jones-Reus has been performing as a regular guest with the Berlin Philharmonic Orchestra since 1999 including seven Carnegie Hall performances, a three-week concert tour of Asia (China, Korea, Taiwan and Japan) and concerts in some of the world's most prestigious venues, including the London Royal Albert Hall, Salzburg Festspielhaus, Berlin Philharmonie, Chicago Symphony Hall, Lucerne Konzerthaus and Tokyo Suntory Hall. Jones-Reus performed on the Berlin Philharmonie's latest recording of Mahler's Ninth Symphony with conductor Sir Simon Rattle for EMI Classics, recorded in Berlin.

Angela Jones-Reus is the host of FLUTISSIMO!, an advanced Summer Flute Workshop held annually at the University of Georgia. Jones-Reus holds degrees from The Juilliard School (MM) and the NC School of the Arts (BM) and was the sole recipient of the coveted Fulbright Scholarship to Italy in music.



## ELISABETH REMY JOHNSON

### Harp

Elisabeth Remy Johnson was appointed Principal Harpist of the Atlanta Symphony Orchestra in 1995. She holds the endowed Carl and Sally Gable Chair and also held the honorary UPS Community Service Chair for 2006-07. With the Atlanta Symphony, Remy Johnson has performed concertos by Debussy, Handel, Mozart and Ginastera. Winner of first-place awards in competitions of the American Harp Society and the American String Teachers Association, she is also a NFAA/ARTS awardee.

She graduated from Harvard University Phi Beta Kappa with a double major in music and French. Her harp studies were with Ann Hobson Pilot in Boston and Alice Chalifoux at the Salzedo Summer

Harp Colony in Camden, Maine. With the ASO, Remy Johnson has been privileged to work with a diverse range of the world's greatest artists, from Yo-Yo Ma to Stevie Wonder, Julie Andrews to Jessye Norman. She has also performed as principal harpist with the Boston, Houston, and Milwaukee Symphony Orchestras.

Remy Johnson has performed on numerous recordings with the ASO, including a feature performance of Britten's *Ceremony of Carols* with Robert Shaw and his Chamber Singers for the Telarc recording, *A Robert Shaw Christmas: Angels on High*. Remy Johnson's first solo album, *Whirlwind*, was released in Fall 2000 (ACA Digital Recording). A flute and harp recording with ASO Principal Flutist Christina Smith, *Encantamiento*, was released in Fall 2008. *A Christmas Collection* for solo harp was released in December 2015. A new solo album, *Quest*, features music by women composers and will be released in May 2021.

In addition to frequent solo and chamber music recitals in the Atlanta area, Remy Johnson has performed with the Atlanta Chamber Players, the Carolina Chamber Music Festival, the Amelia Island Chamber Music Festival, the Emory Chamber Music Society, and is a frequent guest at the Meeting House Chamber Music Festival on Cape Cod, MA. Remy Johnson has performed at the American Harp Society National Conventions numerous times, recently giving the world premiere of *Son Risa* by Robert Xavier Rodriguez in San Francisco.

Remy Johnson was a featured performer at the International Harp Festival in Rio de Janeiro in 2010, 2016, 2017, and 2019, and was the featured artist of the 2012 Mid-Atlantic Harp Festival. Remy Johnson also frequently collaborates with her ASO colleagues Danny Laufer and Christina Smith in Aster Trio. In 2018, Remy Johnson founded The Merian Ensemble, a group of colleagues from the ASO dedicated to "Listen: Works by Women," an annual concert series focusing on chamber music written by women. Excerpts from 2019 performances were featured on WABE's *City Lights* and have been aired numerous times on NPR's *Performance Today*.

[elisabethremy.com](http://elisabethremy.com)



## CLARICE ASSAD

### Composer

A powerful communicator renowned for her musical scope and versatility, Brazilian American Clarice Assad is a significant artistic voice in the classical, world music, pop and jazz genres, renowned for her evocative colors, rich textures, and diverse stylistic range.

A prolific GRAMMY-nominated composer, with over 70 works to her credit, her work has been commissioned by internationally renowned organizations, festivals and artists, and is published in France (*Editions Lemoine*), Germany (*Trekel*), Criadores do Brasil (Brazil) and in the US by Virtual Artists Collective Publishing.

A sought after performer, she is a celebrated pianist and inventive vocalist. Assad has released seven solo

albums and appeared on or had her works performed on another 30. Her music is represented on Cedille Records, SONY Masterworks, Nonesuch, Adventure Music, Edge, Telarc, NSS Music, GHA, and CHANDOS. As an innovator, her award-winning Voxploration Series on music education, creation, songwriting and improvisation has been presented throughout the United States, Brazil, Europe and the Middle East. With her talents sought after by artists and organizations worldwide, the multi-talented musician continues to attract new audiences both onstage and off.

[clariceassad.com](http://clariceassad.com)

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# GTMF ON LOCATION

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GTMF is pleased to present GTMF On Location, a 5-concert digital chamber music series featuring small ensembles, recorded and produced remotely in the home cities of Festival Orchestra musicians across the country. The series creates opportunities for more intimate artistic access to GTMF musicians who comprise some of the best musicians from the best orchestras across the United States.

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**Violin**

**Jeff Thayer**  
**Jennifer Ross**  
 Anastasia Agapova  
 Kelsey Blumenthal  
 Joan Cataldo  
 Eva Cappelletti Chao  
 Joan Christenson  
 Mary Corbett  
 Gina Davis  
 Bruno Eicher  
 Ling Ling Huang  
 Linda Hurwitz  
 Tomoko Iguchi  
 Dorris Dai Janssen  
 Rebekah Johnson  
 Eunice Keem  
 Karen Kinzie  
 Jessica Mathaes  
 Louise Morrison  
 Holly Mulcahy  
 Patrick Neal  
 Barbara Scowcroft  
 Amy Semes  
 Olga Shpitko  
 Ikuko Takahashi  
 Anne-Marie Terranova  
 Marlyse Martinez  
 Thayer  
 Lydia Umlauf

**Viola**

**Susan Gulkis Assadi**  
 Zachary Collins  
 Philippe Chao  
 Joan DerHovsepien  
 Chiara Kingsley Dieguez  
 Allyson Goodman  
 Lucina Horner  
 Anna Kruger  
 Kristen Linfante  
 Madeline Sharp  
 Rachel Swerdlow

**Cello**

**Joel Noyes**  
 Thomas Carpenter  
 Gregory Clinton  
 Kari Jane Docter  
 Karen Freer  
 Judith McIntyre Galecki  
 Deborah Nitka Hicks  
 Amy Leung  
 David Mollenauer  
 Thalia Moore

**Bass**

**Robin Kesselman**  
*Sponsored by Beedee Ladd*  
 Patrick Bilanchone  
 Fred Bretschger  
 Wilbur 'Skip' Edwards  
 Erik Gronfor  
 Corbin Johnston  
 Joseph Lescher  
 Bill Ritchie

**Flute**

**Angela Jones-Reus**  
*Sponsored by O'Ann Fredstrom & Stuart Sugarman*  
**Julie Bogorad-Kogan**  
*Sponsored by O'Ann Fredstrom & Stuart Sugarman*  
 Koren McCaffrey

**Piccolo**

**Stephanie Mortimore**

**Oboe**

**Jaren Atherholt**  
 Samuel Nemec  
 Martin Schuring

**Clarinet**

**Laura Ardan**  
*Sponsored by Barbara & Stan Trachtenberg*  
 Stephanie Key

**Bass Clarinet**

**Marci Gurnow**

**Bassoon**

**Sue Heineman**  
 Kristen Sonneborn

**Contrabassoon:**

Juan de Gomar

**Horn**

**Gail Williams**  
*Sponsored by Gainor & Joe Bennett*  
 Gabrielle Webster  
 Kevin Haseltine  
 Josh Phillips

**Trumpet**

**Russell Campbell**  
**Conrad Jones**  
 Charles Daval  
 Jennifer Marotta

**Trombone**

**Craig Mulcahy**  
 Jay Evans

**Bass Trombone**

**Jared Rodin**

**Tuba**

**JáTtik Clark**

**Timpani**

**Michael Crusoe**

**Percussion**

*Percussion Section sponsored by Sue Sullivan*

**Richard Brown**

*Sponsored by Dale & Jay Kaplan*

Riely Francis  
 Thomas Sherwood

**Harp**

**Rachel Van-Voorhees Kirschman**

NAMES IN BOLD INDICATE PRINCIPAL CHAIR

ALL ROSTERS SUBJECT TO CHANGE

FEATURING

CONDUCTOR  
**GEMMA NEW**

TROMBONIST  
**MICHAEL MULCAHY**

**THIRD COAST  
PERCUSSION**

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# WEEK 4

**Chamber Music: Bach, Beethoven & More**

JULY 28 AT 8 PM

**NEW Gateway Series: Third Coast Percussion**

JULY 29 AT 8 PM

**Festival Orchestra: Britten & Elgar**

JULY 30 AT 8 PM

JULY 31 AT 6 PM



**BACH, BEETHOVEN & MORE**

Wednesday, July 28 at 8 PM at Walk Festival Hall

<b>Bach</b> (1685–1750) (arr. Brink)	<b>Chaconne from Partita No. 2 in D minor, BWV 1004</b>  Michael Mulcahy, trombone Jared Rodin, trombone Craig Mulcahy, trombone Jay Evans, trombone JáTtik Clark, tuba	<b>10'</b>
<b>Kimberly Osberg</b> (b. 1992)	<b>Just Another Climb</b>  Mercedes Smith, flute Zach Boeding, oboe Marci Gurnow, clarinet Madeline Sharp, viola Elisabeth Remy Johnson, harp	<b>4'</b>
<b>Saint-Saëns</b> (1835–1921)	<b>Fantaisie for Violin and Harp, Op. 124</b>  Eunice Keem, violin Elisabeth Remy Johnson, harp	<b>12'</b>
INTERMISSION		
<b>John Stevens</b> (b. 1951)	<b>Triangles</b>  Josh Phillips, horn Jay Evans, trombone JáTtik Clark, tuba	<b>12'</b>
<b>Beethoven</b> (1770–1827)	<b>String Trio in C minor, Op. 9, No. 3</b> Allegro con spirito Adagio con espressione Scherzo: Allegro molto e vivace Finale: Presto  Louise Morrison, violin Chiara Kingsley Dieguez, viola Thomas Carpenter, cello	<b>25'</b>

# THIRD COAST PERCUSSION

Thursday, July 29, 2021 at 8 PM at Walk Festival Hall

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Sean Connors, Robert Dillon, Peter Martin and David Skidmore

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**Clarice Assad**                    ***The Hero from Archetypes***  
(b. 1978)  
(arr. by Robert Dillon)

**Philip Glass**                    ***Metamorphosis***  
(b. 1937)  
(arr. by Peter Martin)

**Danny Elfman**                    **Percussion Quartet**  
(b. 1953)

**Devonté Hynes**                    ***Fields***  
(b. 1985)

**Jlin**                                    ***Perspective (selections)***  
(b. 1987)  
    Paradigm  
    Dissonance  
    Obscure  
    Derivative  
    Embryo



## THIRD COAST PERCUSSION

Third Coast Percussion is a GRAMMY® Award-winning, Chicago-based percussion quartet. For 15 years, the ensemble has created exciting and unexpected performances that constantly redefine the classical music experience. The ensemble has been praised for “commandingly elegant” (*The New York Times*) performances, the “rare power” (*Washington Post*) of their recordings, and “an inspirational sense of fun and curiosity” (*Star Tribune*). Third Coast Percussion maintains a busy tour schedule, with past performances in 36 of the 50 states and Washington, DC, plus international tour dates in Canada, Colombia, Hong Kong, Germany, Italy, Lithuania, the Netherlands, Poland, Taiwan, and the United Kingdom.

A direct connection with the audience is at the core of all of Third Coast Percussion’s work, whether the

musicians are speaking from the stage about a new piece of music, inviting the audience to play along in a concert or educational performance, or inviting their fans around the world to create new music using one of their free mobile apps. The four members of Third Coast are also accomplished teachers and make active participation by all students the cornerstone of their educational offerings.

The quartet’s curiosity and eclectic taste have led to a series of unlikely collaborations that have produced exciting new art. The ensemble has worked with engineers at the University of Notre Dame, architects at the Frank Lloyd Wright Foundation, dancers at Hubbard Street Dance Chicago, and musicians from traditions ranging from the mbira music of Zimbabwe’s Shona people, to indie rockers and footwork producers, to some of the world’s leading concert musicians. Third Coast Percussion served as ensemble-in-residence at the University of Notre Dame’s DeBartolo Performing Arts Center from 2013-2018, and currently serves as ensemble-in-residence at Denison University.

A commission for a new work from composer Augusta Read Thomas in 2012 led to the realization that commissioning new musical works can be—and should be—as collaborative as any other artistic partnership. Through extensive workshoping and close contact with composers, Third Coast Percussion has commissioned and premiered new works by Philip Glass, Jlin, Tyondai Braxton, Augusta Read Thomas, Devonté Hynes, Georg Friedrich Haas, Donnacha Dennehy, Glenn Kotche, Christopher Cerrone, David T. Little and today’s leading up-and-coming composers through their Currents Creative Partnership program. TCP’s commissioned works have become part of the ensemble’s core repertoire and have seen hundreds of performances across four continents.

Third Coast Percussion’s recordings include 13 feature albums and appearances on 11 additional releases. The quartet has put its stamp on iconic percussion works by John Cage and Steve Reich, and Third Coast has also created first recordings of commissioned works by Philip Glass, Augusta Read Thomas, Devonté Hynes, Gavin Bryars, Donnacha Dennehy,

David T. Little, Ted Hearne, and more, in addition to recordings of the ensemble’s own compositions. In 2017 the ensemble won the GRAMMY Award for Best Chamber Music/Small Ensemble Performance for their recording of Steve Reich’s works for percussion. In 2020 Third Coast received its second nomination in the same category for *Perpetuum*, featuring works by Gavin Bryars, Philip Glass, and members of the ensemble, and in 2021, the ensemble received its third and fourth nominations for its album *Fields*, featuring music composed for TCP by Devonté Hynes, in the categories Best Chamber Music/Small Ensemble Performance, and Best Engineered Album, Classical.

The four members of Third Coast Percussion (Sean Connors, Robert Dillon, Peter Martin and David Skidmore) met while studying percussion music at Northwestern University with Michael Burritt and James Ross. Members of Third Coast also hold degrees from the Eastman School of Music, Rutgers University, the New England Conservatory and the Yale School of Music.

**CONCESSIONS**  
ON THE HARTLEY PAVILION

Visit the GTMF concessions bar on the Hartley Pavilion for beer, wine, soft drinks, and snacks.

Open one hour prior to the event and during intermission on Wednesday through Saturday evenings.



Carl Rungius (1869-1959), *Above the Treeline*, oil on canvas, 30 x 40 inches, Estimate: \$300,000-\$500,000



Charlie Dye (1906-1972), *The Mustangs*, oil on board, 24 x 36 inches, Estimate: \$50,000-\$75,000

## BRITTEN &amp; ELGAR

Friday, July 30 at 8 PM; Saturday, July 31 at 6 PM; Walk Festival Hall

Gemma New, conductor

Michael Mulcahy, trombone

**Britten** **Peter Grimes: Four Sea Interludes, Op. 33a** **16'**  
 (1913–1976)  
*Dawn:* Lento e tranquillo  
*Sunday Morning:* Allegro spiritoso  
*Moonlight:* Andante comodo e rubato  
*Storm:* Presto con fuoco

**Carl Vine** **Five Hallucinations for Trombone and Orchestra** **22'**  
 (b. 1954)  
*I smell the unicorn*  
*The lemonade speaks*  
*Mama wants some cookies*  
*The Doppelgänger*  
*Hexagons in pink*

Michael Mulcahy, trombone

## INTERMISSION

**Elgar** **Enigma Variations, Op. 36** **38'**  
 (1857–1934)  
*Enigma:* Andante  
 “C.A.E.” L'istesso tempo  
 “H.D.S.-P” Allegro  
 “R.B.T.” Allegretto  
 “W.W.B.” Allegro di molto  
 “R.P.A.” Moderato  
 “Ysobel” Andantino  
 “Troyte” Presto  
 “W.N.” Allegretto  
 “Nimrod” Moderato  
 “Dorabella – Intermezzo” Allegretto  
 “G.R.S.” Allegro di molto  
 “B.G.N.” Andante  
 “\*\*\*” – *Romanza*” Moderato  
 “E.D.U.” Finale

## SPONSORS

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# BENJAMIN BRITTEN

*Peter Grimes: Four Sea Interludes, Op. 33a*

## AT A GLANCE

**Born:** 1913

**Died:** 1976

**Date of Composition:** 1945

**Instrumentation:** *Four Sea Interludes, Op. 33a* is scored for 2 flutes (both doubling piccolos), 2 oboes, 2 clarinets (one doubling E-flat clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings.

“Any more for Peter Grimes, the sadistic fisherman?” called out a London bus driver at the stop for Sadler’s Wells. It was not long after VE day. As Londoners dug through the rubble from the final V2 attacks, a new opera by a young composer took the city by storm. *Peter Grimes* struck a nerve; for a while there it seemed that everybody had an opinion about it, either pro or con. It made a celebrity of its young, recently self-exiled composer, catapulting him to the peak of post-War British music—a position he would hold until his death in 1976.

By adding a rich layer of ambiguity to George Crabbe’s original tale of a brutal fisherman and his abused apprentices, Britten and librettist Montagu Slater told the story of an outsider, perhaps misunderstood, or perhaps understood all too well. Britten’s *Peter Grimes* could be anything from a vicious sadist

to a victim of vicious gossip; we see him through the lens of the narrow-minded citizens of The Borough, and even when he speaks for himself, he doesn’t seem altogether sure of his own motivations or, indeed, the implications of his actions. It makes for a stellar leading role, originally played by Britten’s life-

long partner Peter Pears and since many memorable and contrasting performances have been conjured by a gamut of brilliant actor-singers.

Both the chorus of townspeople and the orchestra itself are critical participants in Britten’s score. Among its wealth of musical treasures are four “sea interludes”—



*Benjamin Britten conducting in the 1950s. © AFC / Bridgeman Images*

**Peter Grimes: Four Sea Interludes**

CONTINUED

essentially entr'actes that provide a rich underpinning for the drama onstage. Recognizing their intrinsic musical worth apart from the opera, Britten extracted them into an orchestral suite, fashioning complete endings for each. *Dawn* follows the opening scenes and acts like a belated overture; *Sunday Morning* introduces Act II with the sound of church bells and the gathering together of the community; *Moonlight* opens Act III with a sense of unsettled foreboding, following the death of Grimes' second apprentice; finally, *Storm* takes place during Act I as the nervous villagers wait out a coastal tempest, dreading Grimes' return with his second apprentice after the mysterious death of the first.



**CARL VINE**

**Five Hallucinations for Trombone and Orchestra**

AT A GLANCE

**Born:** 1954

**Date of Composition:** 2016

**Instrumentation:** *Five Hallucinations* is scored for solo trombone, 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion, harp, and strings.

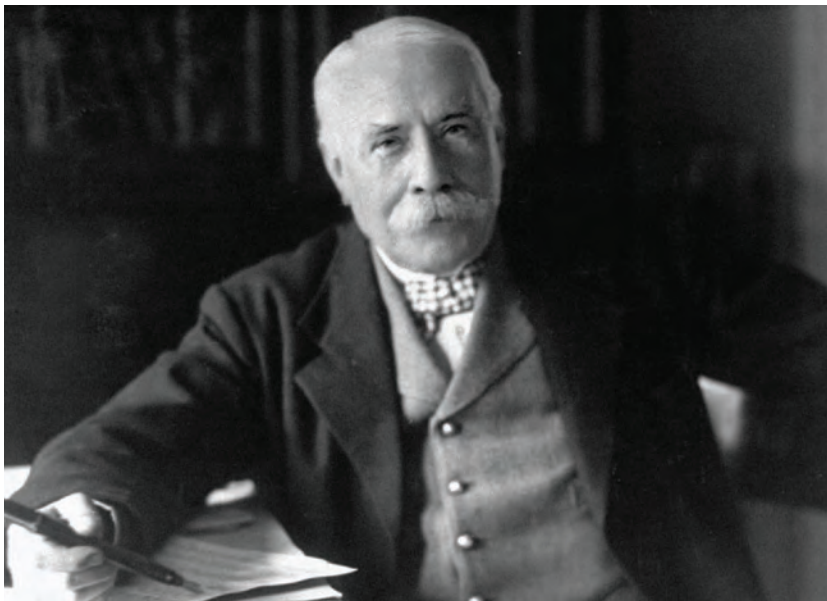
Orchestra. Vine, who studied physics and mathematics at the University of Western Australia before switching to a music major, found it to be “an awakening book in terms of brain function and musical awareness.” That led him to Sacks’ *Hallucinations*, which recounts stories of various hallucinations in both himself and his patients.

Neurologist Oliver Sacks’ extraordinary book *Musophilia: Tales of Music and the Brain* is the indirect cause of Australian composer Carl Vine’s *Five Hallucinations* for Trombone and

All the while, Vine had been thinking through a co-commission from both the Sydney Symphony and Chicago Symphony for trombonist Michael Mulcahy. Inspired by *Hallucinations*, Vine proposed *Five Hallucinations*, five movements, five stories: *I smell the*

*unicorn, The lemonade speaks, Mama wants some cookies, The Doppelgänger and Hexagons in pink.* For the soloist, it's like taking on five separate personas together with surmounting the works' significant technical challenges. Vine mentions that "I did actually get to the limit of what he [Mulcahy] could physically achieve, and I had to pull it back a little bit."

But *Five Hallucinations* is anything but a mere showpiece, despite its difficulty. It's all about the stories, the moods, the emotions. Oliver Sacks—who had a lifelong fascination with music—reminded us in *Musicophilia* that music "has no power to represent anything particular or external, but it has a unique power to express inner states or feelings. Music can pierce the heart directly; it needs no mediation."



## SIR EDWARD ELGAR

### *Enigma Variations, Op. 36*

#### AT A GLANCE

**Born:** 1857

**Died:** 1934

**Date of Composition:** 1899

**Instrumentation:** *Enigma Variations, Op. 36*, "Enigma" is scored for 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings.

It had been a long, exhausting day teaching violin lessons. Home at last, Edward Elgar soothed himself with a post-prandial

cigar and a bit of free-form improvisation at the piano. His ever-supportive and musically astute wife Alice—who had been listening—suddenly interrupted his quiet reverie by complimenting him on the tune he was playing. "I played and strummed, and played," Elgar remembered, "and then she exclaimed 'That's the tune.' And that tune is the theme of the Variations."

With that, English concert music—more imported than domestic in those days—arrived at the threshold of a profound and lasting rebirth. It would be hyperbole to state that the *Enigma Variations* brought about

**Enigma Variations, Op. 36**

CONTINUED

the cultural efflorescence that led to Ralph Vaughan Williams, William Walton, Arnold Bax, Benjamin Britten, and the entire glorious gallery of 20<sup>th</sup>-century English composers. But Elgar's variations definitely marked the first substantial step in England's reclamation of a native musical tradition that had been largely inert since the days of Restoration wizard Henry Purcell.

Elgar's very alienation from English musical life fed directly into his powerful artistic personality. He had to push, and push hard, to make his way. He was not one of those well-off, university-trained, Protestant grandees, such as Charles Villiers Stanford and Hubert Parry, who embodied the clubby camaraderie of Victorian and Edwardian musical circles. Elgar was born working-class, spent much of his career as a hardscrabble freelancer, was neither Oxonian nor Cantabrigdian, and perhaps most glaring of all, was devoutly Catholic. He could be rude and snappish. He suffered from mood swings. Nothing came easily for him. His friends tended to be Worcestershire folk rather than London bigwigs. Even at the peak of his career he experienced far more than his fair share of humiliating failures. The populist image of Elgar as the genteel mustachioed Edwardian who puffed out "Land of Hope and Glory" could not be more misleading. He was a complex and driven artist, deeply sensitive and perceptive,

and a very great composer indeed. The *Enigma Variations* fall into an informal genre that could be dubbed "friendship circles." Like Robert Schumann's *Carnaval*, each variation is a brief study of an individual. Unlike Schumann, however, who included fictional characters and psychological archetypes, Elgar restricted his portraiture to his own friends—including a rambunctious pet bulldog.

The Theme is in clearly delineated parts in which the first phrase—in minor—is characterized by discreet leaps, followed by a second phrase—in major—that is mostly stepwise and distinctly more tender. It is the contrast between these two phrases that will provide a great deal of the energy that empowers the variations.

With that, the portrait gallery begins, affectionate sketches of Elgar's circle ranging from the son of a famous poet to a charming young woman with a slight stutter to that aforementioned pet bulldog, the whole bookended by the two central characters—Lady Caroline Alice Elgar and her husband, the inimitable Sir Edward himself. (See the *Dramatis Personae* for brief sketches of each character.)

And about the "enigma" of the title? Elgar himself stated that "the Enigma I will not explain—its dark saying must be left unguessed...further, through and over the whole set another and larger theme 'goes' but is not played." The search for that

"not played" theme has occupied commentators, scholars and crackpots for a century. But there may be no hidden melody, nor may the "enigma" be anything directly musical. The eminent musicologist Sir Donald Francis Tovey kept his wise counsel when he declared that "I find nothing enigmatic in the composition, and until I do I shall not bother my head with an enigma which concerns no question of mine." Fair enough, and the best of all possible last words on the subject.

© Program notes by  
Scott Foglesong

**C.A.E.** *Caroline Alice Elgar*, née Roberts, was the composer's wife. More importantly, she was his inspiration, amanuensis, and manager who gracefully shouldered the full-time job of caring for a hyper-sensitive musician given to fits of depression. Posterity owes Lady Elgar an immeasurable debt; without her, many of Elgar's finest works would likely never have come to pass.

**H.D.S-P.** *Hew David Stewart-Powell* was an amateur pianist who played trios with Elgar and a cello player named Basil Nevinson (who is the B. G. N. of Variation 12).

**R. B. T.** *Richard Baxter Townshend* was an amateur actor with a deep voice that he could turn falsetto in a heartbeat. Judging from Elgar's whimsical, lighthearted setting, there must have been something a bit Charlie Chaplin-ish about him.

**W. M. B.** *William Meath Baker* was a keen musical amateur possessed of boundless energy, quite given to slamming the door as he caromed out of a room—or finished his variation.

**R. P. A.** *Richard Penrose Arnold*, son of poet Matthew Arnold, was a dreamy man but also an enthusiastic conversationalist whose infectious laugh Elgar caught in a bubbling rhythmic figure (HA-ha-ha, ha-ha-HA-ha-ha).

**Ysobel** *Isabel Fitton* was an amateur violist, something of a pillar of the Worcester music community. Naturally, the viola gets all the best stuff.

**Troyte** *Arthur Troyte Griffith* was a blustering, phenomenally bright artist who enjoyed his many boisterous debates with Elgar, who honored him with a deliriously energetic *tour de force* for full orchestra.

**W. N.** *Winifred Norbury* was a gracious, elder music-lover who lived in a charming antique country house. She must have been a picture-perfect sweet little old lady, at least in Elgar's estimation.

**Nimrod** *August Johannes Jaeger* was Elgar's dear friend and publisher who faithfully boosted not only Elgar's career, but also contemporaries such as Hubert Parry. *Jaeger* is German for "hunter"—thus the Biblical reference to Noah's mighty great-grandson. "Old moss-head," as Elgar affectionately called him, was gifted with rare musical perceptiveness. It was Jaeger's unbounded admiration for Beethoven's *adagios* that lies behind the *nobilissima visione* of this celebrated variation.

**Dorabella** *Dora Penny* was a close family friend who suffered from a slight, albeit endearing, stutter. Elgar sketched her little disability with such affection that it would have been impossible for her to take offense—as indeed she did not.

**G. R. S.** *George Robertson Sinclair* is less the subject here than his bulldog Dan, who barks, frolics, tumbles and eventually jumps into the River Wye. Dog and owner made a finely matched pair: Sinclair was every bit as explosive

and accident-prone as his rowdy pet.

**B. G. N.** *Basil Nevinson* was the cellist who played trios with Elgar and Stuart Powell; not surprisingly, this variation gives the cello a starring role.

\*\*\* *Lady Mary Lygon* is the subject, although Elgar decided to omit her name when she and her husband left England for Australia. Elgar's subtitle "Romanza" informs us that this is more intermezzo than variation. The middle section quotes Mendelssohn's *Calm Sea and Prosperous Voyage*—friend Edward's good wishes for Lady Lygon's forthcoming journey.

**E. D. U.** *Edward Elgar*, identified by his wife's habit of addressing him as "Edoo." A glittering marchlike tune gives way eventually to a dramatic combination of both phrases of the main theme, culminating in a noble peroration that looks forward to the splendors of the First Symphony, only a few years in the future.



WEEK 4

## GEMMA NEW

**Conductor**

Sought after for her insightful interpretations and dynamic presence, New Zealand-born Gemma New is a leader among the new generation of conductors. She is currently in her sixth season as the Music Director of the Hamilton Philharmonic Orchestra and her second season as Principal Guest Conductor of the Dallas Symphony Orchestra. Hailed as “a rising star in the musical firmament” (*St. Louis Post-Dispatch*), New was awarded Solti Foundation Career Assistance Awards in 2017, 2019 and 2020.

Despite COVID-19, New’s 2020-21 season included performances with the Dallas Symphony Orchestra, Seattle Symphony, and leading the BBC Symphony Orchestra at London’s Barbican Centre in May 2021.

On August 26, 2020, New led a performance with the New Zealand Symphony Orchestra, which was streamed live globally.

New recently completed a four-year position as Resident Conductor of the St. Louis Symphony Orchestra, where she also served as Music Director of the St. Louis Symphony Youth Orchestra. Prior to this, New was a Dudamel Conducting Fellow with the Los Angeles Philharmonic, Associate Conductor of the New Jersey Symphony, and Conducting Fellow at Tanglewood Music Center. She is a former recipient of the David A. Karetsky Conducting Fellowship at the Aspen Music Festival.

New has recently performed as a guest conductor with the National Symphony Orchestra, Milwaukee Symphony, Helsinki Philharmonic, Kristiansand Symfoniorkester, Beethoven Orchester Bonn, Ulster Orchestra and New Zealand Symphony. In the summer of 2019, New made five major conducting debuts with the Cleveland Orchestra, Philadelphia Orchestra, San Francisco Symphony, Detroit Symphony and Indianapolis Symphony. Earlier, she led the season opening concerts of the St. Louis Symphony, made her debut with the New York Philharmonic on a Young People’s Concert program and conducted the SLSO on a live broadcast performance of *Live From Here* with Chris Thile.

[gemmanew.com](http://gemmanew.com)



## MICHAEL MULCAHY

### Trombone

Chicago Symphony Orchestra trombonist Michael Mulcahy has appeared as a soloist, conductor and teacher worldwide. Some of his solo appearances include Jennifer Higdon's *Low Brass Concerto* with the CSO and Riccardo Muti; the music of Elliott Carter with the CSO and Pierre Boulez; Leopold Mozart's *Concerto for Alto Trombone* with Daniel Barenboim; and the world premiere of Carl Vine's *Five Hallucinations* for Trombone and Orchestra, a solo concerto co-commissioned by the CSO and the Sydney Symphony.

Mulcahy is the winner of several international competitions, among them the Australian Broadcasting Corporation Instrumental Competition,

the ARD International Music Competition in Munich, the Viotti International Competition in Italy and the International Instrumental Competition in Markneukirchen.

Sir Georg Solti appointed him to the Chicago Symphony Orchestra in 1989. He is Principal Trombone with Chicago's Music of the Baroque and the Grand Teton Music Festival. Mulcahy is former Principal Trombone with the Tasmanian Symphony, Melbourne Symphony and the WDR Symphony Cologne. He is Principal Trombone of the Australian World Orchestra under Briger, Mehta, Rattle and Muti.

Mulcahy became a senior lecturer at the Canberra School of Music at the Australian National University in 1987. Currently he leads the trombone studio at Northwestern University's Bienen School of Music and is a visiting artist at the Australian National Academy of Music.



WEEK 4

## CARL VINE

Composer

Carl Vine, AO is one of Australia's best known and often performed composers, with an impressive orchestral catalogue featuring eight symphonies and 12 concertos. His piano music is performed frequently around the world and recordings of his music on more than 60 CDs play regularly on Australian radio. He has an extensive range of chamber music alongside various work for film, television, dance and theater. Although primarily a composer of modern art music, he has undertaken such diverse tasks as arranging the Australian National Anthem and writing music for the Closing Ceremony of the Olympic Games (Atlanta 1996).

Born in Perth, he studied piano with Stephen Dornan and composition with John Exton at the University

of Western Australia. Moving to Sydney in 1975, he worked as a freelance pianist and composer with a wide range of ensembles, theater and dance companies over the following decades.

Amongst his most acclaimed scores are Piano Sonata (1990) and *Poppy* (1978) for the Sydney Dance Company, and Choral Symphony (No. 6, 1996) for the West Australian Symphony Orchestra. His first six symphonies are available on the ABC Classics double-CD set *Carl Vine: The Complete Symphonies* performed by the Sydney Symphony Orchestra. Much of his chamber music is available on three discs from Tall Poppies Records (TP013, TP120 and TP190).

From 2000 until 2019 Vine was Artistic Director of Musica Viva Australia, the world's largest chamber music entrepreneur. Within that role he was also Artistic Director of the Huntington Estate Music Festival from 2006 and of the Musica Viva Festival (Sydney) from 2008. Vine has been Senior Lecturer in Composition at the Sydney Conservatorium of Music since 2014. His recent compositions include Piano Sonata No. 4; *The Enchanted Loom* (Symphony No. 8) for the Melbourne Symphony Orchestra; *Implacable Gifts*, a concerto for two pianos for the West Australian and Tasmanian Symphony Orchestras; and *Five Hallucinations*, a trombone concerto for the Chicago and Sydney Symphony Orchestras. In 2014 Vine was appointed an Officer of The Order Of Australia (AO) in the Queen's Birthday Honours List.

[carlvine.com](http://carlvine.com)



## Violin

**Jeff Thayer**  
**Eunice Keem**  
 Anastasia Agapova  
 Marina Brubaker  
 Eva Cappelletti Chao  
 Mary Corbett  
 Bruno Eicher  
 Ling Ling Huang  
 Tomoko Iguchi  
 Stephanie Jeong  
 Rebekah Johnson  
 Karen Kinzie  
 Heather Kurzbauer  
 Jessica Mathaes  
 Louise Morrison  
 Holly Mulcahy  
 Patrick Neal  
 Dan Rizner  
 Jennifer Ross  
 Sarah Schwartz  
 Amy Semes  
 Barbara Scowcroft  
 Olga Shpitko  
 Ikuko Takahashi  
 Anne-Marie Terranova  
 Marlyse Martinez  
 Thayer  
 Lydia Umlauf

## Viola

**Allyson Goodman**  
 Susan Gulkis Assadi  
 Phillipe Chao  
 Zachary Collins  
 Joan DerHovsepien  
 Chiara Kingsley Dieguez  
 Caroline Gilbert  
 Lucina Horner  
 Anna Kruger  
 Madeline Sharp  
 Rachel Swerdlow

## Cello

**Desmond Hoebig**  
 Thomas Carpenter  
 Gregory Clinton  
 Kari Jane Docter  
 Karen Freer  
 Judith McIntyre Galecki  
 Deborah Nitka Hicks  
 Charae Krueger  
 David Mollenauer  
 Thalia Moore

## Bass

**Robin Kesselman**  
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 Wilbur 'Skip' Edwards  
 Corbin Johnson  
 Sidney King  
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 Brandon Mason  
 Bill Ritchie

## Flute

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 Stuart Sugarman*  
 Koren McCaffrey

## Piccolo

**Stephanie Mortimore**

## Oboe

**Zachary Boeding**  
 Melissa Hooper

## English Horn

Martin Schuring

## Clarinet

**Laura Ardan**  
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 Stephanie Key

## Bass Clarinet

**Marci Gurnow**

## Bassoon

**Andrew Brady**  
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**Juan de Gomar**

## Horn

**Gail Williams**  
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 Adam Unsworth  
 Josh Phillips

## Trumpet

**Russell Campbell**  
 Charles Daval  
 Jennifer Marotta

## Trombone

**Craig Mulcahy**  
 Jay Evans  
 Jared Rodin

## Tuba

**JáTtik Clark**

## Harp

**Elisabeth Remy  
 Johnson**

## Percussion

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**Kenneth Every**

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CONDUCTOR  
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VIOLINIST  
**JAMES EHNES**

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# WEEK 5

**Chamber Music: Schumann & Beethoven**

AUGUST 4 AT 8 PM

**NEW Gateway Series: Broadway Through the Ages**

AUGUST 5 AT 8 PM

**Festival Orchestra: Barber Violin Concerto**

AUGUST 6 AT 8 PM

AUGUST 7 AT 6 PM



# SCHUMANN & BEETHOVEN

Wednesday, August 4 at 8 PM at Walk Festival Hall

**Caroline Shaw** *Entr'acte* 12'  
(b. 1982)

Ling Ling Huang, violin  
Yi Zhao, violin  
Caroline Gilbert, viola  
Judith McIntyre Galecki, cello

**Clara Schumann** *Piano Trio in G minor, Op. 17* 34'  
(1819–1896)

Allegro moderato  
Scherzo: Tempo di minuetto  
Andante  
Allegretto  
  
Jessica Mathaes, violin  
Charae Krueger, cello  
Scott Holshouser, piano

## INTERMISSION

**Ludwig van Beethoven** *Septet in E-flat Major, Op. 20* 40'  
(1770–1827)

Adagio – Allegro con brio  
Adagio cantabile  
Tempo di menuetto  
Tema con variazioni  
Scherzo  
Andante con molto alla marcia  
  
Jeff Thayer, violin  
Susan Gulkis Assadi, viola  
Desmond Hoebig, cello  
Andrew Raciti, bass  
Greg Raden, clarinet  
Gail Williams, horn

### SPONSORS

This week's concerts sponsored by Barbara & Pat McCelvey

# BROADWAY THROUGH THE AGES

Thursday, August 5, 2021 at 8 PM at Walk Festival Hall

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Andy Einhorn, piano  
Andrea Ross, vocalist  
Ryan Vona, vocalist

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Bernstein	<i>Maria</i>
Rodgers & Hammerstein	<i>People Will Say We're in Love</i>
Willson	<i>My White Knight</i>
Loesser	<i>Joey, Joey</i>
Bock and Harnick	<i>She Loves Me</i>
Lerner & Loewe	<i>I Could Have Danced All Night Medley</i>
Jerry Herman	<i>Time Heals Everything/I Won't Send Roses</i>

**ACT 2:**

Lopez & Lopez	<i>Love is an Open Door</i>
Schwartz	<i>Popular</i>
Miranda	<i>You'll Be Back</i>
Sondheim	<i>Being Alive</i>
Webber & Stilgoe & Hart	<i>All I Ask of You</i>
Wildhorn & Bricusse	<i>Someone Like You</i>
Brown	<i>It All Fades Away</i>
Schwartz	<i>Meadowlark</i>
Menken & Ashman	<i>Suddenly Seymour</i>

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This week's concerts sponsored by Barbara & Pat McCelvey

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## ANDY EINHORN

### Piano

In demand as music director, conductor, pianist, orchestrator, arranger, and vocal coach, Andy Einhorn boasts Broadway credits for *Brief Encounter*, *The Light in the Piazza*, the revival of *Evita*, and *Sondheim on Sondheim*, which won a GRAMMY® nod for Best Original Broadway Cast Recording. He is also recognized for his frequent collaborations with many of the musical theater world's biggest stars, including F. Murray Abraham, Kristin Chenoweth, Barbara Cook, Ana Gasteyer, and Audra McDonald.

As resident music director on the *Sweeney Todd* national tour, Einhorn received the Los Angeles Drama Critics Circle Award nomination for Outstanding Music Direction. He worked on the first national

tour of *The Light in the Piazza*, and other tour credits include *South Pacific*, *White Christmas*, *Mamma Mia!*, and *The Lion King*.

Off-Broadway, Einhorn worked on Adam Gwon's *Ordinary Days*, while international work includes the European premiere of *The Light in the Piazza*. He was principal vocal coach and pianist for the world premiere production of *An Evening with Audra McDonald* at Houston Grand Opera, which featured the singer in a double-bill of Poulenc's monodrama *La voix humaine* and the world premiere of *Send*, a companion-piece written by composer Michael John LaChiusa.

Equally at home in the concert hall, Einhorn has served as music director and pianist for the GRAMMY and Tony Award-winning McDonald, performing with her at the Philadelphia Orchestra, San Francisco Symphony and Sundance Institute. Einhorn made his Carnegie Hall debut accompanying the Academy Award-winning F. Murray Abraham in the world premiere of *Elusive Things: A Song Cycle*.



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## ANDREA ROSS

### Vocals

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Andrea Ross is an American singer and award-winning actress. At a young age, she was discovered by Andrew Lloyd Webber, who has championed her career. Lloyd Webber produced her solo record, *Moon River*, under the Universal Classics and Jazz label. The album debuted at No. 42 on the UK Album Charts.

In promoting her album, Ross made appearances on the BBC Network and performed in legendary venues such as the Hampton Court Palace, St Martin-in-the-Fields and the Royal Albert Hall. She was also featured in Princess Diana's memorial concert at Wembley Stadium, *Concert for Diana*.

Ross began her theatrical career in Boston, where she was awarded the prestigious Elliot Norton Award for

Outstanding Actress. She has since performed principal roles in US national tours and currently resides in New York. Ross sings in symphony orchestra concerts throughout the United States.

[andreaross.com](http://andreaross.com)





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## RYAN VONA

### Vocals

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Ryan Vona is a Boston-born, Brooklyn-based actor/musician who has performed on Broadway as Andrej in *Once* and in Cirque du Soleil's *Paramour*, where he created the role of Joey Montgomery.

With his debut release, *Somebody*, Vona “is forging ahead into new territory in pure, potent voice” (*Cover Lay Down*). The LP features many of his former *Once* castmates, Morphine saxophonist Dana Colley, and other musicians he greatly admires.

# BARBER VIOLIN CONCERTO

Friday, August 6 at 8 PM; Saturday, August 7 at 6 PM; Walk Festival Hall

Stéphane Denève, conductor	James Ehnes, violin
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**Ravel** (1875–1937) **Ma Mère l'Oye (Mother Goose): Suite** 17'

*Pavane de la Belle au bois dormant*  
*Petit Poucet*  
*Laideronnette, Impératrice des pagodas*  
*Les Entretiens de la Belle et de la Bête*  
*Le Jardin féerique*

**Barber** (1910–1981) **Concerto for Violin, Op. 14** 25'

Allegro  
 Andante  
 Presto in moto perpetuo

James Ehnes, violin

INTERMISSION

**Dvořák** (1841–1904) **Symphony No. 8 in G Major, Op. 88** 41'

Allegro con brio  
 Adagio  
 Allegretto grazioso  
 Allegro ma non troppo

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Guest Conductor Stéphane Denève sponsored by Suzanne Jin Mesinoglu & Ahmet Mesinoglu  
 Guest Artist James Ehnes sponsored by Ari Rifkin, in memory of Leonard Rifkin  
 Performances sponsored by Glenn & Lisa Steele and The John and Joyce Caddell Foundation  
 GTMF's Business Partner for this weekend's performances is Jackson Hole Jewelry Co.  
 This week's concerts sponsored by Barbara & Pat McCelvey

# MAURICE RAVEL

## *Ma Mère l'Oye (Mother Goose): Suite*

### AT A GLANCE

**Born:** 1875

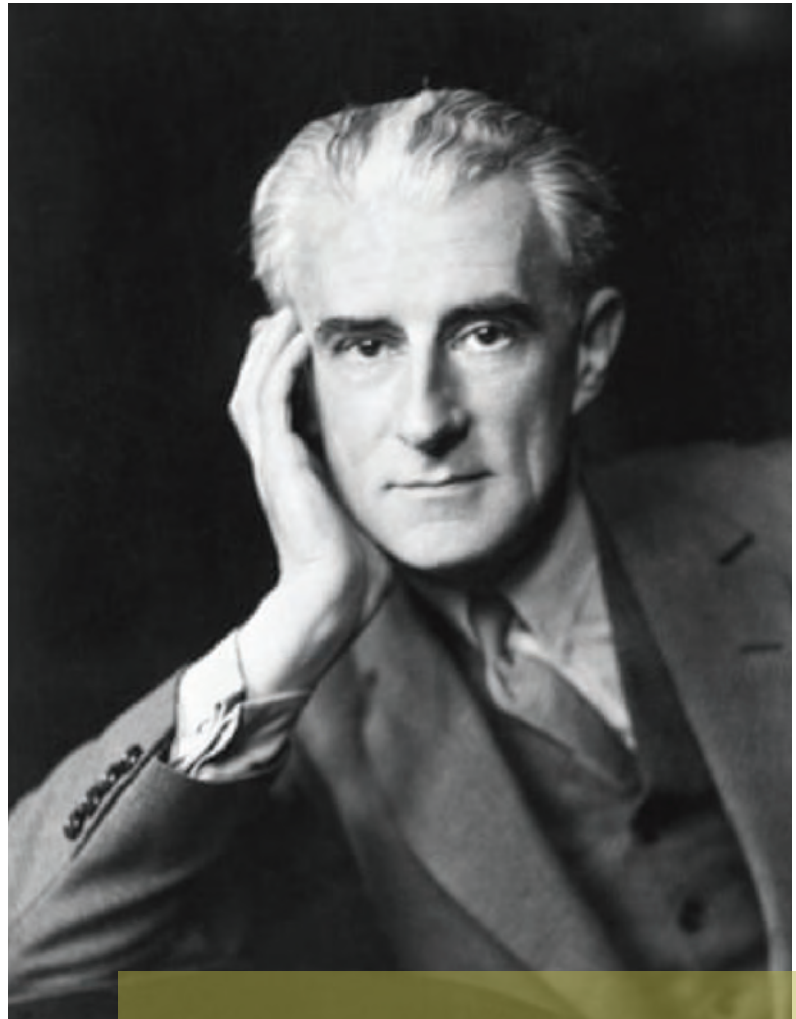
**Died:** 1937

**Date of Composition:** 1911

**Instrumentation:** *Ma Mère l'Oye* is scored for 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets, 2 bassoons (2nd doubling contrabassoon), 2 horns, percussion, celesta, and strings.

Many of Ravel's orchestral compositions began as works for solo piano. In some cases the originals have remained dominant in the repertory, but in others it's his transcriptions for orchestra that have established themselves so well that they've almost obliterated their keyboard originals.

That appears to be the case with *Ma Mère l'Oye*, which Ravel originally wrote for the gloriously gifted Mimi and Jean Godebski—ages six and seven—as a piano duet. Naturally, Ravel kept the lid on technical challenges, which correspondingly inhibited the work's coloristic potential (although less than you might think). Publisher Jacques Durand persuaded Ravel to orchestrate the pieces, which he did with his usual scrupulous attention to detail and nuance, while simultaneously retaining their original clarity, modesty, and small-scale ambition. He even went on to expand the



*Maurice Ravel, c. 1915 - Bettmann Archive*

suite into a ballet score, but it's the shorter, more intimate suite that has become a beloved orchestral staple.

Inspired by 17<sup>th</sup>- and 18<sup>th</sup>-century French collections, especially Charles Perrault's *Contes de ma*

*Mère l'Oye* of 1697, Ravel's suite explores five stories, some familiar to all, others perhaps a bit less so. Sleeping Beauty has pricked her finger on the spinning wheel and lapses into a deep slumber for *Pavane de la Belle au bois dormant*,

**Ma Mère l'Oye (Mother Goose):  
Suite**

## CONTINUED

followed by a portrait of tiny, doughty Tom Thumb. *Laideronnette, Impératrice des pagodes (Laideronnette, Empress of the Pagodas)* takes the somber tale of “The Green Serpent” on a whimsical fantasy with sparkling *chinoiserie* reminiscent of Boucher’s delicate Chinese style. It’s followed by a “conversation” between Beauty and the Beast—characters well known to just about everybody by now—then concludes with a “happily ever after” as a princess is awakened by her Prince Charming in an appropriately enchanted garden.



Composer Samuel Barber as a young man. © Lebrecht Music & Arts/Lebrecht

## AT A GLANCE

**SAMUEL BARBER****Concerto for Violin, Op. 14**

**Born:** 1910

**Died:** 1981

**Date of Composition:** 1939

**Instrumentation:** Concerto for Violin, Op. 14 is scored for 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, snare drum, timpani, piano, strings, and solo violin.

Samuel Barber’s one and only violin concerto enjoys the kind of favored place in the repertory that is rarely granted to concertos written after 1900. Like its noble predecessors by Beethoven, Mendelssohn, Brahms, and Sibelius, the Barber Concerto is bedrock fare, beloved by violinists

and audiences the world over. Few other 20<sup>th</sup>-century violin concertos have achieved such full across-the-board acceptance. Those by Bartók and Prokofiev surely belong in the same innermost circle, but when speaking of contemporary American violin concertos, there's the Barber, and then there's everything else.

The story of the Barber Violin Concerto has long been dogged by misinformation. Only in the 1980s was the record set straight by dedicatee Iso Briselli, the adopted son of soap magnate Samuel Fels, who had commissioned the work from the 29-year-old Barber in 1939. As Briselli reported to Barber biographer Barbara Heyman, he was “disappointed with the third movement as ‘too lightweight’ compared to the rest of the concerto.” Briselli then suggested a substantial change that Barber refused to consider. That's quite a contrast to the older story in which Briselli rejected the work because of the third movement's daunting technical difficulties. Fortunately, the concerto didn't remain orphaned for long. The fine American violinist Albert Spalding played the premiere on February 4, 1941 with the Philadelphia Orchestra led by Eugene Ormandy.

Ever since Beethoven opened his Violin Concerto with four ghostly timpani strokes, there would seem to be an unwritten tradition that violin concertos should begin either mystically or lyrically. (Try to imagine a violin concerto opening with the meaty wallop that kicks off Brahms' First Piano

Concerto, for instance.) The Barber handily honors its ancestors by opening with a bewitching blend of mystique and lyrical ardor. Lyricism prevails throughout the first movement, an altogether appropriate state of affairs given Barber's fundamental orientation as a vocal composer. Later themes run melancholic or even slightly edgy, but that essential songfulness never falters.

The second movement opens with yet another magical Barber melody, but this time the oboe gets the spotlight—at least for a while. By the time the movement ends the violin will have taken on that beautiful melody for itself, after which it shepherds the ensemble into an exquisite coda. Then comes that finale, source of all those initial problems. To be sure, it's in a different world from the previous two movements: virtuosic, blindingly fast, notably “contemporary” with its *perpetuum mobile* style, irregular meter and craggy orchestral interjections. But despite Briselli's objections, the movement seems in hindsight to fit the work far better than a more traditionally Romantic finale might have done, in that it offers a glimpse of the Samuel Barber of the future: an iconic master who, more than any other 20<sup>th</sup>-century American composer, so vividly embraced the music of the present while honoring and sustaining the music of the past.

## ANTONÍN DVOŘÁK

Symphony No. 8 in G Major, Op. 88

## AT A GLANCE

**Born:** 1841**Died:** 1904**Date of Composition:** 1889

**Instrumentation:** Symphony No. 8 in G Major, Op. 88 is scored for 2 flutes and piccolo, 2 oboes (2nd doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings.

In his article on the history of the Symphony for the original 1889 edition of *Grove's Dictionary of Music and Musicians*, C. Hubert H. Parry stated flatly that “it might seem almost superfluous to trace the history of Symphony further than Beethoven.” In this he was expressing the common opinion of European musical punditry, which by the 1870s had come to treat contemporary symphonies as little more than pale reflections of earlier, more robust achievements. More than a century of development, culminating in the Beethovenian glory days of the early 19<sup>th</sup> century, had come and gone, and by the 1870s symphonies were mostly serving as composition assignments or as *faux*-prestige items trotted out by earnest Beethoven-wannabes. All the truly cool people were flocking to the tone-poems and music-dramas of the “New German School,” exemplified by Wagner and Liszt. Compared to the *avant-garde*



*Antonín Dvořák in 1882 - Gallica Digital Library*

thrillers coming out of the new order, a pure-music, non-programmatic symphony in the classic manner must have seemed about as relevant as a 12<sup>th</sup>-century *organum triplum*.

Predictions of the symphony's demise were, however, premature;

resting rather than rotting, it was on the verge of an exultant second wind. Two phenomena in particular combined to help recharge the languishing genre. First was an exponential increase in orchestra concert attendance, which naturally led to more orchestras playing more concerts in more concert

halls. Even more important was the blossoming of nationalist fervor throughout Europe, especially prevalent in music as composers began injecting the pan-European musical language with folk melodies and idioms taken from their native music. Antonín Dvořák is the quintessential exemplar of this invigorating generation, a distinctly nationalist composer who mastered the forms and techniques of the Viennese Classical tradition.

With the darkly dramatic Seventh Symphony in D minor of 1885, Dvořák had established himself as a master symphonist, in public esteem on par with his mentor Johannes Brahms. Just as Beethoven had followed his great C minor Fifth Symphony with the bucolic idyll of the “Pastorale,” Dvořák countered the turbulent reds and browns of the Seventh with sparkling greens and golds in Symphony No. 8 in G Major, Op. 88, easily the lightest and most spontaneous-seeming of Dvořák’s later symphonies, characterized by sustained lyricism and high spirits.

That lightness of touch extends to a carefree attitude towards traditional symphonic forms. The opening *Allegro con brio* establishes the symphony’s unorthodox demeanor by being less about the rigors of sonata-allegro form and more about its abundant melodies that interact with, and bounce off, each other. The second-place *Adagio* is peaceful for the most part, enlivened with chipper interludes. For the third movement, Dvořák dispenses with his typical

*furiant* (a blazingly energetic peasant dance) in favor of a sweetly melancholy waltz that ends in a sudden flurry of dancelike enthusiasm. The *Allegro ma non troppo* finale stands among Dvořák’s finest creations; a complex theme and variations affair, it opens with trumpets calling all to the dance and, having established its distinctly self-possessed theme, presents its thematic transformations interleaved with contrasting episodes, the whole concluding in a blaze of muscular showmanship.

© Program notes by  
Scott Foglesong



## STÉPHANE DENÈVE

### Conductor

Stéphane Denève is Music Director of the Brussels Philharmonic and the St. Louis Symphony Orchestra, Principal Guest Conductor of The Philadelphia Orchestra and Director of the Centre for Future Orchestral Repertoire (CffOR). He has previously served as Chief Conductor of Stuttgart Radio Symphony Orchestra (SWR) and Music Director of the Royal Scottish National Orchestra.

Recognized internationally for the exceptional quality of his performances and programming, Denève regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France and is a passionate advocate for music of the 21<sup>st</sup> century. A gifted communicator and educator, he is committed

to inspiring the next generation of musicians and listeners, and has worked regularly with young people in the programs at the Tanglewood Music Center, New World Symphony, Colburn School, European Union Youth Orchestra, and Music Academy of the West.

He is a frequent guest with leading orchestras such as the Royal Concertgebouw Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, The Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, New York Philharmonic, Toronto Symphony, Orchestre National de France, Vienna Symphony, DSO Berlin and NHK Symphony.

In the field of opera, Stéphane Denève has led productions at the Royal Opera House, Glyndebourne Festival, La Scala, Deutsche Oper Berlin, Saito Kinen Festival, Gran Teatro del Liceu, Netherlands Opera, La Monnaie, Deutsche Oper Am Rhein and at the Opéra National de Paris.

As a recording artist, he has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck and Honegger. He is a triple winner of the *Diapason* d'Or of the Year, has been shortlisted for *Gramophone's* Artist of the Year Award, and has won the prize for symphonic music at the International Classical Music Awards. His most recent releases include a live recording of Honegger's *Jeanne d'Arc au bûcher* with the Royal Concertgebouw Orchestra, and two discs of the works of Guillaume Connesson with the Brussels Philharmonic for Deutsche Grammophon.

[stephanedeneve.com](http://stephanedeneve.com)





## JAMES EHNES

### Violin

James Ehnes has established himself as one of the most sought-after violinists on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism and an unfaltering musicality, Ehnes is a favorite guest of many of the world's most respected conductors including Vladimir Ashkenazy, Marin Alsop, Sir Andrew Davis, Stéphane Denève, Mark Elder, Iván Fischer, Edward Gardner, Paavo Järvi, Juanjo Mena, Gianandrea Nosedà, David Robertson and Sir Donald Runnicles.

The long list of orchestras Ehnes has worked with include the Boston, Chicago, London, NHK and Vienna symphony orchestras; the Los Angeles, New York, Munich and Czech philharmonic orchestras;

and the Cleveland, Philadelphia, Philharmonia and DSO Berlin orchestras.

In response to the COVID-19 pandemic and subsequent closure of concert halls, Ehnes announced the launch of a new online recital series entitled *Recitals from Home* in June 2020. Ehnes recorded the six Bach Sonatas and Partitas and six Sonatas of Ysaÿe from his home with state-of-the-art recording equipment and released six episodes over the period of two months. These recordings have been met with great critical acclaim by audiences worldwide and Ehnes was described by *Le Devoir* as being “at the absolute forefront of the streaming evolution.”

Recent orchestral highlights include the MET Orchestra at Carnegie Hall with Gianandrea Nosedà, Gewandhausorchester Leipzig with Alexander Shelley, San Francisco Symphony with Marek Janowski, Frankfurt Radio Symphony with Andrés Orozco-Estrada, London Symphony with Daniel Harding, and Munich Philharmonic with Jaap van

Zweden. In 2017, Ehnes premiered the Aaron Jay Kernis Violin Concerto with the Toronto, Seattle and Dallas symphony orchestras, and gave further performances of the piece with the Deutsches Symphonie-Orchester and Melbourne Symphony Orchestra. Throughout the 2020-21 season, Ehnes is named as Artist in Residence with the National Arts Centre of Canada.

Alongside his concerto work, Ehnes maintains a busy recital schedule. He performs regularly at the Wigmore Hall, Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Ravinia, Montreux, Chaise-Dieu, the White Nights Festival in St. Petersburg, Verbier Festival, Festival de Pâques in Aix, and in 2018 he undertook a recital tour to the Far East, including performances in Hong Kong, Shanghai, Singapore and Kuala Lumpur.

As part of the Beethoven celebrations, Ehnes was invited to perform the complete cycle of Beethoven Sonatas at the Wigmore Hall in 2019-20. In 2016, Ehnes undertook a cross-Canada recital tour, performing in each of the country's provinces and territories, to celebrate his 40<sup>th</sup> birthday.

As a chamber musician, he has collaborated with leading artists such as Leif Ove Andsnes, Renaud Capuçon, Louis Lortie, Nikolai Lugansky, Yo-Yo Ma, Antoine Tamestit, Jan Vogler, Inon Barnatan and Yuja Wang. In 2010, he formally established the Ehnes Quartet, with whom he has performed in Europe at venues including the Wigmore Hall, Auditorium du Louvre in Paris and Théâtre du Jeu de Paume in Aix, amongst others. Ehnes is the Artistic Director of the Seattle Chamber Music Society.

Ehnes has an extensive discography and has won many awards for his recordings, including a GRAMMY® Award (2019) for his live recording of the Aaron Jay Kernis Violin Concerto with the Seattle Symphony and Ludovic Morlot, and a *Gramophone* Award for his live recording of the Elgar Concerto with the Philharmonia Orchestra and Andrew Davis. His recording of the Korngold, Barber and Walton violin concertos won a GRAMMY Award for "Best Instrumental Soloist Performance" and a JUNO award for "Best Classical Album of the Year." His recording

of the Paganini Caprices earned him universal praise, with *Diapason* writing of the disc, "Ehnes confirms the predictions of Erick Friedman, eminent student of Heifetz: 'there is only one like him born every hundred years'." Recent releases include sonatas by Beethoven, Debussy, Elgar and Respighi, and concertos by Walton, Britten, Shostakovich, Prokofiev and Strauss, as well as the Beethoven Violin Concerto with the Royal Liverpool Philharmonic Orchestra and Andrew Manze, which was released in October 2017 on Onyx Classics.

Ehnes began violin studies at the age of five, became a protégé of the noted Canadian violinist Francis Chaplin at age nine, and made his orchestra debut with L'Orchestre symphonique de Montréal at age 13. He continued his studies with Sally Thomas at the Meadowmount School of Music and The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation in 1997. He is a Fellow of the Royal Society of Canada and in 2010 was appointed a Member of the Order of Canada. Ehnes was awarded the 2017 Royal Philharmonic Society Award in the Instrumentalist category.

Ehnes plays the "Marsick" Stradivarius of 1715.

[jamesehnes.com](http://jamesehnes.com)

**Violin**

**Jeff Thayer**  
**Eunice Keem**  
 Anastasia Agapova  
 Marina Brubaker  
 Eva Cappelletti Chao  
 Mary Corbett  
 Bruno Eicher  
 Lois Finkel  
 Alessandra Jennings  
 Flanagan  
 Ling Ling Huang  
 Stephanie Jeong  
 Karen Kinzie  
 Marta Krechkovsky  
 Heather Kurzbauer  
 Dimitri Lazarescu  
 Jennifer Gordon Levin  
 Jessica Mathaes  
 Boson Mo  
 Holly Mulcahy  
 Dan Rizner  
 Jennifer Ross  
 Sarah Schwartz  
 Barbara Scowcroft  
 Olga Shpitko  
 Ikuko Takahashi  
 Marlyse Martinez  
 Thayer  
 Yi Zhao

**Viola**

**Allyson Goodman**  
 Susan Gulkis Assadi  
 Phillipe Chao  
 Chiara Kingsley Dieguez  
 Caroline Gilbert  
 Mary Hammann  
 Lucina Horner  
 Paul Murphy  
 Abhijit Sengupta  
 Madeline Sharp  
 Rachel Swerdlow

**Cello**

**Desmond Hoebig**  
 Gregory Clinton  
 Christopher French  
 Judith McIntyre Galecki  
 Jennifer Humphreys  
 Charae Krueger  
 Steven Laven  
 David Mollenauer  
 Julia Sengupta  
 Dariusz Skoraczewski

**Bass**

**Andrew Raciti**  
*Sponsored by  
 Beedee Ladd*  
 Richard Barber  
 Robert Barney  
 Susan Cahill  
 Wilbur 'Skip' Edwards  
 Corbin Johnson  
 Sidney King  
 Brandon Mason

**Flute**

**Christina Smith**  
*Sponsored by  
 O'Ann Fredstrom &  
 Stuart Sugarman*  
 Carole Bean

**Oboe**

**Zach Boeding**  
 Melissa Hooper

**Clarinet**

**Gregory Raden**  
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 & Stan Trachtenberg*  
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**Bassoon**

**Andrew Brady**  
 Sharon Kuster

**Contrabassoon**

**Juan de Gomar**

**Horn**

**Gail Williams**  
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 Adam Unsworth  
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 Gabrielle Webster

**Trumpet**

**Russell Campbell**  
 Charles Daval

**Trombone**

**Michael Mulcahy**  
 David Binder

**Bass Trombone**

**Jared Rodin**

**Tuba**

**Craig Knox**

**Harp**

**Elisabeth Remy  
 Johnson**

**Piano**

**Adelle Eslinger  
 Runnicles**

**Timpani**

**Kenneth Every**

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Cycle 1 - November 9, 10, 12 & 14

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**January 2022**

**Deutsche Oper Berlin**

Wagner's *Ring Cycle*

Cycle 3 - January 4, 5, 7 & 9

**January 27, 2022**

**Philharmonia Orchestra (London)**

Royal Festival Hall

MAHLER Symphony No. 6

**February 24 & 26, 2022**

**Atlanta Symphony Orchestra**

Zhenwei Shi, viola

JAMES WILSON *The Green Fuse*

WALTON Viola Concerto

MENDELSSOHN Symphony No. 3, "Scottish"

**March 3 & 5, 2022**

**Atlanta Symphony Orchestra**

PRICE Piano Concerto in One Movement

MAHLER Symphony No. 1

Michelle Cann, piano

**April 1-20, 2022**

**The Metropolitan Opera**

*Elektra*

**April 21 & 23, 2022**

**Atlanta Symphony Orchestra**

BRUCH *Scottish Fantasy*

BEETHOVEN Symphony No. 3, "Eroica"

David Coucheron, violin

Elisabeth Remy Johnson, harp

**April 28 & 30, 2022**

**Atlanta Symphony Orchestra**

DEBUSSY *Prelude to the Afternoon of a Faun*

DEBUSSY *Nocturnes*

DURUFLÉ *Requiem*

Atlanta Symphony Orchestra Chorus

*Current as of May 2021. All appearances and programs are subject to change.*

A portrait of Sir Donald Runnicles, a man with long white hair and a goatee, wearing a dark blue suit jacket over a light blue shirt. He is holding a white baton in his hands. The background is a soft-focus green field.

MUSIC DIRECTOR

**SIR DONALD  
RUNNICLES**

FEATURING

PIANIST

**YEFIM BRONFMAN**

SOPRANO

**JULIA BULLOCK**

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# WEEK 6

**Chamber Music: Brahms Piano Quartet & More**

AUGUST 11 AT 8 PM

**Festival Orchestra: Bronfman Plays Beethoven**

AUGUST 12 & 13 AT 8 PM

AUGUST 14 AT 6 PM



# BRAHMS PIANO QUARTET & MORE

Wednesday, August 11 at 8 PM at Walk Festival Hall

**Amanda Harberg** *Hall of Ghosts* **5'**  
(b. 1973)

Carole Bean, piccolo

**Bonis** *Scènes de la forêt, Op. 123* **16'**  
(1858–1937)

*Nocturne*  
*A l'aube*  
*Invocation*  
*Pour Artémis*

Christina Smith, flute  
Elisabeth Remy Johnson, harp  
Gail Williams, horn

**Brian Prechtl** *What is Good* **6'**  
(b. 1962)

Brian Prechtl, percussion  
Ed Stephan, percussion  
Richard Brown, percussion  
John Kinzie, percussion  
Richard Barber, bass

INTERMISSION

**Brahms** *Piano Quartet No. 1 in G minor, Op. 25* **38'**  
(1833–1897)

*Allegro*  
*Intermezzo: Allegro ma non troppo*  
*Andante con moto*  
*Rondo alla Zingarese: Presto*

Boson Mo, violin  
Jacob Shack, viola  
David Garrett, cello  
Scott Holshouser, piano

# BRONFMAN PLAYS BEETHOVEN

Thursday, August 12 at 8 PM; Friday, August 13 at 8 PM; Saturday, August 14 at 6 PM; Walk Festival Hall

Sir Donald Runnicles, conductor	Julia Bullock, soprano Yefim Bronfman, piano
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**R. Strauss** **Don Juan, Op. 20** 17'  
(1864–1949)

**Jessie Montgomery** **Five Freedom Songs (GTMF Co-commission)** 18'  
(b. 1981)  
*My Lord, What a Morning*  
*I Want to Go Home*  
*Lay dis Body Down*  
*My Father, How Long?*  
*The Day of Judgment*

Julia Bullock, soprano

INTERMISSION

**Beethoven** **Concerto No. 3 for Piano in C minor, Op. 37** 44'  
(1770–1827)  
Allegro  
Largo  
Rondo: Allegro

Yefim Bronfman, piano

WEEK 6

SPONSORS	<p>Maestro Donald Runnicles sponsored by Peter Fenton and Kate Greer                  Guest Artist Yefim Bronfman sponsored by Alisa &amp; Phil Rogers                  Guest Artist Julia Bullock sponsored by Ellen &amp; David Raisbeck                  Performances sponsored by Larry Finch in memory of Jan Finch, Sylvia Neil &amp; Dan Fischel, Mary &amp; Don Shockey, and Caroline &amp; Ken Taylor</p>
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*The Saturday, August 14 performance will be livestreamed for free; registration required. And, this fall, portions of this performance will be broadcast on WyomingPBS and offered to PBS stations across the United States. Visit [gtmf.org](http://gtmf.org) for details.*

# RICHARD STRAUSS

## *Don Juan*, Op. 20

### AT A GLANCE

**Born:** 1864

**Died:** 1949

**Date of Composition:** 1888

**Instrumentation:** *Don Juan* is scored for 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings.

Program music came into its own during the 19<sup>th</sup> century. The Romantics, for whom a cigar was never a cigar, saw in music the ideal opportunity to delineate character, paint landscapes, explore history and mythology, and interpret literary themes. They knew perfectly well that music can't tell a story, *per se*: you need words for that. But music can amplify extra-musical ideas, taking on in the process a significance far beyond the mere notes on the page.

Even relatively chaste Romantics such as Felix Mendelssohn dabbled in programmatic orchestral music with such works as *The Fair Melusine*, *Calm Sea and Prosperous Voyage*, and *The Hebrides*, even if he shied away from such charged terms as “tone poem” or “symphonic poem.” It took Franz Liszt, a full-blown, all-bells-ringing Romantic, to invest fully in the symphonic poem as a viable alternative to abstract symphonic composition.



Photograph of Richard Strauss taken in New York in 1904 - Schott Music

The importance of Liszt's orchestral fantasies lies more in their overall influence than in their intrinsic musical quality. Despite abundant flights of imagination and sometimes extraordinary thematic transformations, they suffer from structural deficiencies that have limited their audience appeal. As ace commentator Sir Donald Francis Tovey quipped about one particular Liszt symphonic poem, “a string of introductions introduce the next introduction, eventually managing to get around to introducing the conclusion.”

When the young Richard Strauss set about claiming a place amongst composers of symphonic poems, he was determined to avoid the deficiencies of the Lisztian model and create works that held together musically on their own merits. For that he could consult Tchaikovsky's achievements—especially *Romeo and Juliet* and *Hamlet*—for a master class in how to write a symphonic poem that combines literary elements with musical integrity. His early *Macbeth* fell a bit short of the ideal; even after numerous revisions, it never fully clicked. But

**Don Juan, Op. 20**

## CONTINUED

with the 1888 *Don Juan*, Strauss hit his stride. Based on Nikolaus Lenau's 1844 *Don Juans Ende*, the tone poem follows the legendary libertine and sensualist through his many loves, conflicts, and eventual death at the hands of a man avenging his daughter's honor. (The stone statue of Mozart's *Don Giovanni* doesn't figure in the Lenau/Strauss telling of the story.)

Don Juan's swagger and macho aggressiveness are on full display from the start, but melancholy sets in as the Don fails to find the ideal woman of his dreams and in effect wills his own death. Thus after a series of episodes, including a meltingly beautiful love scene, it ends in quiet resignation, quite the contrast to the rambunctious bravura of its opening.

**JESSIE MONTGOMERY*****Five Freedom Songs***

## AT A GLANCE

**Born:** 1981**Date of Composition:** 2021**Instrumentation:** voice, percussion (1 player), strings

Think of a modern musician's career not as a straight line, but as an ever-expanding sphere. Possibilities, potentialities, and commitments arise and are in turn embraced and explored as need be. Think of flexibility, of imagination, of curiosity, of boldness.

Then think of Jessie Montgomery, violinist, teacher, and composer

with an expansive vision across multiple disciplines and deep commitment to social justice. Consider her recent album *Strum: Music for Strings*, which writer Thomas May describes as demonstrating "her work as both composer and performer; her fluent command of classical language, of the vernacular idioms of African American spirituals and folk music, and of the intersectional potential of the string quartet; and her engagement with social justice."

*Five Freedom Songs* was conceived in collaboration with soprano Julia Bullock between 2017–2018. We wanted to create a song cycle that honors our shared African–American heritage and the tradition of the Negro spiritual, while also experimenting with nontraditional stylistic contexts.

Each of the five songs in this cycle are sourced from the historical anthology *Slave Songs of the United States* (originally published by A. Simpson & Co., New York, 1867), which categorizes each song based on origin and social context.

For example, “My Lord, What a Morning” is actually the original lyric to the more popular spiritual “Stars Begin to Fall,” which also originated in the Southeastern slave states. “I Want to Go Home” also originates from the Southeastern states, and my setting is inspired by the simple way it was transcribed as a simple seven-note melody without an indicated rhythm, which inspired me to write it in a hybrid Gregorian chant/spiritual style. “Lay dis Body Down,” a funeral song said to originate from the region surrounding South Carolina, is set in an improvised style, wherein each part of the ensemble chooses their own pacing of the line to create a swirling meditation. “My Father, How Long?” contains the refrain “We will soon be free, we will soon be free, De Lord will call us home,” the words of which reflect the dual meaning between spiritual salvation and freedom from oppression. It is a song that emerged from a jail in Georgetown, SC at the break of the Great Rebellion, and accompanied by percussive sounds in the strings evoking the chain gang. “The Day of Judgment” originates from the region surrounding Louisiana and is set as an uneasy celebration over the refrain of a traditional West African drumming pattern.

— *Jessie Montgomery*

### **Five Freedom Songs**

*(lyrics presented as used within this composition)*

#### **1. My Lord, What a Morning**

My Lord, what a morning,  
My Lord, what a morning,  
My Lord, what a morning,  
Oh my Lord, what a morning,  
When the stars begin to fall,  
When the stars begin to fall.  
My Lord, what a morning,  
My Lord, what a morning,  
Oh my Lord, what a morning,  
When the stars begin to fall.  
You will hear the trumpets sound,  
To wake the nations underground,  
Looking to my God’s right hand,  
When the stars begin to fall.  
You will hear the people shout,  
To wake the nations underground,  
Looking to my God’s right hand,  
When the stars begin to fall,  
When the stars begin to fall.

My Lord, what a morning,  
My Lord, what a morning,  
Oh my Lord, what a morning,  
When the stars begin to fall,  
When the stars begin to fall.

#### **2. I Want to Go Home**

Dere’s no rain to wet you.  
O yes, I want to go home,  
Want to go home.  
Dere’s no sun to burn you.  
O yes, I want to go home,  
Want to go home.  
Dere’s no hard trials,  
O yes, I want to go home,  
Want to go home.  
Dere’s no whips a-crackin’ (no),  
O yes, I want to go home,  
Want to go home.

Dere’s no stormy weather,  
O yes, I want to go home,  
Want to go home.

Dere’s no slavery in de kingdom,  
O yes, I want to go home,  
Want to go home.  
All is gladness in de kingdom,  
O yes I want to go home,  
Want to go home.

#### **3. Lay dis Body Down**

O graveyard, O graveyard,  
I’m walkin’ troo the graveyard;  
Lay dis body down.  
I know moonlight, I know starlight,  
I’m walkin’ troo the starlight;  
Lay dis body down.  
O my soul, O your soul,

## Five Freedom Songs

### CONTINUED

We're walkin' troo the moonlight;  
Lay dis body down.  
O moonlight, O starlight,  
I'm walkin' troo the starlight;  
Lay dis body down.

#### 4. My Father, How Long?

My father, how long,  
My father, how long,  
My father, how long,  
Will our people suffer here?  
My mother, how long,  
My mother, how long,  
My mother, how long,  
Will our people suffer here?  
We will soon be free,  
We will soon be free,  
We will soon be free,  
We will not suffer here.  
We'll walk de miry road,  
We'll walk de golden streets,  
We'll fight for liberty,  
We will not suffer here.  
My brudders do sing,  
My sisters do sing,  
My people do sing,  
We will not suffer here.  
'Cause it won't be long,  
No it won't be long,  
No it won't be long,  
We will not suffer here.  
And it won't be long,  
No it won't be long,  
No it won't be long,  
We will not suffer...

#### 5. The Day of Judgment

And de moon will turn to blood,  
And de moon will turn to blood,  
And de moon will turn to blood  
In dat day — O-yoy, my soul!  
And de moon will turn to blood  
in dat day.  
And you'll see de stars a-fallin',  
And you'll see de stars a-fallin',  
And you'll see de stars a-fallin'  
In dat day — O-yoy, my soul!  
And you'll see de stars a-fallin'  
in dat day.  
And de world will be on fire,  
And de world will be on fire,  
And de world will be on fire  
In dat day — O-yoy, my soul!  
And de world will be on fire in  
dat day.  
And you'll hear de saints a-singin',  
And you'll hear de saints a-singin',  
And you'll hear de saints a-singin'  
In dat day — O-yoy, my soul!  
And you'll hear de saints a-singin'  
in dat day.  
*(Repeated)*

# LUDWIG VAN BEETHOVEN

## Piano Concerto No. 3 in C minor, Op. 37

### AT A GLANCE

**Born:** 1770

**Died:** 1827

**Date of Composition:** 1800

**Instrumentation:** Piano Concerto No. 3 in C minor, Op. 37 is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, and solo piano.

“String Snapper, Hands on High” was critic Harold C. Schonberg’s title for the Beethoven chapter in *The Great Pianists*. The description is apt. Easily the most electrifying pianist of his generation, spellbinder of audiences and scourge of piano tuners, Beethoven brought something altogether new to the yet-green art of piano playing: pure animal magnetism.

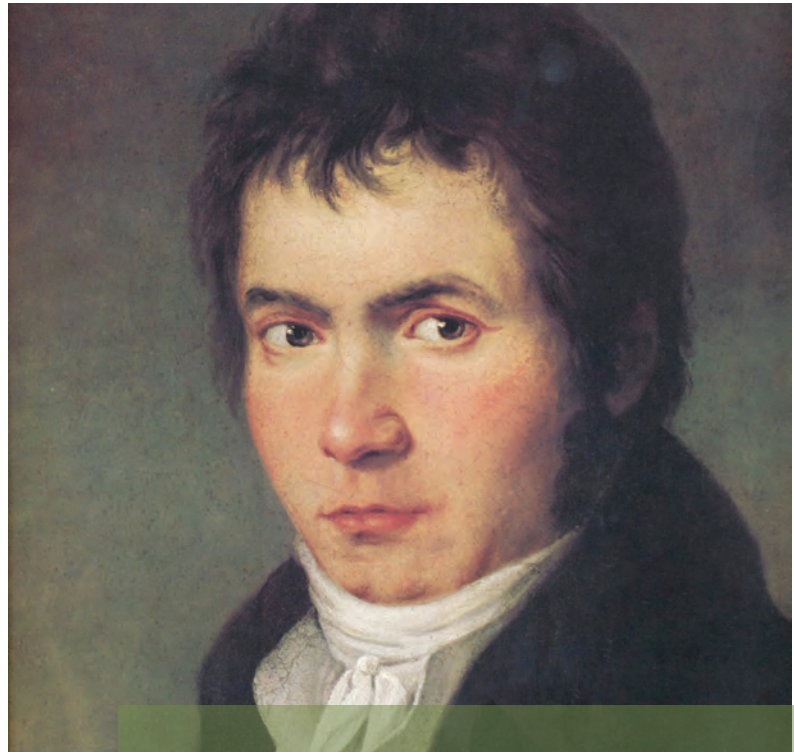
Both the numbering and the number of the Beethoven piano concertos is a bit off. A remnant of a pre-first concerto (No. 0, perhaps) survives from Beethoven’s salad days. The official first concerto is actually the second, and vice-versa. Furthermore, an ill-advised attempt at refashioning the great Violin Concerto for piano squats glumly between the fourth and fifth piano concertos in Beethoven’s catalog as some kind of misbegotten Concerto No. 4 ½.

The Third (more or less) Concerto in C minor dates from the

beginning of Beethoven’s “Middle Period,” aka his full artistic maturity, when his output began to resemble a fusillade of musical thunderbolts. Music would never be the same after that decade-long bombardment; in fact, one could characterize the ensuing 19<sup>th</sup> century as a collective attempt to come to grips with, and mop up after, Beethoven’s volcanic Middle Period.

As established by Christian Bach, Mozart and other such Classical

Era worthies, the solo concerto opens with an extended orchestral *tutti*—i.e., without the soloist. Beethoven honors that practice in this, the longest single *tutti* amongst his concertos. Once the soloist enters, an absorbing debate takes place over the course of a harmonic cross-country trip that visits a kaleidoscopic assortment of key centers, with only the briefest of stops in the C minor home key. Even as the orchestra re-enters after the cadenza, Beethoven manages to sidestep the obvious



*Detail of a portrait of Ludwig van Beethoven in 1804 (oil on canvas) by Joseph Willibrord Mähler. © Archive for Art and History, Berlin*

**Piano Concerto No. 3 in C minor,  
Op. 37**

## CONTINUED

and staves off the home key until absolute necessity dictates its arrival.

The second-place *Adagio*, cast in the surprisingly distant key of E Major, stands amongst Beethoven's noblest inspirations. Just how far the piano had evolved in the mere 10 years since Mozart's last piano concerto is demonstrated by the middle section, in which the piano emits a Chopinesque *chiaroscuro* of harmonies that serve as a background to brief yet poignant statements from the winds. Soon

enough (too soon, it can seem) the final measures are reached and a wistful remembrance is whispered by the flute. In a lurching change of key back to the original C minor, the masterful third-place *Rondo* is propelled into action by the solo piano.

Beethoven's finale has served as the inspiration and model for any number of later composers, including Brahms in two of his concertos—the D minor for piano and the D Major for violin. Its square-shouldered main theme turns out to be the inexhaustible source of the materials that follow, as Beethoven adroitly leaps over every pitfall of a form prone to stupefying tedium due to its

periodic repeats. Then comes the coda, fresh and utterly unexpected: its bright C Major and rambunctious six-eight time transforms that originally stern theme into the stuff of a dazzling frolic.

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## JULIA BULLOCK

Soprano

One of *Musical America's* 2021 "Artists of the Year," American classical singer Julia Bullock is "a musician who delights in making her own rules" (*The New Yorker*). Combining versatile artistry with a probing intellect and commanding stage presence, she has, in her early 30s, already headlined productions and concerts at preeminent arts institutions around the world.

Also an innovative curator in high demand, she holds notable positions including opera programming host of the new broadcast channel All Arts, founding core member of the American Modern Opera Company (AMOC), 2018-19 Artist-in-Residence at New York's Metropolitan Museum of Art, 2019-20

Artist-in-Residence of the San Francisco Symphony and 2020-22 Artist-in-Residence of London's Guildhall School.

Bullock previously made debuts at San Francisco Opera in the world premiere of *Girls of the Golden West*; Santa Fe Opera in *Doctor Atomic*; Festival d'Aix-en-Provence and Dutch National Opera in *The Rake's Progress*; and the English National Opera, Spain's Teatro Real and Russia's Bolshoi Theatre in the title role of *The Indian Queen*. In concert, she has collaborated with orchestras including the Berlin Philharmonic, London Symphony Orchestra, NHK Symphony, New York Philharmonic, Boston Symphony, San Francisco Symphony and Los Angeles Philharmonic, while her recital highlights include appearances at New York's Carnegie Hall, Boston's Celebrity Series, Washington's Kennedy Center, the Mostly Mozart and Ojai Music festivals, and New York's Metropolitan Museum of Art.

Her growing discography features GRAMMY®-nominated accounts of *West Side Story* and *Doctor Atomic*, which she recorded with John Adams conducting the BBC Symphony Orchestra. Committed to integrating community activism with her musical life, Bullock is also a prominent voice for social consciousness and change.

[juliabullock.com](http://juliabullock.com)



## YEFIM BRONFMAN

Piano

Internationally recognized as one of today's most acclaimed and admired pianists, Yefim Bronfman stands among a handful of artists regularly sought by festivals, orchestras, conductors and recital series. His commanding technique, power and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike.

In the wake of world-wide cancellations beginning in Spring 2020 his 2020-21 season began in January with the Concertgebouwworkest, St. Petersburg Philharmonic and London's Philharmonia with appearances in Spain, Germany, Paris, Zurich and London. In North America he can be heard in recital in San Francisco, La Jolla and Aliso Viejo and with orchestras in Atlanta, Los Angeles and Montreal.

Bronfman works regularly with an illustrious group of conductors, including Daniel Barenboim, Herbert Blomstedt, Semyon Bychkov, Riccardo Chailly, Christoph von Dohnányi, Gustavo Dudamel, Charles Dutoit, Daniele Gatti, Valery Gergiev, Alan Gilbert, Mariss Jansons, Vladimir Jurowski, James Levine, Zubin Mehta, Riccardo Muti, Andris Nelsons, Yannick Nézet-Séguin, Sir Simon Rattle, Sir Donald Runnicles, Esa-Pekka Salonen, Jaap Van Zweden, Franz Welser-Möst, and David Zinman. Summer engagements have regularly taken him to the major festivals of Europe and the US. Always keen to explore chamber music repertoire, his partners have included Pinchas Zukerman, Martha Argerich, Magdalena Kožená, Anne-Sophie Mutter, Emmanuel Pahud and many others. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Bronfman's first public performances there since his emigration to Israel at age 15.

Widely praised for his solo, chamber and orchestral recordings, Bronfman has been nominated for six

GRAMMY® Awards, winning in 1997 with Esa-Pekka Salonen and the Los Angeles Philharmonic for their recording of the three Bartók Piano Concerti. His prolific catalog of recordings includes works for two pianos by Rachmaninoff and Brahms with Emanuel Ax, the complete Prokofiev concerti with the Israel Philharmonic and Zubin Mehta, a Schubert/Mozart disc with the Zukerman Chamber Players and the soundtrack to Disney's *Fantasia 2000*. His most recent CD releases are the 2014 GRAMMY-nominated Magnus Lindberg's Piano Concerto No. 2 commissioned for him and performed by the New York Philharmonic conducted by Alan Gilbert on the Da Capo label; Tchaikovsky's Piano Concerto No. 1 with Mariss Jansons and the Bayerischer Rundfunk; a recital disc, *Perspectives*, complementing Bronfman's designation as a Carnegie Hall "Perspectives" artist for the 2007-08 season; and recordings of all the Beethoven piano concerti as well as the Triple Concerto together with violinist Gil Shaham, cellist Truls Mørk, and the Tönhalle Orchestra Zürich under David Zinman for the Arte Nova/BMG label. Now available on DVD are his performances of Liszt's Second Piano Concerto with Franz Welser-Möst and the Vienna Philharmonic from Schoenbrunn, 2010 on Deutsche Grammophon; Beethoven's Fifth Piano Concerto with Andris Nelsons and the Royal Concertgebouw Orchestra from the 2011 Lucerne Festival; Rachmaninoff's Third Concerto with the Berlin Philharmonic and Sir Simon Rattle on the EuroArts label and both Brahms Concerti with Franz Welser-Möst and The Cleveland Orchestra (2015).

Born in Tashkent in the Soviet Union, Yefim Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at The Juilliard School, Marlboro School of Music, and the Curtis Institute of Music, under Rudolf Firkusny, Leon Fleisher and Rudolf Serkin. A recipient of the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists, in 2010 he was further honored as the recipient of the Jean Gimbel Lane Prize in piano performance from Northwestern University and in 2015 with an honorary doctorate from the Manhattan School of Music.

[yefimbronfman.com](http://yefimbronfman.com)



## JESSIE MONTGOMERY

Composer

Jessie Montgomery is an acclaimed composer, violinist and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21<sup>st</sup>-century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*).

Montgomery’s growing body of work includes solo, chamber, vocal and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra; *Coincident Dances* (2018) for the Chicago Sinfonietta; *Caught by the Wind* (2016) for the Albany Symphony and the American Music Festival; and *Banner* (2014)—written to mark the 200th anniversary of *The Star Spangled Banner*—for The Sphinx Organization and the Joyce Foundation.

Since 1999, Montgomery has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the organization’s flagship professional touring ensemble. She was a two-time laureate of the annual Sphinx Competition and was awarded their highest honor, the Sphinx Medal of Excellence. She has received additional grants and awards from the ASCAP Foundation, Chamber Music America, American Composers Orchestra, the Joyce Foundation, and the Sorel Organization.

The New York Philharmonic has selected Montgomery as one of the featured composers for their Project 19, which marks the centennial of the ratification of the 19<sup>th</sup> Amendment, granting equal voting rights in the United States to women. Other forthcoming works include a nonet inspired by the Great Migration, told from the perspective of Montgomery’s great-grandfather William McCauley and to be performed by Imani Winds and the Catalyst Quartet; a cello concerto for Thomas Mesa jointly commissioned by Carnegie Hall, New World Symphony, and The Sphinx Organization; a new orchestral work for the National Symphony Orchestra; a viola concerto, *L.E.S Characters*, for Masumi per Rostad commissioned by the Grant Park Music Festival, City Music Cleveland, Interlochen Center for the Arts, the Orlando Philharmonic and the Los Angeles Chamber Orchestra; and a site-specific collaboration with Bard SummerScape Festival and Pam Tanowitz Dance, *I was waiting for the echo of a better day*, with choreography by Pam Tanowitz and music by Jessie Montgomery and Big Dog Little Dog.

Montgomery began her violin studies at the Third Street Music School Settlement, one of the oldest community organizations in the country. A founding member of PUBLIQuartet and former member of the Catalyst Quartet, she continues to maintain an active performance career as a violinist appearing regularly with her own ensembles, as well as with the Silkroad Ensemble and Sphinx Virtuosi.

Montgomery's teachers and mentors include Sally Thomas, Ann Setzer, Alice Kanack, Joan Tower, Derek Bermel, Mark Suozzo, Ira Newborn, and Laura Kaminsky. She holds degrees from The Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University. She is Professor of Violin and Composition at The New School. In May 2021, she will begin her appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

[jessiemontgomery.com](http://jessiemontgomery.com)

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Jeremy Houghton, *Be Still My Beating Heart*, Oil on Canvas, 29.25" x 38.5"



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# WEEK 7

**Chamber Music: Shostakovich, Bruch & Schubert**  
AUGUST 18 AT 8 PM

**Festival Orchestra: Tchaikovsky Season Finale**  
AUGUST 19 & 20 AT 8 PM  
AUGUST 21 AT 6 PM



# SHOSTAKOVICH, BRUCH & SCHUBERT

Wednesday, August 18, 2021 at 8 PM at Walk Festival Hall

**Shostakovich** (1906–1975) **String Quartet No. 8 in C minor, Op. 110** 21'

Largo  
 Allegro molto  
 Allegretto  
 Largo  
 Largo

Marta Krechkovsky, violin  
 Ling Ling Huang, violin  
 Allyson Goodman, viola  
 Jennifer Humphreys, cello

**Bruch** (1838–1920) **Eight Pieces for Clarinet, Viola, and Piano, Op. 83** 15'

II. Allegro con moto  
 VI. *Nachtgesang*: Andante con moto  
 VII. Allegro vivace, ma non troppo

Greg Raden, clarinet  
 Brant Bayless, viola  
 Scott Holshouser, piano

INTERMISSION

**Schubert** (1797–1828) **String Quartet in D minor, D. 810, *Death and the Maiden*** 40'

Allegro  
 Andante con moto  
 Scherzo Allegro molto  
 Presto

Madeline Adkins, violin  
 Marta Krechkovsky, violin  
 Susan Gulkis Assadi, viola  
 Daniel Laufer, cello

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# TCHAIKOVSKY SEASON FINALE

Thursday, August 19 at 8 PM; Friday, August 20 at 8 PM; Saturday, August 21 at 6 PM; Walk Festival Hall

Sir Donald Runnicles, conductor	Leila Josefowicz, violin
---------------------------------	--------------------------

**Ravel** *Alborada del gracioso* **7'**  
(1875–1937)

**Stravinsky** **Concerto for Violin in D Major** **22'**  
(1882–1971)  
Toccata  
Aria I  
Aria II  
Capriccio  
  
Leila Josefowicz, violin

INTERMISSION

**Tchaikovsky** **Symphony No. 4 in F minor, Op. 36** **45'**  
(1840–1893)  
Andante sostenuto  
Andantino in modo di canzone  
Scherzo: Pizzicato ostinato  
Finale: Allegro con fuoco

<b>SPONSORS</b>	<p>Maestro Donald Runnicles sponsored by Peter Fenton and Kate Greer                  Guest Artist Leila Josefowicz sponsored by Katherine Brooks &amp; George Beller                  Performances sponsored by Petria &amp; Scott Fossil, Penney &amp; A.C. Hubbard, and Mimi &amp; Jerry Rose                  This week's concerts are in memory of Elaine &amp; Jim Wolfensohn</p>
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*The Saturday, August 21 performance will be livestreamed for free; registration required. And, this fall, portions of this performance will be broadcast on WyomingPBS and offered to PBS stations across the United States. Visit [gtmf.org](http://gtmf.org) for details.*

# MAURICE RAVEL

## *Alborada del gracioso*

### AT A GLANCE

**Born:** 1875

**Died:** 1937

**Date of Composition:** 1918

**Instrumentation:** *Alborada del gracioso* is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, and strings.

Ravel's slender but superlative catalog bears witness to his painstaking and meticulous craftsmanship. Like his mid-Baroque counterpart Arcangelo Corelli, he honed and whittled and revised and edited and reworked. By the time a Ravel composition reached print it was certain to be impeccably groomed, every "T" crossed and every "i" dotted.

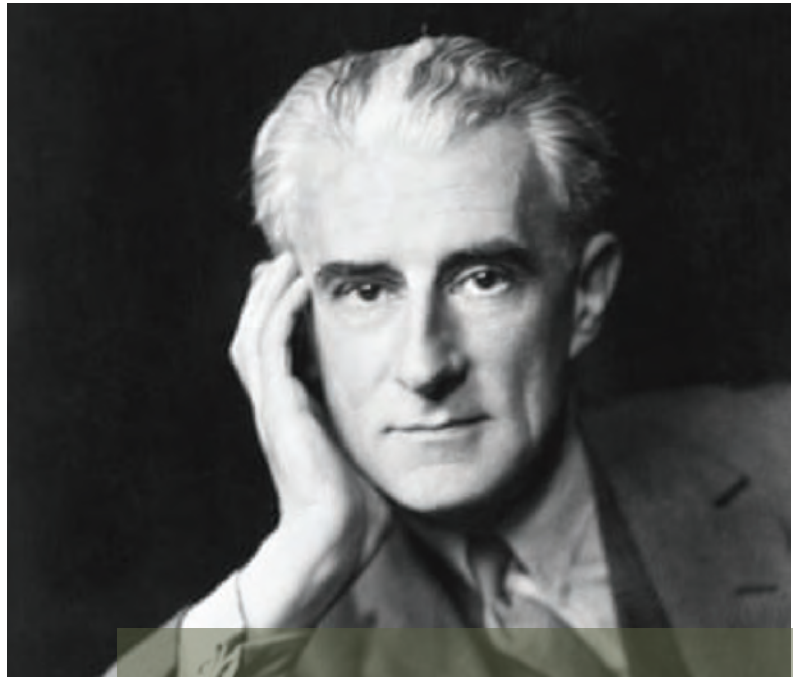
A surprising amount of Ravel's orchestral music grew out of his piano compositions, all the more so given the intricate, finger-driven nature of his keyboard writing. Ravel had a rare gift for transforming piano sonorities into orchestral guises; consider his masterful orchestration of Modest Mussorgsky's *Pictures at an Exhibition*, nowadays such a concert staple that many listeners are unaware that it was originally a work for solo piano.

But even Ravel demurred from attempting orchestrations of all

five pieces that make up the 1905 piano suite *Miroirs*. Only two—the dazzling *Un Barque sur l'océan* and *Alborado del gracioso*—received orchestrations. (Various subsequent orchestrators—including Percy Grainger—have taken on the remaining three pieces.)

Perhaps the trickiest thing about the *Alborado del gracioso* is the name itself: just what, precisely, does it mean? The best guess is something along the lines of "The Jester's Aubade"—a dawn song (*alborado*) sung by a clownish figure, or a buffoon.

The indefatigable Sergei Diaghilev—think *Petrushka*, think *The Rite of Spring*, think *Daphnis et Chloé*—commissioned Ravel's orchestration for a Spanish-themed ballet called *Les jardins d'Aranjuez* with music by multiple composers, to be performed in London in 1919. Ravel possessed a natural affinity for the Spanish idiom, and the *Alborado*, with its crackling rhythms and ravishingly pungent harmonies, has been an audience favorite ever since as a stand-alone orchestral fantasy, easily surpassing its piano original.



Maurice Ravel, c. 1915 - Bettmann Archive

## IGOR STRAVINSKY

## Concerto for Violin in D Major

## AT A GLANCE

**Born:** 1882**Died:** 1971**Date of Composition:** 1931

**Instrumentation:** Concerto for Violin in D Major is scored for piccolo, 2 flutes, 2 oboes, English horn, e-flat clarinet, 2 clarinets, 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, and strings.

He didn't think he could do it. "I am not a violinist," said Stravinsky in his autobiography, "and I was afraid that my slight knowledge of that instrument would not be sufficient to enable me to solve the many problems which would necessarily arise in the course of a major work especially composed for it." Assurances that violinist Samuel Dushkin would be on tap for consultation, combined with enthusiastic encouragement from no less than Paul Hindemith, led Stravinsky to accept a commission for what turned out to be one of the major violin concertos of the 20<sup>th</sup> century.

Starting in the early 1920s Stravinsky had entered his "neo-classical" compositional phase, the name coined in recognition of the overall 18<sup>th</sup>-century afflatus that characterizes many of the works of this period. Gone were the Russian nationalist blockbuster ballet scores such as *Firebird* or



Igor Stravinsky, c. 1930 - George Grantham Bain Collection, United States Library of Congress Prints and Photographs

*The Rite of Spring*; in their place were thoroughly slenderized works distinguished by their wit, effervescence and intimate lyricism. The Violin Concerto provides a prime example of Stravinsky's neo-classical style via harmonic language, rhythm and melodic contours that elicit memories of Bach, Vivaldi and Haydn. At the same time there's an unmistakable modernist bling to it all. Consider the delightfully wide "passport" chord that opens each of the four movements; it's something of a

D Major triad, but with an edge, a glint of dissonance.

The Concerto is laid out in four movements rather than the traditional three, with the middle movement split into two 'Arias'—the first not particularly slow but sometimes meltingly lyrical, the second equally melodic but with a subtly more anguished quality. The flanking 'Toccata' and 'Capriccio' movements are vintage Stravinskian champagne sec: bubbly, crisp, dry and refreshing.

# PIOTR IL'YICH TCHAIKOVSKY

## Symphony No. 4 in F minor, Op. 36

### AT A GLANCE

**Born:** 1840

**Died:** 1893

**Date of Composition:** 1878

**Instrumentation:** Symphony No. 4 in F minor, Op. 36 is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings.

The story of the F minor Symphony is interwoven with two women's associations with Tchaikovsky—one relationship long-lasting and nurturing, the other brief and catastrophic.

First up, the catastrophe: Antonina Ivanovna Milyukova, a former pupil of Tchaikovsky's at the Moscow Conservatory who, smitten, made advances of marriage. In what surely ranks high on the list of impulsive follies amongst the great composers, the homosexual Tchaikovsky married Antonina Ivanovna on July 6, 1877 after a ridiculously brief quasi-courtship. It wasn't long before he fled in near panic. Naïve, unsophisticated and mentally unstable Antonina Ivanova may have been, but she deserved neither her new husband's overwrought boorishness nor the face-saving vilification eventually heaped on her by the Tchaikovsky clan. Tchaikovsky and Antonina Ivanovna separated after six weeks, although they remained legally



*Cabinet card portrait of Piotr Il'yich Tchaikovsky. © The New York Public Library Digital Gallery*

married until his death in 1893. Antonina Ivanova's confused and chaotic life ended in 1917, after 20 years in an insane asylum.

Tchaikovsky's self-inflicted marital wounds made for ripe fodder in his burgeoning epistolary relationship with Nadezdha von Meck, an iron-willed matriarch who had cajoled her engineer

husband Karl into the nascent Russian railroad business despite an almost total lack of capital. Success and a series of shrewd investments followed. Karl's sudden death in 1873 left Nadezdha an enormously wealthy, if imperiously overbearing, widow with a passion for family, music and patronage. Tchaikovsky entered her orbit right around the time of the

**Symphony No. 4 in F minor, Op. 36**

## CONTINUED

Antonina Ivanova affair, and before long she began subsidizing him to the tune of 6,000 rubles a year—a lavish income for the time. Difficult to get along with she may have been, but she and Tchaikovsky exchanged frank, affectionate, and surprisingly intimate letters back and forth over the span of her 13-year sponsorship of Tchaikovsky's career, her only proviso being that the two were never to meet in person.

“Our symphony progresses” wrote Tchaikovsky to von Meck in August 1877, then in December assured her that “I am working hard on the orchestration of *our* symphony and am quite absorbed in the task.” *Our* symphony—No. 4 in F minor, dedicated to “my best friend” von Meck—marks a breakthrough not only in Tchaikovsky's development as a symphonist, but also in the history of the genre itself. Particularly in the extended first movement Tchaikovsky shook himself free of his earlier notions of just what was and what was not proper in a symphony, resolved certain reservations he held about his technical skills, and expanded his vision.

The Fourth makes brilliant use of a *motto* theme—i.e., a statement that is heard throughout the symphony and acts as an overall unifying device. It's impossible to miss, a stated *fortissimo* right at the beginning in the horns and

bassoons. “As though Schumann's *Spring* symphony had suddenly joined the army,” quipped critic Louis Elson at the work's Boston premiere. “This is fate, that inevitable force which checks our aspirations towards happiness ere they reach the goal,” wrote Tchaikovsky to von Meck in an ill-advised programmatic description that teeters on the border between silliness and surrealism.

Very little about the first movement conforms to textbook expectations of traditional sonata-allegro form. The key changes don't follow the rules. The themes morph and blend into each other and usually pop up without appropriately genteel transitions. Commentators squabble over the precise locations of certain fundamental divisions. (Those anarchic key changes have a lot to do with that.) But no matter. The sheer confidence with which Tchaikovsky grows his materials from their original seeds handily trumps scholastic pettifoggery.

The remaining movements are less revolutionary but none the less remarkable. An exquisite *Andantino in modo di canzona* states a melody in the old troubadour “bar” form of “a a b”—familiar to modern listeners in its incarnation as the 12-bar blues—then embarks on a journey of elegant variations. The third-place *Scherzo: Pizzicato Ostinato* was a blockbuster hit from the get-go, thanks to its novel orchestration with plucked strings for the main reprise, a wind band for the first contrasting episode, and a brass band for the second. The final *pianissimo* strums

on the strings give way abruptly to the torrential Finale, which provides another vehicle for endless commentarial squabbling thanks to a form that defies easy categorization. At least nobody argues about the little folk song *There Stood a Little Birch* that serves as its primary theme, nor is anyone likely to miss the recurrence of the great fanfare *motto* theme, after which the Fourth hurls to its spectacular conclusion.

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Scott Foglesong



Guarantors Melissa & Gary Harvey  
at a Fundraising Gala event

GRAND TETON MUSIC FESTIVAL

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## LEILA JOSEFOWICZ

### Violin

Leila Josefowicz's passionate advocacy of contemporary music for the violin is reflected in her diverse programs and enthusiasm for performing new works. In recognition of her outstanding achievement and excellence in music, she won the 2018 Avery Fisher Prize and was awarded a prestigious MacArthur Fellowship in 2008, joining prominent scientists, writers and musicians who have made unique contributions to contemporary life.

Most recent highlights include opening the London Symphony Orchestra's season with Sir Simon Rattle and returning to San Francisco Symphony with the incoming Music Director Esa-Pekka Salonen to perform his Violin Concerto, concerts with Los

Angeles Philharmonic, Chicago Symphony Orchestra and the Cleveland and Philadelphia orchestras, where she worked with conductors at the highest level, including Susanna Mälkki, Matthias Pintscher and John Adams. Further engagements include returns to Cincinnati Symphony Orchestra and Detroit Symphony Orchestra.

A favorite of living composers, Josefowicz has premiered many concertos, including those by Colin Matthews, Steven Mackey and Esa-Pekka Salonen, all written specially for her. Recent premieres include John Adams' *Scheherazade.2* (Dramatic Symphony for Violin and Orchestra) in 2015 with the New York Philharmonic and Alan Gilbert, and Luca Francesconi's *Duende—The Dark Notes* in 2014 with Swedish Radio Symphony Orchestra and Susanna Mälkki. Josefowicz enjoyed a close working relationship with the late Oliver Knussen, performing various concerti including his Violin Concerto together over 30 times.

Alongside pianist John Novacek, with whom she has enjoyed a close collaboration since 1985, Josefowicz has performed recitals at world-renowned venues such as New York's Zankel Hall and Park Avenue Armory; Washington DC's Kennedy Center and Library of Congress and London's Wigmore Hall; as well as in Reykjavik, Chicago, San Francisco and Santa Barbara.

Josefowicz has worked with the Berliner Philharmoniker, Royal Concertgebouw Orchestra, Washington's National Symphony Orchestra, Tonhalle-Orchester Zürich and Boston and Finnish Radio symphony orchestras. In summer 2019, Josefowicz took part in a special collaboration between Los Angeles Philharmonic, the Royal Ballet and Company Wayne McGregor featuring the music of composer-conductor Thomas Adès.

Josefowicz has released several recordings, notably for Deutsche Grammophon, Philips/Universal and Warner Classics and was featured on Touch

Press' acclaimed iPad app, *The Orchestra*. Her latest recording, released in 2019, features Bernd Alois Zimmermann's Violin Concerto with the Finnish Radio Symphony Orchestra conducted by Hannu Lintu. She has previously received nominations for GRAMMY® Awards for her recordings of *Scheherazade.2* with the St. Louis Symphony conducted by David Robertson, and Esa-Pekka Salonen's Violin Concerto with the Finnish Radio Symphony Orchestra conducted by the composer.

[leilajosefowicz.com](http://leilajosefowicz.com)



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 Brant Bayless  
 Caroline Gilbert  
 Allyson Goodman  
 Mary Hammann  
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 Jacob Shack  
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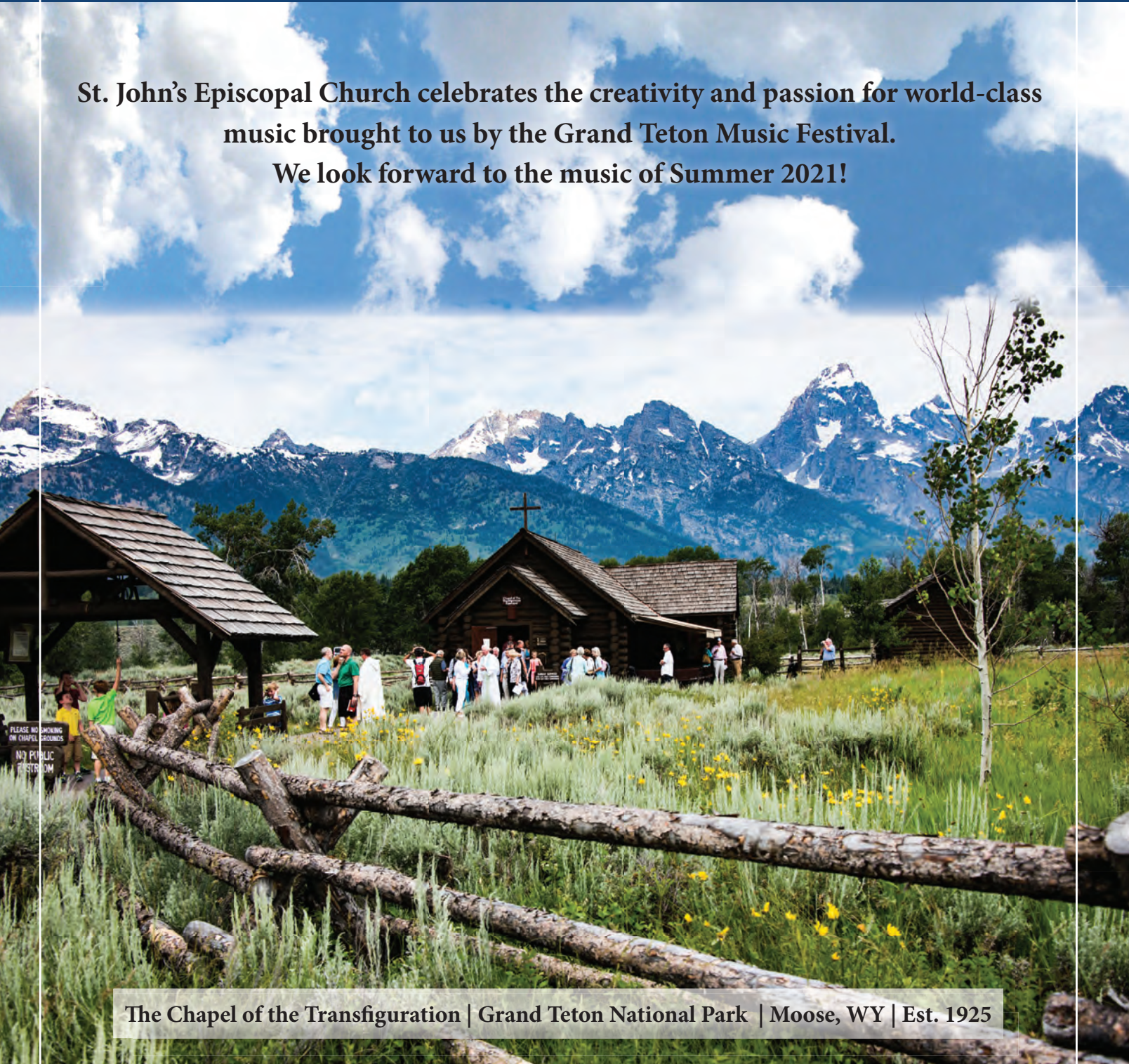
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# GTMF MUSICIAN ANNIVERSARIES

CELEBRATING 25 AND 50 YEARS WITH THE GRAND TETON MUSIC FESTIVAL (ANNIVERSARIES FROM BOTH 2020 AND 2021)

Craig Knox



Patrick Bilanchone



David Williamson



## CELEBRATING 50 YEARS WITH THE GTMF

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### **Marcia Peck, cello**

In 1967, when I was a student at Curtis in Philadelphia, I had the opportunity to come to a small Western mountain town I had never heard of to play in a music festival still in its infancy. Jackson was not yet the glamorous destination it is today. That summer, we performed at the High School (or was it the Junior High?) in town. Teton Village consisted of three brand new buildings: the Alpenhof, the Sojourner, and the Tram Tower. The Mangy Moose, site of the popular chamber music series, Watermelon Concerts, would come a year later.

In 1967, if you wanted a bottle of soy sauce or a cup of coffee other than Folgers, you had to bring it with you. You didn't need a permit to camp in the Park, and you could still build a fire and drink the water from any stream.

In 1967, fewer orchestras had 52-week seasons. These days the weeks the musicians are able to devote to the Festival are often determined by the schedules of our home orchestras or universities. But we all made GTMF our priority. Each summer we work

to bring the energy and reach of our home orchestras to GTMF, and throughout the years, GTMF nourishes the musical landscape throughout the US and beyond.

From the beginning, the festival has been a place where, as if sprinkled with magic dust, players established a common musical bond. The festival hasn't been about *making* music...so much as it has been about allowing it to emerge from a shared ethos.

I think audiences hear that and respond mightily to it. I felt that deeply in 2019 when we played Stravinsky's *Rite of Spring* with Donald. When the Ritual Dance unfolds in all its frenzy, you could feel the audience's pulse quicken. There's a feeling of hanging on for dear life to a fast-moving train and thanking your lucky stars for your fabulous colleagues.

I remember one particular concert in the tent, so this would have been before 1974. A squirrel had gotten into the power transformer and Teton Village was without power the Saturday that we were to play Rachmaninoff's Second Symphony, one of the most romantic works in the repertoire. Without any lights to see the music, the concert was an impossibility. But Jackson Hole's ever-intrepid concert-goers showed up with dozens of lanterns and the concert went on in the semi-dark, all of us on stage squinting to make out the music. And then, just as the clarinet solo began the sublime slow movement, the lights flickered on as if powered by a moment of utter grace.

My favorite part of coming to GTMF every year? Everything! My colleagues, the music, the community, the mountains: there is a special alchemy that fosters a rare and precious sense of belonging.

## CELEBRATING 25 YEARS WITH THE GTMF

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### **Gina Davis, violin**

GTMF is unique in that it is a festival that can accommodate a participant's schedule and allows families to spend time together in such a beautiful environment. It has been a privilege to be able to attend the festival with my family, being able to enjoy all that the area has to offer. My children are now adults, but they spent nearly every summer growing up being able to enjoy the outdoors and being able to escape the heat of Tulsa, OK.

I would say that my favorite part of participating in GTMF every year is sitting on the stage and looking around me, thinking how wonderful it is that people from all over the map get together to play amazing music together. I am always excited to play that first note of the first rehearsal of the summer. The musicians are all so happy to be back together on the stage, and there's just a warm feeling like the musicians are one big family.

My best memory associated with being in Wyoming for GTMF is actually not music related, but if it weren't for my attendance in the festival, it would not have happened the way it did. I first played in GTMF in 1991, and I was playing for the entire seven weeks that year.

I made the long drive from Tulsa with my then-boyfriend, not looking forward to him leaving me to return home even before the first rehearsal. He came back the final Friday before our last concert weekend, and that afternoon we took our then-free ride up the tram to the top of Rendezvous Mountain. We walked off the main trail where he reached into his pocket, pulled out a small box, opened it, and asked me to marry him. I said yes. That evening during the concert, a shiny diamond on my finger kept catching the light, and I was grinning from ear to ear. We were married the following June, and we have now been married for 28 years.

I am always so grateful to play every single concert on the stage at GTMF. I would have a hard time picking out a particular one as unforgettable, but my favorite concerts have been the ones with a Mahler Symphony, especially with Maestro Runnicles conducting. There is so much energy and emotion coming from the stage. But I also enjoy playing lighter works, such as Mozart and Beethoven symphonies. There have been so many wonderful inspiring soloists as well, such as Lynn Harrell, Yefim Bronfman, Augustin Hadelich, and many, many others. Every concert is such a thrill for me to be a part of.



**Craig Knox, tuba**

In trying to think about my favorite part of being at GTMF each

summer, I realize that it's the sum of many parts that make it such a special place for me. The people are wonderful! I've made friends with many musicians in the orchestra who I look forward to seeing each summer. I've grown as a person and musician along with these friends, and in many cases, I've watched their children grow along with mine. There are also relationships with year-round staff who are waiting for us each summer when we arrive from all over the country, and there are many loyal audience members who I love seeing in the audience year after year.

Of course, another of the important special qualities of GTMF is that it is in one of the most spectacularly beautiful places in the world. I remember the first time I arrived in Jackson Hole 25 years ago, and it still feels just as magical each year I return. I love being outside, in the Park, in the canyons, on the mountaintops, on the lakes and rivers, and I've loved being able to share that beauty with my family and my friends.

The best part of all is combining all these elements with music. The orchestra is always full of wonderful musicians who are here to add to the beauty of this place. It's a wonderful feeling to work in concert with so many great artists, in a shared effort to create a memorable experience for those who come to listen.

Hiking and camping together with my boys here are some of the most treasured memories I have with them. I'm pretty sure we've spent at least one day every single summer kayaking on String Lake, and it's always special. Amphitheater Lake, Static Peak, and Jackson Peak are equally as memorable, both for the breathtaking views, and the good company of friends. Waking up at

4 AM to photograph the sunrise from the Snake River Overlook, biking up the old pass road, and tubing on Fish Creek. And I remember coming face to face with a moose in Cascade Canyon! There are so many memories!

I've had the chance to play under three music directors here — Ling Tung, Eiji Oue and Donald Runnicles. There have been countless amazing concerts over the years, and I particularly remember Tchaikovsky Symphony No. 5 with Maestro Tung, and Mahler's Symphony No. 9 with Maestro Runnicles. One of the most memorable concerts for me was during the tenure of Eiji Oue, following a Saturday morning running race to the summit of Mt. Rendezvous that I participated in. For me, that run required a pretty epic effort, and then I had to dig deep to find the energy to play Copland's Symphony No. 3 that night; I'll never forget that day!



**Patrick Bilanchone, bass**

My favorite part of the Grand Teton Music Festival is the incredible beauty of Jackson Hole, with a priceless Orchestra tucked within!

My best memories include day-long hikes of stunning Table Mountain and Mahler's 2nd Symphony with Maestro Donald Runnicles.

This is a tough business...but if you truly love it, it's a wonder to be just a small part of something so much larger. Thanks for the memories!





**David Williamson, bass**

Grand Teton Music Festival has been a big part of my life in many ways, both professionally and personally. Even though I am only at GTMF for a few weeks each year, my colleagues here are some of my best friends and we have a kinship that is lifelong. When we return each year, it's such a joy to see them all, cook great food, play great concerts, and camp together.

It's not possible to count all the great times and experiences had with the festival, but some of my best memories include weekend campouts with our families and the weekly bass parties. All the bass players like to cook, so we pick a spot, fire up a grill, and it just happens. Another high point for me was the two times I came out in the winter for a week and was able to get in a bit of backcountry skiing in the park—I have awesome memories of a frozen Phelps Lake.

There have been so many memorable performances with GTMF, but two that were incredible are Mahler's Fourth Symphony and the Stravinsky's *Rite of Spring* with Donald Runnicles conducting in 2019. In the Mahler, Donald was able to make time stand still. Magic. My very first concert—Shostakovich's Tenth Symphony with Ling Tung conducting in 1989—was also very powerful and moving. I was hooked from the start.

2021 SEASON

# CELEBRATING 25 YEARS WITH THE GTMF



**Kristen Linfante, viola**

My favorite part of participating in GTMF every year is meeting up with my beloved friends and colleagues in the most beautiful place on earth! The music-making is second to none, and reconnecting with friends each summer is something I look forward to all year long. I am so grateful to have the privilege of attending the festival each summer with my family – my children have spent nearly every summer of their lives in Jackson Hole through my participation in the festival. They've grown up with my colleagues' children in this idyllic setting, and they too can't think of a better place to spend the summertime. They look forward to seeing friends that they have known their entire lives. GTMF is really like summer camp for adults — the best summer camp anyone could possibly imagine! Every aspect from the music to my GTMF family of musicians, to the incredible community, is nourishment for my heart and soul.

It would be too difficult to choose a "best memory" associated with GTMF. There are just so many! However, one particular orchestra

concert stands out in my mind from 2014. It featured Vaughan William's 5<sup>th</sup> Symphony with Maestro Runnicles conducting. Just two weeks earlier I had undergone surgery for breast cancer. My doctor advised me to take the summer off, but I knew that the best possible medicine for me in that moment was to go to the Tetons, surrounded by my most beloved colleagues and friends, and play my heart out. It wasn't easy, but I was so glad I did. It was an incredibly healing experience, and the Vaughan Williams in all its beauty touched me so deeply. I wept through the final glorious movement as I pondered all that I had to be grateful for including this wonderful festival.

There is definitely one performance that stands out to me as "unforgettable," but not for reasons you might expect. It was a performance of Bruckner's humongous 7<sup>th</sup> Symphony. It's a really long work, clocking in at about an hour and 15 minutes. As we neared the end of the piece, I started to feel light-headed, presumably from a bit of altitude sickness and dehydration. As we played the final chord of the piece, I alerted my poor stand partner that I was about to faint and thrust my 300+ year old Amati viola into his hands just as I started to collapse onto the floor! Luckily, my viola was spared and I was ok too. Paramedics came in, carried me off stage, and brought me to St. John's Hospital where they loaded me up with fluids and sent me home feeling much better! Every time since then that I have played a Bruckner Symphony I've made sure that I'm well-hydrated!

## CONCERTMASTERS



**MADLINE ADKINS**  
Utah Symphony, Concertmaster  
GTMF 5 years



**DAVID COUCHERON**  
Atlanta Symphony Orchestra,  
Concertmaster  
GTMF 3 years



**JEFF THAYER**  
San Diego Symphony, Concertmaster;  
Camera Lucida Chamber Music,  
University of California, San Diego  
GTMF 9 years

## VIOLINS



**ANASTASIA AGAPOVA**  
Atlanta Symphony Orchestra  
GTMF 1 year



**KELSEY BLUMENTHAL**  
Houston Symphony  
GTMF 3 years



**HASSE BORUP**  
University of Utah School of Music, Head  
of Strings & Chamber Music Studies  
GTMF 17 years



**MARINA BRUBAKER**  
Houston Symphony  
GTMF 23 years



**JOAN CATALDO**  
Kennedy Center Opera House Orchestra  
GTMF 27 years



**EVA CAPPELLETTI CHAO**  
Baltimore Symphony Orchestra; Kennedy  
Center Opera House Orchestra; National  
Symphony Orchestra; QuinTango  
GTMF 19 years



**JOAN CHRISTENSON**  
San Antonio Symphony; Musical Offerings, Artistic Director  
GTMF 23 years



**MARY CORBETT**  
The Florida Orchestra  
GTMF 22 years



**JUDITH COX**  
Atlanta Symphony Orchestra; Lyra String Quartet  
GTMF 29 years



**GINA DAVIS**  
Tulsa Opera Orchestra, Co-Concertmaster; Tulsa Symphony Orchestra, Assistant Concertmaster  
GTMF 26 years



**TRACY DUNLOP**  
Sphinx Foundation; Michigan Freelance Musician  
GTMF 21 years



**BRUNO EICHER**  
Metropolitan Opera Orchestra, Assistant Concertmaster  
GTMF 13 years



**LOIS FINKEL**  
Brown University  
GTMF 35 years



**ALESSANDRA JENNINGS FLANAGAN**  
Colorado Symphony Orchestra  
GTMF 3 years



**LAURA HA**  
Utah Symphony  
GTMF 3 years



**RUSSELL HERSHOW**  
Chicago Symphony Orchestra  
GTMF 24 years



**LING LING HUANG**  
Houston Grand Opera Orchestra, Substitute; Houston Symphony, Substitute  
GTMF 6 years



**LINDA HURWITZ**  
Virginia Symphony; Virginia Opera  
GTMF 30 years



**TOMOKO IGUCHI**  
Kansas City Symphony  
GTMF 19 years



**SHEELA IYENGAR**  
Atlanta Symphony Orchestra, Substitute  
GTMF 6 years

INTRODUCING YOUR **FESTIVAL ORCHESTRA**

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**DORRIS DAI JANSSEN**  
Kansas City Symphony  
GTMF 20 years



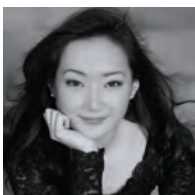
**STEPHANIE JEONG**  
Chicago Symphony Orchestra,  
Associate Concertmaster  
GTMF 3 years



**REBEKAH JOHNSON**  
New Jersey Symphony Orchestra;  
Leonore Trio  
GTMF 27 years



**YUKA KADOTA**  
Milwaukee Symphony Orchestra  
GTMF 1 year



**EUNICE KEEM**  
Dallas Symphony Orchestra,  
Associate Concertmaster  
GTMF 5 years



**KANA KIMURA**  
Houston Grand Opera Orchestra  
GTMF 11 years



**KAREN KINZIE**  
Colorado Symphony Orchestra  
GTMF 22 years



**MARTA KRECHKOVSKY**  
Pittsburgh Symphony Orchestra;  
Clarion Quartet  
GTMF 6 years



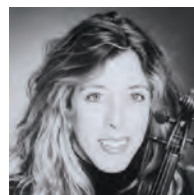
**HEATHER KURZBAUER**  
Netherlands Radio Chamber  
Philharmonic; University of Amsterdam;  
Sinfonia Rotterdam  
GTMF 36 years



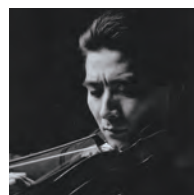
**DIMITRI LAZARESCU**  
The Phoenix Symphony, Acting Associate  
Principal Second  
GTMF 31 years



**JULIANNE LEE**  
Boston Symphony Orchestra, violin;  
Berklee College of Music, faculty  
GTMF 2 years



**JENNIFER GORDON LEVIN**  
Iris Orchestra; Los Angeles Studio  
Musician  
GTMF 22 years



**CHUNYI LU**  
The Phoenix Symphony  
GTMF 21 years



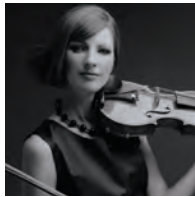
**JESSICA MATHAES**  
Austin Symphony Orchestra,  
Concertmaster  
GTMF 3 years



**BOSON MO**  
Houston Symphony  
GTMF 1 year



**LOUISE MORRISON**  
Nashville Symphony  
GTMF 9 years



**HOLLY MULCAHY**  
Chattanooga Symphony & Opera,  
Concertmaster; Wichita Symphony  
Orchestra, Concertmaster  
GTMF 19 years



**PATRICK NEAL**  
Naples Philharmonic, Assistant Principal;  
Florida Gulf Coast University  
GTMF 16 years



**DENNIS O'BOYLE**  
Pittsburgh Symphony Orchestra,  
Assistant Principal Second  
GTMF 15 years



**DAVID PORTER**  
Utah Symphony Orchestra, violin;  
Intermezzo Chamber Music Series,  
President  
GTMF 3 years



**DEREK POWELL**  
United States Army Strings  
GTMF 4 years



**CHRISTOPHER PULGRAM**  
Atlanta Symphony Orchestra; Peachtree  
String Quartet  
GTMF 4 years



**REBECCA RACUSIN**  
Baltimore Chamber Orchestra;  
Eclipse Chamber Orchestra; Baltimore  
Symphony Orchestra, Substitute  
GTMF 5 years



**DAN RIZNER**  
DePauw University, Professor Emeritus  
GTMF 41 years



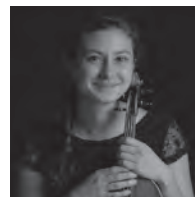
**JENNIFER ROSS**  
Pittsburgh Symphony Orchestra,  
Principal Second (former)  
GTMF 40 years



**SARAH SCHWARTZ**  
San Diego Symphony, violin  
GTMF 19 years



**BARBARA SCOWCROFT**  
Utah Symphony; Utah Youth Symphony,  
Music Director; University of Utah  
GTMF 24 years



**AMY SEMES**  
Houston Symphony  
GTMF 1 year

INTRODUCING YOUR **FESTIVAL ORCHESTRA**



**OLGA SHPITKO**  
Atlanta Symphony Orchestra  
GTMF 15 years



**IKUKO TAKAHASHI**  
Danish National Symphony Orchestra,  
Substitute; Steinway Gallery, Chamber  
Music and Solo  
GTMF 19 years



**ANNE-MARIE TERRANOVA**  
Naples Philharmonic  
GTMF 24 years



**MARLYSE  
MARTINEZ THAYER**  
San Diego Symphony, substitute  
GTMF 6 years



**JENNIFER THOMPSON**  
Toronto Symphony Orchestra  
GTMF 20 years



**LYDIA UMLAUF**  
Dallas Symphony Orchestra, violin;  
Mozart in the Bar, Curator  
GTMF 3 years



**TENA WHITE**  
Colorado Symphony, Violin; Central City  
Opera, Violin  
GTMF 3 years

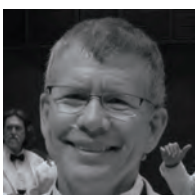


**IGOR YUZEFOVICH**  
BBC Symphony Orchestra, Concertmaster  
GTMF 1 year



**YI ZHAO**  
Colorado Symphony Orchestra, Assistant  
Concertmaster  
GTMF 6 years

**VIOLAS**



**MARTIN ANDERSEN**  
New Jersey Symphony Orchestra;  
Stevens Institute of Technology  
GTMF 28 years



**SUSAN GULKIS ASSADI**  
Seattle Symphony, Principal  
GTMF 23 years



**BRANT BAYLESS**  
Utah Symphony, Principal  
GTMF 20 years



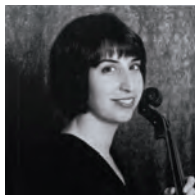
**CLAUDINE BIGELOW**  
Brigham Young University  
GTMF 22 years



**PHILIPPE C. CHAO**  
Kennedy Center Opera House Orchestra;  
George Mason University  
GTMF 20 years



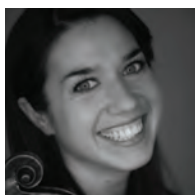
**ZACHARY COLLINS**  
Indianapolis Symphony Orchestra  
GTMF 3 years



**JOAN DERHOVSEPIAN**  
Houston Symphony, Associate  
Principal; Rice University, Shepherd  
School of Music  
GTMF 22 years



**CHIARA KINGSLEY  
DIEGUEZ**  
National Symphony Orchestra; Baltimore  
Chamber Orchestra, Principal  
GTMF 18 years



**CAROLINE GILBERT**  
Buffalo Philharmonic Orchestra, Principal  
GTMF 4 years



**ALLYSON GOODMAN**  
Kennedy Center Opera House Orchestra,  
Principal  
GTMF 7 years



**MARY HAMMANN**  
Metropolitan Opera Orchestra, Viola  
GTMF 5 years



**LUCINA HORNER**  
Alabama Symphony Orchestra  
GTMF 31 years



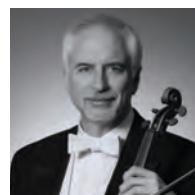
**ANNA KRUGER**  
San Francisco Ballet Orchestra, Associate  
Principal; New Century Chamber  
Orchestra, Principal  
GTMF 24 years



**SUZANNE LEFEVRE**  
Houston Grand Opera Orchestra;  
River Oaks Chamber Orchestra;  
University of Houston  
GTMF 15 years



**KRISTEN LINFANTE**  
Apollo's Fire Baroque Orchestra, Co-  
Principal; Chamber Music Pittsburgh,  
Executive Director  
GTMF 25 years



**PAUL MURPHY**  
Atlanta Symphony Orchestra, Associate  
Principal; Mercer University McDuffie  
Center for Strings  
GTMF 13 years

INTRODUCING YOUR **FESTIVAL ORCHESTRA**



**AMY PIKLER**  
San Antonio Symphony  
GTMF 3 years



**CHARLES PIKLER**  
Chicago Symphony Orchestra, Principal  
(retired); Midwest Young Artists  
GTMF 19 years



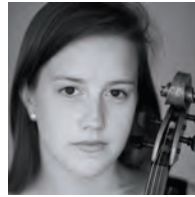
**RITA PORFIRIS**  
University of Hartford, The Hartt School;  
Miller-Porfiris Duo  
GTMF 15 years



**ABHIJIT SENGUPTA**  
Director of Artistic Planning,  
Carnegie Hall  
GTMF 20 years



**JACOB SHACK**  
Baltimore Symphony, Viola  
GTMF 1 year



**MADELINE SHARP**  
Atlanta Symphony Orchestra  
GTMF 5 years



**ZHENWEI SHI**  
Atlanta Symphony Orchestra, Viola  
GTMF 1 year



**PHILLIP STEVENS**  
Colorado Symphony Orchestra;  
Metropolitan State University of Denver  
GTMF 4 years



**RACHEL SWERDLOW**  
Seattle Symphony, Viola & Assistant  
Librarian; Fulton Street Chamber Players,  
Co-Founder GTMF 20 years



**WHITNEY THOMAS**  
Utah Symphony  
GTMF 4 years

**CELLOS**



**THOMAS CARPENTER**  
Atlanta Symphony Orchestra  
GTMF 4 years



**GREGORY CLINTON**  
Omaha Symphony, Associate Principal  
GTMF 30 years





**KRISANTHY DESBY**  
Strobe, strings+oboe  
GTMF 28 years



**KARI JANE DOCTER**  
Metropolitan Opera Orchestra  
GTMF 16 years



**KAREN FREER**  
Atlanta Symphony Orchestra,  
Assistant Principal  
GTMF 16 years



**CHRISTOPHER FRENCH**  
Houston Symphony, Associate Principal  
GTMF 7 years



**JUDITH  
MCINTYRE GALECKI**  
Colorado Symphony Orchestra  
GTMF 10 years



**DAVID GARRETT**  
Los Angeles Philharmonic; California  
State University, Long Beach  
GTMF 8 years



**DEBORAH NITKA HICKS**  
Fort Wayne Philharmonic,  
Assistant Principal  
GTMF 29 years



**DESMOND HOEBIG**  
Rice University, Shepherd School of  
Music; Cleveland Orchestra (retired)  
GTMF 1 year



**JENNIFER HUMPHREYS**  
St. Louis Symphony Orchestra  
GTMF 8 years



**CHARAE KRUEGER**  
Atlanta Opera Orchestra, Principal;  
Atlanta Ballet Orchestra, Principal;  
Kennesaw State University  
GTMF 9 years



**ANDREW LARSON**  
Utah Symphony  
GTMF 4 years



**DANIEL LAUFER**  
Atlanta Symphony Orchestra,  
Associate Principal  
GTMF 10 years



**ANDREW LAVEN**  
Grand Rapids Symphony  
GTMF 1 year



**STEVEN LAVEN**  
Boston Pops Orchestra; Rhode Island  
Philharmonic; Rhode Island College;  
Boston Pops Eplanade Orchestra  
GTMF 29 years

INTRODUCING YOUR **FESTIVAL ORCHESTRA**



**ILSE-MARI LEE**  
Montana State University, Professor of Music & Dean of Honors College  
GTMF 20 years



**AMY LEUNG**  
Bay Area Freelance Musician  
GTMF 18 years



**SEOYOEN MIN**  
Colorado Symphony, Principal Cello  
GTMF 1 year



**DAVID MOLLENAUER**  
San Antonio Symphony, Assistant Principal; SOLI Chamber Ensemble; Trinity University  
GTMF 17 years



**THALIA MOORE**  
San Francisco Opera Orchestra, Associate Principal; San Francisco Ballet Orchestra  
GTMF 22 years



**JOEL NOYES**  
Metropolitan Opera Orchestra, Assistant Principal  
GTMF 8 years



**MARCIA PECK**  
Minnesota Orchestra  
GTMF 51 years



**DAVID SCHEPPS**  
University of New Mexico; New Mexico Philharmonic; Opera Southwest, Principal  
GTMF 29 years



**JULIA SENGUPTA**  
Houston Freelance Musician  
GTMF 12 years



**DARIUSZ SKORACZEWSKI**  
Baltimore Symphony Orchestra, Principal  
GTMF 4 years

**BASSES**



**RICHARD BARBER**  
National Symphony Orchestra, Assistant Principal; University of Maryland; Eclipse Chamber Orchestra  
GTMF 14 years



**ROBERT BARNEY**  
Baltimore Symphony Orchestra, Principal  
GTMF 14 years



**PATRICK BILANCHONE**  
 Jacksonville Symphony Orchestra; St. Augustine Music Festival; Peninsula Music Festival  
 GTMF 26 years



**FRED BRETSCGER**  
 Saint Paul Chamber Orchestra, Assistant Principal (former); Freelance Musician  
 GTMF 31 years



**SUSAN CAHILL**  
 Colorado Symphony; University of Denver; Colorado College Summer Music Festival  
 GTMF 7 years



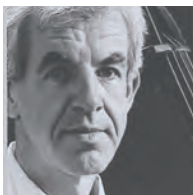
**CHARLES DERAMUS**  
 Gothenburg Symphony Orchestra; University of Gothenburg Academy of Music and Drama  
 GTMF 9 years



**DEBORAH DUNHAM**  
 Mercury Chamber Orchestra, Principal; Sam Houston State University, Faculty  
 GTMF 19 years



**WILBUR 'SKIP' EDWARDS**  
 Columbus Symphony Orchestra, Associate  
 GTMF 32 years



**PAUL ELLISON**  
 Rice University, Shepherd School of Music, String Department Chair  
 GTMF 35 years



**ERIK GRONFOR**  
 Houston Grand Opera Orchestra, Assistant Principal  
 GTMF 22 years



**CORBIN JOHNSTON**  
 Utah Symphony, Associate Principal  
 GTMF 17 years



**JEFF KAIL**  
 Kansas City Symphony, Principal  
 GTMF 1 year



**ROBIN KESSELMAN**  
 Houston Symphony, Principal  
 GTMF 5 years



**SIDNEY KING**  
 University of Louisville, Associate Professor  
 GTMF 29 years



**JOSEPH LESCHER**  
 San Francisco Opera Orchestra, Principal  
 GTMF 13 years



**BRANDON MASON**  
 Detroit Symphony  
 GTMF 3 years

INTRODUCING YOUR **FESTIVAL ORCHESTRA**



**JOSEPH MCFADDEN**  
Atlanta Symphony Orchestra  
GTMF 1 year



**BILL RITCHIE**  
Omaha Symphony, Assistant Principal  
GTMF 36 years



**ANDREW RACITI**  
Milwaukee Symphony Orchestra,  
Assistant Principal; Northwestern  
University  
GTMF 13 years



**DAVID WILLIAMSON**  
Minnesota Orchestra; Minnesota  
Bach Ensemble; Oregon Bach Festival,  
Principal  
GTMF 26 years

**FLUTES & PICCOLOS**



**CAROLE BEAN**  
Eclipse Chamber Orchestra; Beau Soir  
Ensemble  
GTMF 27 years



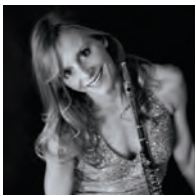
**MARCIA MCHUGH**  
Baltimore Symphony Orchestra, second  
flute; Festival Mozaic, second flute  
GTMF 3 years



**JULIA BOGORAD-KOGAN**  
Saint Paul Chamber Orchestra, Principal;  
University of Minnesota  
GTMF 43 years



**STEPHANIE MORTIMORE**  
Metropolitan Opera Orchestra, Principal  
piccolo; Julliard School, Adjunct Faculty  
GTMF 19 years



**ANGELA JONES-REUS**  
University of Georgia  
GTMF 14 years



**CHRISTINA SMITH**  
Atlanta Symphony Orchestra, Principal;  
Kennesaw State University;  
Emory University  
GTMF 7 years



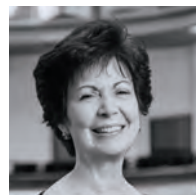
**KOREN MCCAFFREY**  
Metropolitan Opera Orchestra  
GTMF 4 years



**MERCEDES SMITH**  
Utah Symphony, Principal  
GTMF 5 years

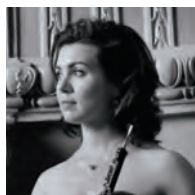


CAITLYN  
VALOVICK-MOORE  
Utah Symphony; University of Utah  
GTMF 10 years



ALICE KOGAN WEINREB  
National Symphony Orchestra;  
Eclipse Chamber Orchestra  
GTMF 21 years

## OBOES & ENGLISH HORNS



JAREN ATHERHOLT  
Louisiana Philharmonic Orchestra,  
Principal  
GTMF 14 years



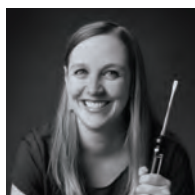
MARTIN SCHURING  
Arizona State University  
GTMF 38 years



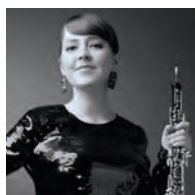
ZACH BOEDING  
Atlanta Symphony Orchestra,  
Associate Principal  
GTMF 3 years



ELIZABETH  
KOCH TISCIONE  
Atlanta Symphony Orchestra, Principal;  
Kennesaw State University  
GTMF 13 years



EMILY BREBACH  
Atlanta Symphony Orchestra  
GTMF 7 years



MELISSA HOOPER  
Baltimore Symphony Orchestra,  
Assistant Principal Oboe  
GTMF 2 years



SAMUEL NEMEČ  
Atlanta Symphony Orchestra  
GTMF 3 years

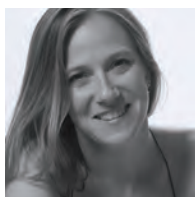
## CLARINETS



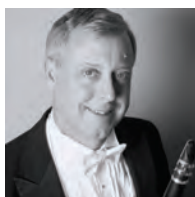
**LAURA ARDAN**  
Atlanta Symphony Orchestra, Principal;  
Emory University  
GTMF 16 years



**MARCI GURNOW**  
Atlanta Symphony Orchestra  
GTMF 5 years



**STEPHANIE KEY**  
San Antonio Symphony, Assistant  
Principal & E-flat Clarinet;  
SOLI Chamber Ensemble  
GTMF 17 years



**THOMAS LEGRAND**  
Houston Symphony, Associate Principal  
GTMF 36 years



**VICTORIA LUPERI**  
Pittsburgh Symphony Orchestra,  
Associate Principal  
GTMF 8 years



**EUGENE MONDIE**  
National Symphony Orchestra, Assistant  
Principal; Peabody Institute; Catholic  
University of America  
GTMF 5 years



**SHANNON ORME**  
Detroit Symphony Orchestra; New Music  
Detroit; Wayne State University  
GTMF 10 years



**DAVID PHARRIS**  
Minnesota Orchestra  
GTMF 10 years



**GREGORY RADEN**  
Dallas Symphony Orchestra, Principal;  
Southern Methodist University  
GTMF 19 years

## BASSOONS & CONTRABASSOONS



**ANDREW BRADY**  
Atlanta Symphony Orchestra, Principal  
GTMF 5 years



**STEVEN BRAUNSTEIN**  
San Francisco Symphony, Contrabassoon  
GTMF 19 years



**JUAN DE GOMAR**  
Atlanta Symphony Orchestra,  
Contrabassoon  
GTMF 21 years



**SUE HEINEMAN**  
National Symphony Orchestra, Principal  
GTMF 11 years



**SHARON KUSTER**  
San Antonio Symphony, Principal; Olmos  
Ensemble  
GTMF 31 years

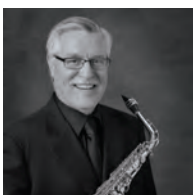


**CHRISTOPHER MILLARD**  
National Arts Centre Orchestra, Principal  
GTMF 18 years



**KRISTEN SONNEBORN**  
Naples Philharmonic, Principal  
GTMF 26 years

## SAXOPHONES

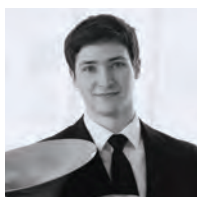


**JAMES FORGER**  
Michigan State University,  
College of Music  
GTMF 24 years

## HORNS



**MICHAEL GAST**  
Minnesota Orchestra, Principal  
GTMF 12 years



**KEVIN HASELTINE**  
Dallas Symphony Orchestra  
GTMF 2 years



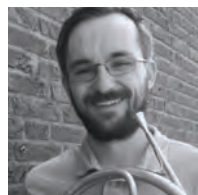
**JOSH PHILLIPS**  
Milwaukee Symphony Orchestra  
GTMF 10 years



**KARL PITUCH**  
Detroit Symphony Orchestra, Principal  
GTMF 9 years



**JONATHAN RING**  
San Francisco Symphony; The Bay Brass;  
San Francisco Conservatory of Music  
GTMF 24 years



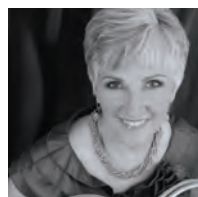
**EDMUND ROLLETT**  
Utah Symphony, Acting Principal  
GTMF 4 years



**ADAM UNSWORTH**  
University of Michigan  
GTMF 3 years



**GABRIELLE WEBSTER**  
Chicago Freelance Musician  
GTMF 28 years



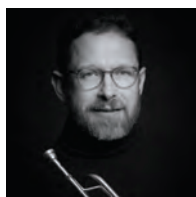
**GAIL WILLIAMS**  
Northwestern University; Chicago  
Symphony Orchestra, Associate Principal  
(retired); World Orchestra for Peace  
GTMF 29 years



## TRUMPETS



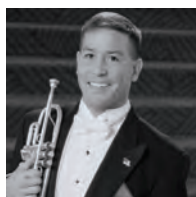
**BARBARA BUTLER**  
Rice University, Shepherd School of Music; Chicago Chamber Musicians; Music Academy of the West, Faculty  
GTMF 40 years



**RUSSELL CAMPBELL**  
Dallas Symphony Orchestra, Acting Principal  
GTMF 3 years



**CHARLES DAVAL**  
Pittsburgh Opera Orchestra, Principal; Pittsburgh Ballet Orchestra, Principal; University of Illinois  
GTMF 30 years



**MARK INOUYE**  
San Francisco Symphony, Principal; San Francisco Conservatory of Music  
GTMF 7 Years



**CONRAD JONES**  
Indianapolis Symphony Orchestra, Principal Trumpet  
GTMF 3 years



**TETSUYA LAWSON**  
Houston Grand Opera Orchestra  
GTMF 1 year



**JENNIFER MAROTTA**  
University of Southern California, Thornton School of Music, Assistant Professor  
GTMF 15 years



**CHRISTOPHER MARTIN**  
New York Philharmonic, Principal  
GTMF 10 Years

## TROMBONES



**DAVID BINDER**  
Detroit Symphony Orchestra  
GTMF 4 years



**JAY EVANS**  
Alabama Symphony Orchestra, Principal; Music of the Baroque, Principal Alto Trombone  
GTMF 16 years

INTRODUCING YOUR **FESTIVAL ORCHESTRA**



**CRAIG MULCAHY**  
National Symphony Orchestra, Principal  
GTMF 19 years



**ROGER OYSTER**  
Kansas City Symphony, Principal  
GTMF 32 years



**MICHAEL MULCAHY**  
Chicago Symphony Orchestra;  
Northwestern University; Australian  
World Orchestra, Principal  
GTMF 30 years



**JARED RODIN**  
Indianapolis Chamber Orchestra,  
Principal; Butler University;  
Music of the Baroque  
GTMF 17 years

**TUBAS**



**JÄTTIK CLARK**  
Oregon Symphony, Principal;  
Oregon State University;  
Portland State University  
GTMF 21 years



**CRAIG KNOX**  
Pittsburgh Symphony Orchestra,  
Principal; Carnegie Mellon University;  
Curtis Institute of Music  
GTMF 26 years

**TIMPANI**



**MICHAEL CRUSOE**  
Seattle Symphony, Principal (retired);  
University of Washington  
GTMF 12 years



**EDWARD STEPHAN**  
San Francisco Symphony, Principal  
GTMF 7 years



**KENNETH EVERY**  
Jacksonville Symphony Orchestra,  
Principal; Iris Orchestra, Principal  
GTMF 30 years

## PERCUSSION



**RICHARD BROWN**  
Houston Grand Opera Orchestra,  
Principal; Rice University, Shepherd  
School of Music (retired)  
GTMF 43 years



**RIELY FRANCIS**  
San Antonio Symphony, Principal  
Percussion & Assistant Principal Timpani  
GTMF 18 years



**CRAIG HAUSCHILDT**  
Houston Grand Opera Orchestra;  
Houston Ballet; River Oaks Chamber  
Orchestra; Loop38  
GTMF 18 years



**STEVE HEARN**  
Colorado Symphony Orchestra,  
Assistant Principal; Cabrillo Festival of  
Contemporary Music, Assistant Principal  
GTMF 4 years



**JOHN KINZIE**  
Colorado Symphony Orchestra, Principal;  
University of Denver  
GTMF 32 years



**BRIAN PRECHTEL**  
Baltimore Symphony Orchestra  
GTMF 30 years



**TOM SHERWOOD**  
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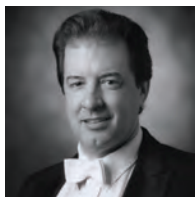
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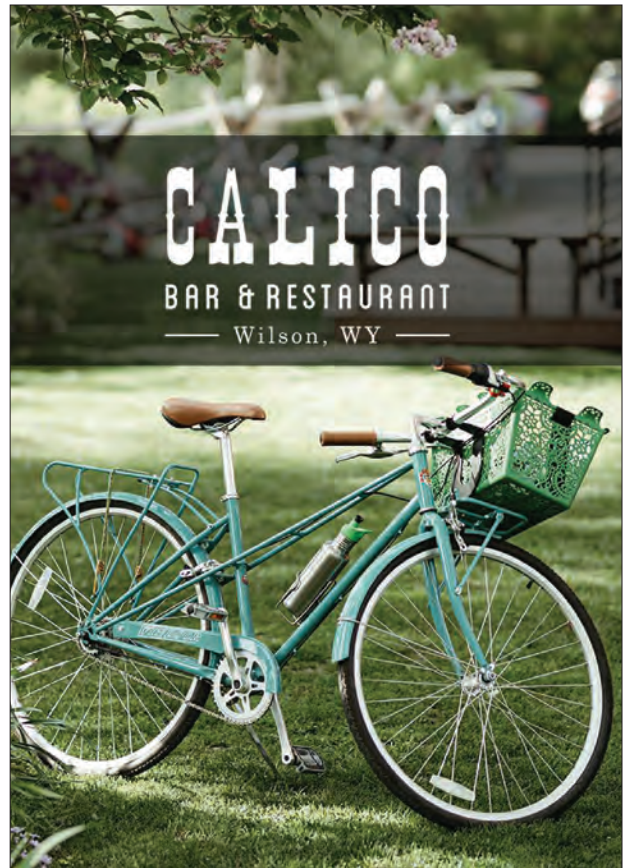
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Over the past year, the Festival pivoted to online programming to continue fulfilling our mission of providing exhilarating musical experiences to our community. These virtual offerings included *Music from the Mountains*, last summer's online mini-festival, and *GTMF On Location*, a five-concert digital chamber music series featuring small ensembles of our Festival Orchestra musicians, recorded and produced remotely across the country in their home cities. These reimagined offerings were only possible with the help of our generous community of supporters.

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Each September, the Jackson Hole community gathers for the philanthropic celebration of Old Bill's Fun Run. This event has raised over \$189 million for local nonprofits and has touched thousands of lives since its beginning in 1997. We are grateful to the 2020 Old Bill's Fun Run Co-Challengers and Friends of the Match, and to those listed below who specifically designated their gifts to the Grand Teton Music Festival.

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In 2013, the Grand Teton Music Festival was the recipient of a generous and humbling bequest from the estate of Pike and Sue Sullivan. This gift brought the Festival's endowment funds to more than \$10 million, and we have created The Sullivan Society in their honor.

This society commemorates benefactors who create bequests, charitable trusts, and other planned gifts that leave lasting legacies for the Festival. Members of our Sullivan Society play a key role in ensuring that the Festival's long-term growth and fiscal stability are secure. Those listed below have pledged their support of the Grand Teton Music Festival through planned gifts.

If you have also included the Festival in your estate plans or would like to discuss planned giving options, please contact Andy Mahoney, Acting Development Director, at 307.732.9962 or mahoney@gtmf.org.

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One of the largest expenses for GTMF is housing our exceptional musicians. We are very grateful to our homeowners, with whom we have built important relationships over the years and who graciously provide housing during the Festival. To inquire about renting or donating your home to the Festival, please contact Troy Messner, Housing Associate, at housing@gtmf.org.

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In 2010 GTMF embarked on a capital campaign to purchase housing for our musicians. We gratefully recognize the loyal and generous donors whose combined gifts topped \$2M. Thank you for providing our musicians with homes on the range!

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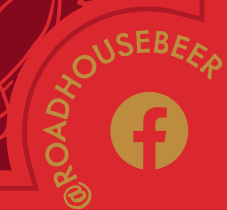
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